

Masaryk University

Faculty of Arts

**Department of English
and American Studies**

English-language Translation

Mgr. Boleslav Žemlík

**Intentional Archaizing and Modernizing
in Czech Translations from English**

Master's Diploma Thesis

Supervisor: Ing. Mgr. Jiří Rambousek, Ph.D.

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*I declare that I have worked on this thesis independently,
using only the primary and secondary sources listed in the bibliography.*

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Author's signature

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1. Introduction

The passage of time has a profound effect on every aspect of human existence. It seems so inevitable that people sometimes forget this fact. The field of translation is a good example – it is mainly seen as a means of synchronic, rather than diachronic communication; a dialog between two people, two cultures with different languages that interact via translation almost in a single moment. “There is, however, a set of problems specific to translating a text that not only was written in another language, but derives from another time...” (Holmes 102) It is important to note that the very existence of translation is allowed only by time gap – a text can be translated only once it has been written. “Strictly speaking, every act of translation except simultaneous translation as between earphones, is a transfer from a past to a present.” (Steiner 351) To distinguish between the original and its translation is to determine which of them is older. The time gap may be within minutes or it can span for centuries, even millennia, the latter having obviously much stronger impact than the former; yet it is still present. The older the text is, the more unfamiliar it appears to the modern reader. A translator of such a text should be aware of this and should decide how to proceed. Moreover, “a translator of an old text to a different language cannot rely on the knowledge of the original language.” (Povejšil 182) So, it is not only about the effect, but also about the proper understanding of the original. There is a general consensus that new translations replace previous ones (or even the original) because they grew “old”. However, when translating an old text, “oldness” is one of the key features of the text itself. One can imagine two forces that work against each other: one of them urges the translator to approximate the work to the receiver, to make it more readable and understandable in the context of modern society. The other one “fights” for the original text and forces the translator to preserve the essence of the society and language that produced it. Under pressure of this conflict, a translator has to choose carefully his or her technique to accomplish a successful and adequate translation. The aim of this thesis is to map how translators act in reality and what other factors have impact on their choices.

The relation of time and translation can be studied from various angles. Languages have different histories – some developed for a longer period, some are relatively new; therefore the range of changes of some is far wider than of others; and that leaves more opportunities for the

translator. English, for example, is a very old and very well explored language, with relatively clearly defined stages and differences. Czech, on the other hand, has for a long time been repressed and only from 18th century onwards started to develop, partially artificially at first and then naturally. In this case, then, the historicity of certain languages could be analyzed and then compared, thus creating a tool for translators to show them what options they have.

Another aspect of time and translation would be connected with norms of translation that are recognized in certain period. “(S)ocially-generated norms play a crucial mediating role in the generation and interpretation of time-reference signals in translated texts.” (Jones and Turner 11) The overall attitude of culture towards translation may change and changes over time, and this can be illustrated on a comparison of several translations of one book (of course, there has to be a time gap even between the particular translations so that it can be said that they represent different periods). For this kind of experiment, the aspect of time cannot be overlooked, because it will always be carried out using an original that is old.

The third way of how the passage of time influences translation is the age of the translator him or herself. One translates differently whether s/he is 15 or 70. It is more and more popular to study personal styles of particular translators; but even here, a scholar has to be aware that the translator has grown old which might have impact on his or her later translations (e. g. s/he is aware that the language has developed over his or her lifetime, so s/he tries to update the language s/he uses in translation, even though in normal life s/he still speaks the same).

There are more issues and even now it is obvious that not all of them can be addressed in this thesis. The question that will be researched is specifically the way how translators work nowadays. Do they modernize or archaize the text? What are the factors that help them with their decisions? To answer these preliminary questions, a relevant theoretical background has to be studied, and only then the practical part of the thesis can be performed.

Because the effect of time on translation process is a very broad issue, it is important to define clearly what the research is going to look like and why. To track down changes that translators do or do not execute in terms of anchoring their text in a certain time period, it would be best to work with as many languages as possible; only then can the results be seen as universal. In that case, however, considering the scope of the presented thesis, the number of texts from each literature would be very low and therefore inconclusive; it is better to research one language pair properly, then to replicate the study on other languages and only then to deduce overall conclusions. Since this is only the first step, only Czech translations of English

texts are analyzed. Even though the time gap is present with every translation, it should be wide enough so that the particular translator is aware of it and therefore is forced to employ some strategy. For these reasons, the time gap is at least 100 years. The fact that some text seems archaic is not always a result of intentional archaizing; a translation which is one hundred years old is perceived archaic despite the translator's intention. To be able to decide whether particular grammatic feature or word are somehow marked or not, the author has chosen only translations that are not older than himself, that is 1990 or younger. Because The fundamental aim was to classify a range of texts according to the level of modernization or archaization and then to detect tendencies if there are any. The data collected contained the information on the genre, the fact whether the original text was archaized or not, gender, and release years of the original and the translation. There were exactly 54 texts in total; it was not possible to track down all the existing translations due to the fact that there is no exact evidence of translations and because new translations are published every day. The most important and very useful tool (even though it still has minor flaws) is the *Database of Czech Artistic Translation* (www.databaze-prekladu.cz), which contains data on translations and translators and which could be used for various studies in this field. All quotations that were translated into English mostly from Czech and Slovak are my own translations.

2. Theoretical part

2.1 A Consultation with Translation Studies

One of the ways to start a research on a particular phenomenon in Translation Studies is to consult translational encyclopedias and dictionaries. An analysis of these sources can inform the researcher in various ways. Firstly, the researcher is able to find out what is said about the phenomenon and how recent the academic discussion on the topic is. Secondly, it allows him or her to determine what place it has in Translation Studies discourse and what terms and concepts it is usually connected with. Thirdly, the extent to which it is present in these publications can point to the relevance it has in contemporary academic world. For the purpose of this thesis, two of these publications were consulted – *Routledge Encyclopedia of Translation Studies*, edited by Mona Baker, and *Dictionary of Translation Studies* by Mark Shuttleworth and Moira Cowie.

The factor of time and its effect on translation is discussed in both, even though only briefly. The term that these publications use is “intertemporal translation” (the *Dictionary* offers an alternative term “cross-temporal” as well) and it is described in a similar manner. A somewhat “pure” intertemporal translation is in both publications practically matched with Roman Jakobson’s term intralingual translation, that is a translation inside one language, as opposed to interlingual, meaning a transfer between two different languages. However, the authors also agree that the term of intertemporal translation is broader, because: “it is usually taken to refer to a process which also contains an interlingual element.”(*Dictionary* 86). Both articles also contain the basic division between modernization and archaization (or historicization, connected with A. Popovič in the case of the *Dictionary*) not only as two methods, but rather two opposite ends of an axis which can lead to extremely different results, while: “most translators avoid these extreme responses to the passing of time between the original and the translation, writing in a TL that is somehow detemporalized, modern enough to be read without difficulty but unmarked for modernity.”(Routledge 115). Finally, what the two articles have in common is the link to the issue of domesticating/foreignizing that will be discussed in one of the following chapters.

Focusing solely on the *Dictionary of Translation Studies*, there is more valuable information that should not be missed. Still within the article on intertemporal translation, they introduce James S. Holmes' theory. Holmes distinguished three different aspects of translation process – linguistic, socio-cultural and literary, and argued that the level of modernizing/archaizing has to be studied in each of these three domains separately. While Shuttleworth and Cowie see the theories of Holmes and Popović in opposition, it is one of the aims of this thesis to explore whether in later discussions and theory they were merged or whether any new system has been developed on their basis.

2.2 Terminology

This subchapter introduces a list of key terms that are often discussed in this thesis with their definitions. It is symptomatic for translation studies that very similar concepts have different names and it also happens that some terms have multiple meanings. The purpose of this subchapter is to define these problematic terms and to clarify how they are going to be used and understood in this thesis.

Archaization and Historicization

Translation studies scholar can choose from these two terms that are almost synonymous. Not both of them, however, are used beyond the borders of translation studies. First of them is **archaization**. Looking up this word in the online version of *The Oxford English Dictionary* brings no results. Inserting the verb, **to archaise**, seems to be a much better choice. It is defined as “to imitate the archaic; to render archaistic.” which is somewhat circular (it defines a word using the same root). We also learn that the noun or adjective derived from this word is **archaizing**, but without any further definition. The proper definitions are connected with the word **archaism** – and there are two meanings:

1. The retention or imitation of what is old or obsolete; the employment in language, art, etc., of the characteristics of an earlier period; archaic style.
2. An archaic word or expression. Also, an archaic feature in script.

The first meaning stands for the *technique* and the last example of its usage is from 1839; it seems that in this sense it is now slowly replaced by archaizing (and possibly archaization). The second meaning represents single instances that can be seen as symptoms of the technique

present in a text. But the issue is not so simple. Technique is something that a person deliberately uses to achieve some effect; but archaizing can happen even by accident. Archaizing is, of course, not applied only in translation; even the original text can be translated intentionally or can have characteristics (archaisms) of an earlier period. In the thesis, the terms archaizing and archaization are understood as synonyms in the sense of the OED definitions. It is important to note, however, that archaization is a process, which can take place during any translation. Even an original, which is already archaic, can be archaized.

Historicization, on the other hand, is defined as “the action of historicizing a person or thing; the situating of something or someone in a historical context. The verb **to historicize** has the following OED definition: “To make (a person or thing) historical or the subject of a history; to situate in a historical context.” The difference between archaizing and historicizing (which is again a synonym with historicization) is in the fact that historicizing works on a general level; it applies to people or things, while archaizing is connected with literature. Nevertheless, if historicization is used in the context of translation studies, it is automatically connected with literature; therefore, these two terms are also perceived as synonyms.

Furthermore, there are several concepts that are from a particular point of view similar to archaizing and modernizing. These are **exoticization** and **foreignizing**. The similarity lies in the fact that all of them highlight the true nature of the translated text – that it is a translation. **To exoticize** in a broader sense is defined as “to make exotic; to glamorize; to treat or portray as unusual” and “to foreignize is “To render foreign; to refashion after foreign models; to give a foreign air to.” Together with archaizing, all these procedures make the text harder to process and remind the reader that they come from a different context; archaizing usually in the context of time, exoticizing and foreignizing¹ in the context of space.

Modernization

Looking at the opposite force to archaizing, the case of modernizing or modernization is not so complicated. In OED, **modernizing** as an adjective is defined as “that modernizes or brings up to date” and the verb **to modernize** as:

¹ Foreignization and domestication are key terms for theoretician and translator Lawrence Venuti, who is a great advocate of this tendency in translation studies.

„To make modern, to bring up to date; to give a modern character or appearance to; to adapt to modern needs or habits; (sometimes) spec. (a) to rewrite (an old text) in modern spelling or language; to change (obsolete spelling, words, or language) for modern equivalents; (b) to remodel and refashion (an old building) in a modern style; to provide (a house, business, etc.) with modern conveniences or equipment.“ (OED)

For the purpose of translation studies, the essential meaning is meaning (a). Again, we can say that any original text can be modernized. The fact whether the text that is translated is modern or not is important in the sense of the extent to which the modernizing process is needed. It is probably much harder to modernize a very old, archaic text than a new one, because the change that has to be done with the former will be radical; in the case of a new text only slight changes might make it modern.

Similar to the relation of archaizing, foreignizing and exoticizing, there is an abstract connection between modernizing and domestication. Modernizing again takes place in the context of time, domestication in context of space.

An older text

It is not a case of simple definition to decide what is old and what is not, because the quality of oldness changes over time. Everything is new at some point of its existence and by the passage of time it grows older and older. It is the same with texts. The term “older” implies that there can be two ways how to define it. The first one is the principle of opposition – something older is in contrast with something newer. For example, an older version of a mobile phone gets the quality of oldness when a newer version of the phone is produced. The second one is to define older in the context of time – it can be said that something is older, because a certain amount of time passed from the moment when it was new and it does not matter whether there is a replacement or not. For example, if we consider a translation that is from 1900 we call it an older translation, but the fact whether there is a newer translation or not is not relevant.

It is this second type of definition that applies to an older text. It is defined by time – an older text means that it is a certain amount of years old. We can say certain but this does not mean that there is some exact point in time from which onwards the text can no more be called an older text. Jaromír Povejšil, for example, defines an older text as “medieval works of European literature” (Povejšil 180). The problem is, that there are not enough books translated from English to Czech from the Middle Ages and it is inevitable to shift the meaning of the

term. For the purposes of this thesis, an older text is defined as being only more than **one hundred years old**; this definition, however, is not strict.

Time Gap

The basic reason for defining older text is to find a suitable material for analyzing the amount of archaizing and modernizing. It is not so important for us to view the text as an older text; it is more important for the translator to be aware of this fact. When the translator acknowledges that the text s/he translates is old, it should automatically lead him to the situation where s/he has to decide how to cope with this fact. In other words, when the translator was not aware that the text is somehow distant for the contemporary reader (from the perspective of time), there is no point in trying to discover whether he or she employed any particular method or technique to either accentuate or erase this aspect of distance. That is why one more term needs to be defined – a time gap. Time gap is the amount of time that passed between the publication of the original and the publication of the translation. It is basically a measurement which shows whether the translator viewed the original as an older text or not. The wider the time gap is, the more possibilities there are for the translator to work with. In the beginning, one of the conditions for the material to be studied in the research was that the translation should not be published before 1990 (to be able to distinguish between intentional archaisms and simply features of a language of the particular period when the translation was done). However, some of the oldest texts (from the 17th century) were not translated later than around 1950. In the end they were accepted and the reason is the time gap. Because the time gap is so wide, it was decided that they should not be omitted – in the case of such an old text, the basic tendency of its translator should be evident even when s/he translated it 50 years ago or more.

2.3 James S. Holmes: The Cross-Temporal Factor

James S. Holmes presented his article *The Cross-Temporal Factor in Verse Translation* in the form of a paper in Nitra in 1969. Since then it has been reprinted in several journals and publications and served as a background for many theoreticians. As the title announces, Holmes focused on poetry translation and the example he works with is indeed a poem and its translations. However, the theory itself is more or less applicable for the realm of literary translation as a whole.

In the beginning Holmes admits that synchronic aspects that translation scholars usually focus on are “no doubt more central”; nevertheless, he also realizes the importance of the factor of time for several issues. He goes on to describe a typical model of translation as a communication process usually used by his contemporaries:

$$S_A \rightarrow M_A \rightarrow R_A \Rightarrow S_B \rightarrow M_B \rightarrow R_B$$

Where S stands for the source, that is the writer in the first place and then for the translator, M is the message they convey and R represents the receiver. A and B stand for two different languages and the translation process stands in the middle. Holmes shows how this model is usually shortened to the form using the terms source language (SL) and target language (TL):

$$M_{SL} \Rightarrow M_{TL}$$

In this condensed shape, the emphasis is put on the message and the two languages in question; as Holmes says, it seems to be “purely a shift from one linguistic system to another”, leaving the other factors behind. And one of these factors is the cross-temporal factor, even though it is not specifically present in the first model either. The message might be atemporal, but the writer, translator and receiver are always rooted in time and this should be taken into account. During the translation process, not one but three shifts occur. Apart from the shift of the linguistic system, there are also shifts of the socio-cultural system and literary system. The socio-cultural system is more general than the other two and it is derived from the position of the writer and the translator in his or her contemporary society and culture. The literary or poetic system indicates “the entire system of (...) conventions within which (or in revolt against which) a poem is written,” and Holmes focused here on rhythm, rhyme, meter and other surface patterns. Notable is the fact that all these three systems have their own problems and specifics and this implies that they should be dealt with separately.

Having presented his theory, James S. Holmes proceeds to confirm it with an example. He uses a French fifteen century poem and its four translations into English that were created by four different translators around the same time. Holmes discusses different problems that are connected with the three different shifts:

“On the linguistic level, the translator must find a solution for the fact that the poem is written in an older *état de langue* or “temporal dialect,” “on the literary or poetic level he must for instance consider what is to be done with the rondel form (...); now a relic of the bygone tradition...”. “And on the socio-cultural level the translator must face up to the fact that the

central image of the poem, young men riding on horseback to impress the girls, has lost its compelling force...” (Holmes 104)

At that point, Holmes introduces a scale for the evaluation of possible solutions to these problems – and he builds on the traditional division historicizing (retentive) – modernizing(re-creative). But he distinguishes more than these two options:

1. Translation into a language contemporary with the original (H)
2. Translation into a language somewhere on the scale between the original and present day language (H₁, H₂, H₃...H_n)
3. Translation into a “traditionally” modern language (M₁)
4. Translation into “present day” or “experimental” language (M₂)

According to this model, every translator can decide between at least four possible solutions how to render his or her translation on each of the three levels (linguistic, socio-cultural, literary) separately.

There is no need to give the account of the whole analysis, but the result was the following:

Translator	System			
	Linguistic	Literary		Socio-cultural
		General	Rondel Form	
Khan	H	H	H	H
Ewart	M ₂	M ₂	M ₂	H
Rowlett	M ₁₍₂₎	M ₁	H	H
Nicholson	M ₂	M ₁	H	M

Figure No. 1: Reproduction from Holmes, page 109

Holmes is aware of the fact that this study is of rather small scale and that his findings should be confirmed by further research to gain on credibility. Nevertheless, there are several convincing conclusions. The first fact he points out is that only one of the translators was consistent in his effort and applied the same method for all the stages. The other three, even though they predominantly inclined to modernization of some kind never modernized completely. Therefore, he deduces that the “inclination to classify translations as modernizing or historicizing from an overall point of view must be abandoned in favor of a more elaborate analysis...”(Holmes 109). The second conclusion he arrives at is that each of the systems has different resistance to modernization; while the socio-cultural level was historicized by the

majority of the translators, the linguistic level, on the other hand, three of four modernized contemporarily. James S. Holmes introduced a plausible theory and an example of how the intertemporal factor can be analyzed.

2.4 Anton Popovič: culture time

Anton Popovič, Czechoslovak translation studies scholar and one of the founding fathers of its tradition in Czechoslovakia, refers to Holmes's article in his 1975 publication *Teória umeleckého prekladu* (Theory of artistic translation). There, in a subchapter called "Time in translation", Popovič briefly describes the theory of Holmes and his results. It seems that he generally agrees with his reasoning and towards the end he replicates Holmes's method on a translation of a particular poem from Russian to Slovak. By doing so, he contributes to the generalization of the theory, proving that the methodology and division to three separate levels is applicable not only to English, but also to a Slavic language, Slovak. But Popovič goes beyond mere replication. According to his article, two different "times" should be taken into account when one speaks about the temporal aspect of translation. So far, Holmes was working with "calendar time", but there is also "cultural time". Cultural time for Popovič means the succession of particular stages in a particular culture. Every culture is constantly developing, and across time, it comes through different stages. The problem is, that in some cultures, some stages might come sooner or later than in others, or they might even be missing. Popovič gives an example that "classicism in Slovak literature comes several decades later in comparison with German literature" (Popovič 180). A translator therefore should not only be aware of the year of publication of the original work s/he is translating, but also of the cultural differences between his or her culture and the culture of the original. Popovič introduces three possible situations that can arise.

1. Culture time of the original culture is identical with the culture time of the receiving culture
2. Culture time of the receiving culture is behind the culture time of the original culture
3. Culture time of the original (that is a certain stage in the development of culture) is missing in the culture time of the receiving culture.

While situation 1 has almost zero consequences for the work of the translator, in the case of situation 3, the impact is profound. If a certain cultural feature of a period is present in the original (its form, rhyming pattern, genre, etc.), and at the same time it exists in the receiving culture, translator gets a hint for what to do during the translation process. Conversely, if a

certain feature is present in the original culture, but missing in the receiving culture, translator is forced to re-create this feature in his culture, or transform it. This may, however, lead him or her so far from the original work that we may call it an adaptation, rather than a translation. Popovič offers an example from his mother tongue. He speaks about *byliny*. *Bylina* is an East Slavic oral epic narrative poem with a long tradition; this tradition however does not reach to Slovak language. Slovak translator therefore, whose task is to translate *bylina* to Slovak, finds him or herself in situation 3, which has a direct effect on the decision-making process between archaizing and modernizing: “The language of *byliny* has no linear equivalent in the history of Slovak literary language,” says Popovič, and concludes, that “the translator, therefore, modernized the language...” (Popovič 183).

Apart from the relation of the original and its translation, Popovič also proposes the study of particular translations and the relations between them. He attempts to define differences between the character of an original and a translation from the perspective of time. While there is only one original, there can always be (and often are) realized a number of its translations. “The seriality of translation as its way of existence and realization is, in comparison with the finality of the original writing hazardous, in the sense that translation as an open text is much easier to grow old.” (Popovič 184) Popovič adds that translation is often made and also thought of as something that will be more or less replaced. At the same time, he admits that older translations are often remembered, even though a newer one exists, the reason being that they represent “an attractive historicism, archaic patina of literariness, that attract us in a similar way as the older original work” (Popovič 185). What Popovič does not state is a relevant question that can be deduced from this fact. If people are attracted to archaic texts, both original and translated, is it not desirable to apply the archaizing method, especially in the case of texts where the time gap between the original and the translation is broad? The question of what would be the right or proper way of dealing with older texts has not yet been discussed in the thesis. The answer will be sought after in the respective chapter, but what Popovič is saying might be taken as a glimpse at one of the opinions to this issue.

To sum up the contribution of Anton Popovič to the theory of James S. Holmes, two features can be seen as major. First, it is its usage and application in the case of a completely different language, and second, it is the introduction of the aspect of culture time into the original model. The next subchapter will be focused on the enrichment of the theory by another translation studies scholar, Braňo Hochel.

2.5 Braňo Hochel: Across time and space

The virtual discussion on the aspect of time in translation continued in 1990. Braňo Hochel in his article “Translation as communication” introduced further changes and improvements to the discourse of intertemporal factor. He is not the first one who saw a parallel between the temporal and spatial aspect of translation – Popovič included an article on cultural and spatial transfer immediately after his article on time; but Hochel combined these two factors and endeavored to unite them in a single theory. Before focusing on translation, he starts on the more general level of literature, by saying that it is useful to differentiate between:

1. time and space **of** the literary work
2. time and space **in** the literary work (Hochel 148)

The first one is basically the context in which the text is born, the period when it is published and the place where it was created. The second one is the virtual reality in the story of the text itself. While the first one is permanent, defined by the historical moment of publication, the second one is created and recreated again, because future readers approach this virtual time and space and understand it differently.

Hochel then moves on to the situation in translation. He says that “the basic criterium which determines the usage of adequate devices to bypass the differences between the original time and space and the time and space of reception of the work (reception of the translation) is translator’s approach.” (Hochel 149) He introduces these approaches later on, but first he asks a question about the transfer itself. It was already James S. Holmes who criticized the condensed model of translation where important factors were left out. Hochel is aware that the process is complex and defines three different types of transfer. The first one is from one natural language to another, the second one from one historical time to another and the third one from one cultural background to another. These three transfers may or may not happen at the same time; Hochel offers examples when only one of these takes place. A translation from Slovak to Czech is (almost) a pure translation from language to language. The transfer from one time to another is by the author identified with intralingual translation. An example of the transfer from one culture to another is for Hochel “a publication of English and American authors for the Third World countries where English is spoken” (Hochel 150). Hochel realizes that these are borderline cases and that proper translation process is usually a combination of these three.

When the complexity of transfer during translation is described, Hochel proceeds to the core of his theory. He cites Popovič and his understanding of modernizing and historicizing principles as two opposite ends of the axis of time and draws a parallel with the axis of space. Modernizing principle is for Hochel similar to the naturalizing principle, because both represent so called “substituting principles” (in both cases, when translator works according to these principles s/he replaces what was in the original with something new in order to approximate the translation to the reader). The other pair is historicizing and exoticizing principle – these function as a “preserving principle”, keeping and emphasizing those aspects that connect the translation with the original time and space.

At this point Hochel introduces his understanding of “meaning” of the text. Various definitions of translation include meaning or message as a key feature:

Nida and Taber: “the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style.” (Nida and Taber 1974)

Susan Bassnett: “a primary method of imposing meaning while concealing the power relations that lie behind the production of that meaning.” (1998)

Peter Newmark: “a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language.” (1982)

One might think that, because the definitions work with meaning, they are very similar; but meaning does not have to “mean” the same thing for everyone. Hochel says that “the translator does not translate the text, but one of its meanings” (Hochel 152). According to him, a text has more meanings and part of the translator’s work is to choose the meaning s/he wants to transfer; and only then s/he chooses the approach to successfully do so. The approaches are therefore closely linked with particular meanings and to understand the approaches one has to know the meanings first.

Hochel talks about four different meanings of a text. The first of them is (a) “**the primary meaning of a text**”. A new book has this meaning at the time and place of its origin; if a person reads this text at the time of its publication in the original language, the person receives this meaning. S/he understands the text as “**his/her² and new**”

² The formulation „his/her“ means that it belongs to his/her own cultural context.

The second meaning is defined as (b) “**the later meaning of a text in the place of its origin**”. This meaning is received by a person who reads it some time after its publication, but in the original language. For example, if a Czech person reads a Czech book from the first half of the 20th century now; the person will say that it is “**his/her and old**”.

The third meaning is called: (c) . This meaning may be imposed when a new book is quickly translated and distributed abroad – the reader of such a book will call it “**foreign and new**”.

The fourth meaning is by Hochel defined as (d) “**the later meaning of a text in a different space**”. This is the case of an old book read in a different culture, different language and by the reader it is perceived as “**foreign and old**”.³

It seems that four is Hochel’s favorite number. There are four meanings, four principles and now he finally introduces four different approaches, which indeed correspond with the four meanings. Now imagine a book that has all the four meanings (a-d). The main criterium is oldness – there is no universal language, and there are many cultures, but time is unstoppable. Any old book at some point of its existence have had some of these meanings.⁴ When a translator decides to translate an old book, s/he can choose from four possibilities of how to appeal to the reader:

1. In case s/he concentrates on the meaning **a**, s/he will employ two substituting principles – modernizing and naturalizing. The result of a successful application of these principles is that the reader feels like the book is new and that it comes from his or her cultural context – in other words, it is an attempt to act as the original text (one could say that the cases of hidden translations would logically fall into this category).
2. If the required meaning is **b**, s/he should apply naturalizing and historicizing, that is one substituting and one preserving. The receiver may think that the books comes from his or her environment, but that it is an older text.
3. To be able to impose meaning **c**, one has to use modernizing and exoticizing principle – again a combination of substituting and preserving. When applied successfully, the book feels modern, but foreign.

³ The majority of works that will be analyzed in the practical part of this thesis would fall into this category for current Czech readers. The question is; do the translators also transfer is meaning?

⁴ This statement is implied by Hochel’s theory, but it will be challenged by Hrdlička.

4. Finally, a translator who wants to preserve the meaning **d** has to apply two preserving principles, historicizing and exoticizing. Hochel criticizes this last possibility, saying that “it may be the translator’s intention, but generally it is an expression or result of his incapability of embodying the meaning of the text.” (Hochel 153). He adds that this is often the case of so called “philological translations” and that it represents a complete victory of formal features over semantics.

For a better orientation in Hochel’s typology, a simple graph was created by the author of this thesis:

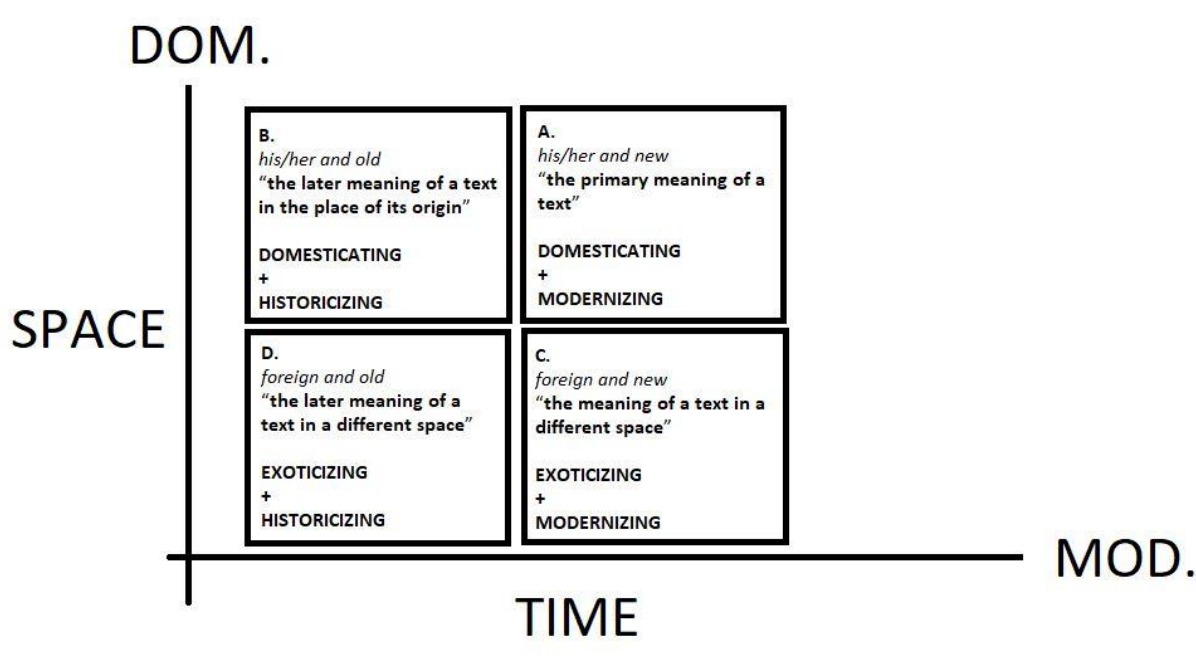


Figure No. 2: Typology of Hochel

According to Hochel, these four types of approaches were not ordered at random. From 1 to 4, he sees that they grow more and more reproductive, and less and less creative. For him, to modernize is better than historicize. Situation 1, that is the translation of the primary meaning of the text (not to the extreme of a hidden translation), represents for the author of the article “a modern translating conception” (Hochel 154). But at the same time he adds that there are various factors that determine which approach will be employed by a particular translator, and that s/he is not completely free to choose which s/he prefers. Furthermore, he admits that in some cases the other possibilities are also justifiable. Nevertheless, one thing is certain – that the “unmotivated combination of preserving and substituting principle (...) is always a sign of the absence of translator’s conception. (Hochel 154).

This argument seems logical – if a translator applies for example modernizing principle, it should be consistent and there should not be any traces of historicizing. However, if one recalls the article by James S. Holmes, one can easily detect the conflict between these two opinions. Holmes found out that this consistency is simply not present. In his table, there was only one consistent translation, and that was the one that historicized on all levels; all the others with prevalent modernization had some traces of historicizing as well. So, either the three translators from the example did not have any conception, or Braňo Hochel is a bit too idealistic about his model.

But the aim of this thesis is not to detect conflicts, but to try to combine the ideas of translation studies scholars. Hochel sees the factor of time in broader context and connects it with the factor of space. He offered a broader view of the issue – maybe too broad for the scope of this thesis, but definitely not too broad for academic discussion. In the next subchapter the theory of Milan Hrdlička will be introduced; he offers a detailed analysis of what Hochel established.

2.6 Milan Hrdlička: Pros and cons of Hochel's theory

Seven years after Hochel's article "Translation and communication" a book was published with a very similar title – *Literary translation and communication*. It was written by translation studies scholar Milan Hrdlička. The approach to translation as a form of communication is not new, theoreticians understood long ago that translator is a mediator of communication between cultures (even though the first translation scholars, who studied translation purely from linguistic point of view, saw it rather as a transfer between texts than people who produce and then receive them) and the similarity between the two titles is therefore completely natural. The difference is nevertheless, clear. While Hochel was dealing with translation in general, Hrdlička focuses on literary translation and deals primarily with works of art. The key part of Hrdlička's book is chapter VII, called "The aspect of time and space". The whole chapter is a commentary on Hochel and his theory; Hrdlička agrees with some features but criticizes others and offers his opinions on the discussed issues.

Hrdlička starts where Hochel started – by distinguishing between time and space **of** the literary work and time and space **in** the literary work – and he as well understands the importance of these two different aspects of a work. What he criticizes, however, is that Hochel

did not manage to maintain this division throughout the whole theory. When Hochel introduced the four different meanings, he did not take into account all the possibilities that may arise. For example, Hochel assumes, that the basic meaning of a book is “**the primary meaning of a text**” and the reader sees the text as “**his/her and new**”. This might be true, says Hrdlička, in the case when the time and space in the literary work is identical with the time and space of the literary work, that is, when the story of the new book takes place in the time and place of the reader. The problem appears when the time and space in the literary work differs. “The original work can take place – from the perspective of time – in history or in future (e. g. sci-fi literature); on the spatial axis it can be situated to a substantially different context (exotic etc.)...”(Hrdlička 53). A good example might be the famous post-modern novel *Il nome della rosa* by Umberto Eco. Eco’s intention never was to write a book that the receiver would approach as new. But there are many examples that are less extreme; Hrdlička offers a hypothetical romance situated to the 15th century Latin America, written by a current Czech writer. In the context of time and space of the literary work, Hochel’s definition of a primary meaning still works; but “from the perspective of time and space in the literary work, the current Czech receiver will feel the exact opposite, that is the meaning “foreign and old”(Hrdlička 54). And the problem is not present only in the case of the first meaning; the clash between the time and space in and of the literary work may happen at the level of all the meanings. This, however, does not mean that Hochel’s distinction is wrong; it is only too simplistic – there are many more combinations possible and it is only a matter of time and space to improve the theory (which Hrdlička did not do, because, as he pointed out, his aim was to use Hochel to define his own theory of adequacy, rather than polish an old one).

The issue of time and space in the literary work is only one of the problems Hrdlička criticizes; other, and probably more relevant defects he identifies in Hochel’s classification of the four possible approaches and his preference of some instead of others. The basic discrepancy between the opinions of Hochel and Hrdlička lies in their inclination to one or the other end of the virtual axis from preserving to substituting principle. To be more precise, while Hochel prefers substitution, Hrdlička opts for preservation. Both of them are not too strict in their reasoning – they admit that there are many factors that complicate the whole situation, and that no general theory applies for all the cases; we also should not see their positions as extreme to some extent; both understand the pros and cons of the opposite principle, even though in the majority of cases their opinions are clear. Considering the axis of time, Hrdlička states, that:

“the historical work should be interpreted as a historical work, without unjustified and incorrect modernizing intervention” (Hrdlička 51), and his opinion is similar on the spatial axis.

What Hochel and Hrdlička agree upon is the criticism of the approach that prioritize “the later meaning of a text in a different space” (**d**); Hrdlička sees it as “the application of an outdated principle, so called philological translation, which is limited to a simple replacement of an original language code for the target language code”(Hrdlička 52), basically repeating what Hochel stated in his article. Furthermore, Hrdlička thinks this approach is in total opposition with the communicative tradition in literary translation. The opinions of Hochel on the other three approaches are for Hrdlička more problematic. They will be commented upon one after another.

The endeavour to transfer the meaning **a**, that is to make the reader feel that the work is “**his/her and new**” is for Hrdlička unacceptable, because “it leads in its consequences to often radical adaptive adjustments” (Hrdlička 51). He believes (and we agree with him at this point) that the receiver should be aware that what he reads is a translation, because in many cases it can help him or her to understand the complexities and nuances of the translated work. In the case of an extremely old and exotic original, the work would be so distant on all levels (lexical, stylistic, cultural), that the translator would have to change basically everything in order to meet the requirements of “newness”; this would lead more probably to adaptation than to what we could call a proper translation.

Considering the transfer of meaning **b** (the meaning connected with “**his/her and old**”), Hrdlička again finds several problematic aspects. The main one is the same as with the previous principle – Hrdlička is entirely against the substituting principle on the spatial axis – domestication; these would again lead to “inadmissible deforming intervention” (Hrdlička 52). Furthermore, the connection of domesticating and historicizing itself can lead to a text that is uncomprehensive.

The best of all the approaches (a-d) is for Hrdlička the endeavor to transfer the meaning **c** – which the reader of the book would identify as “**foreign and new**”. But even in this case he is not completely satisfied with Hochel’s definition. Hrdlička in this case agrees with the act of exoticization, but says that “there is of course a need to approximate the original environment to the new reader” (Hrdlička 52). Similarly, the modernization principle should not be fully at work, Hrdlička prefers “a relative newness of the translated work, a certain blurring and suppression of the facts that are irrelevant for the current reader (...) and their adequate

actualization rather than full modernization.” (Hrdlička 52). In the end Hrdlička redefines the desired effect from “foreign and new” to “foreign and older”.

It is useful now to return to the graph in the previous chapter (Figure 1) to sum up and recapitulate where the opinions of Hochel and Hrdlička are in accordance and where they differ.

While Hochel preferred the approach A, Hrdlička criticized both A and B and opts for the approach C. Nevertheless, even here he would implement some shift from the extreme a bit upwards and leftwards. Both theoreticians criticize translators who would follow the approach D. One of the reasons that would explain the different points of view the two authors have is the difference between general translation theory and literary translation. Literary translation is more strict towards the changes in the original, bearing in mind the aesthetic quality and integrity of the original works – Hrdlička, as the advocate of literary translation is therefore more radical against adaptation and substituting principle in general. On the other hand, Braňo Hochel deals with translation on a more general, abstract level. It was easier for Hrdlička to find flaws in his conception, because abstract things are harder to define and there are so many variables that some aspects always stay hidden and overlooked.

Still, the question of time and space in and of a literary work should definitely have been more developed by Hochel, and now by the assistance of Hrdlička, the whole issue seems to be much more complex than it appeared before.

2.7 Jones and Turner: Archaization and Modernization typology

Only one last piece of the puzzle is now missing to complete the complex image of how translator may deal with the factor of time in translation. In 2004, Francis R Jones and Allan Turner wrote an article called “Archaisation, Modernisation and Reference in the Translation of Older Texts”, which was published in one of the most influential translation studies journal, *Across Languages and Cultures*. Jones and Turner based their research on two different kinds of source. On one hand, they relied on published academic texts, but, as they comment, “only a handful of case studies and theory-based explorations focus on this issue...” (Jones and Turner 2). On the other hand, the authors searched the web with Google Advanced searched-engine and managed to find 20 relevant texts. These texts included reviews, essays, guidelines for translators or editor’s statements and were considering translations of various texts and languages (Greek, Latin, Arabic); the amount of knowledge abstracted from both sources then

has (even though the number of actual sources is relatively low) has the ambition to draw general conclusions, combining the opinions of academics and non-academics on various kinds of old literature.

The key feature of this article is a scale of approaches (and techniques at the same time), ranging from archaization to modernization. Jones and Turner developed it on the basis of a typology by Francis Lefere, because he is the only one who “systematically models the choices open to translators when dealing with older texts.” (Jones and Turner 2). Lefere’s typology from 1994 is in parts similar but not identical with the new scale. He distinguishes two kinds of modernization – **minimal** (*minimalement*) and **violent** (*violemment*). Furthermore, there are two types of minimal modernization – **involuntary** (*involontairement*) and **deliberate** (*résolument*).

Considering archaization, there are also two types – **indirect** (*indirectement*) and **direct** (*directement*), the second one being further divided into types and subtypes. Lefere defines direct **superficial** (*superficiellement*) and direct **deliberate** (*résolument*) archaization. Under the type direct deliberate fall **rigorous** (*strictement*) and **free** (*librement*) archaization. (Lefere 242)

The typology seems very complex and well devised. For Jones and Turner it served as a basis for their scale from extreme archaization to extreme modernization. They argue that even though what the translator has is “often seen as a bipolar choice between archaization and modernization... (s)ix of the 20 web documents surveyed, however, mention ‘middle way’ options between archaisation and modernization” (Jones and Turner 4). Therefore, what is needed, they believe, is not a set of possibilities but a continuous axis from one extreme to another where any translation can be placed on a different point of the axis. That would, of course, mean that every translation would be its own type; but since some generalization is

The second type of archaization is **time-matched archaization**. It simply means that a translator translates into the language that was spoken in the same period in which the original was written. The problem arises in the situation that Popovič described (here in 2.2) – it may happen that one stage of culture (and of language) is missing – if the target-culture language is born after the creation of the original text, neither hyperarchaisation nor time-matched archaization can be used. When the stage of culture (and language) existed, but was shifted in time, then a time-matched translation might indicate to the reader that the original comes from a different period than it really came.

Moving right on the axis, the next archaization technique is an **updated archaization**. This approach partially solves the problem mentioned above. Jones and Turner offer an example of a translation by Ezra Pound, who used “what he characterizes as ‘pre-Elizabethan English’ in translating the 13th-century sonnets of Guido Cavalcanti” (Jones and Turner 6). The reasons are clear – because English developed much faster than Italian, modern Italian reader is able to read the original, feeling the archaic aspects of the text, while the English reader would have difficulties even to understand the text. Because Pound wanted the effect to be similar, he had to choose a more modern version of English. Another example stated in the text is the case of translating texts in Ancient Greek into English: “because there is no such thing as 4th-century-BC English, time-matched archaisation is impossible.” (Jones and Turner 6)

The last archaization technique the authors define is **superficial archaization**. It is one of those borrowed from Lefere. It seems that following this approach the translator stands on the doorstep of modernization, because it “involves adding lexical or syntactic archaic markers into a target text that is otherwise relatively modern” (Jones and Turner 6). These markers are often not typical for some particular period, they only symbolize historicity, they from time to time remind the reader that what s/he is reading is not contemporary. Typical features are the morphemes -th or inversion of word order.

Moving to the purely modernizing part of the scale, what comes first is **minimal modernization**. In short, this is the ordinary contemporary language of the target culture. The translator avoids archaic or very modern words that would anchor the text within any period. Jones and Turner adopted a claim that “the contrast between modern-day language on the one hand and ‘references in the text to archaic forms and artefacts’ on the other hand ‘emphasis[e] the outdatedness of these references’” (Jones and Turner 7). Going back to the article by Holmes and his division of linguistic, literary and sociocultural level (chapter 2.2), this would mean that the text is archaized on the sociocultural level but modernized on linguistic and literary levels.

The very last category on the scale is **violent modernization**. Symbolically, the analysis here looks back to its beginning, because Jones and Turner are citing James S. Holmes and his example of a rondel translation (Figure No. 1 – Nicholson). Attentive reader might recall Holmes' findings that there is no pure modernization – on the four levels he defined always at least one was classified as modernization. Jones and Turner took the same example but put it under violent modernization without any comment on this discrepancy. Still, modernization principle predominate in this translation and the best example was mentioned by Holmes and Jones and Turner as well. The example is the expression “rockers”, which is “situating the text as having been translated sometime in the 1960s or 1970s” (Jones and Turner 7). This shows that violent modernization means anchoring the text into a particular period by using expressions that are closely linked with what is typical for it. Such a translation is then logically prone to become outdated and replaced by a new translation.

In the following discussion, Jones and Turner show that the selection of one or other technique may be effected by the period when the translation was produced (probably under the influence of dominant translational norms in the particular society) or by the impression the translator wants to convey to the reader.

2.8 Theory conclusion

The purpose of the first part of the thesis was to draw a sketch of how the theoretical discussion on the temporal factor has evolved and developed. Some questions were not covered in detail, others were inevitably missed. For example, the discourse could be brought to another level if the dimension of space, equally important for Hochel and Hrdlička as the dimension of time, was developed further. The question of norms that dominate and change continually was only touched upon in the chapter on Popovič. The issue of aging of translations and their replacement by newer ones, so far omitted, is another relevant topic, closely linked with the temporal factor. The list of these examples could continue beyond the scope of this work and as someone surely already said at some point, it is impossible to walk multiple ways at once. Still, these issues might be dealt with, to some extent, after the practical part, during the analysis of the results. It is essential however, that the main track, leading towards the typology of translators' approaches towards the passage of time and its impact on their work is mapped and described. Now it is time to confront the newly gained, mostly purely theoretical knowledge, with the reality of practice and examples. Here ends the theoretical discussion on the position of temporal factor in translation studies.

3. Practical part

Discussing temporal factor issues on the theoretical level is one thing, but using it in practice is another. The majority of articles that were analyzed so far included examples, but that does not mean that the presented theories and models were created on the basis of practical research. That is the first reason why the typologies cannot be simply synthesized and applied for our purposes. The second reason is that the majority of examples dealt with poetry, while this thesis focuses on prose. Researching prose is much more complex than dealing with poetry – there are extra levels and factors that influence the decisions of the translators and it is therefore more difficult to identify archaizing and modernizing. But the main reason why it is not possible to move instantly to the introduction of the material is that there is one step between the theoretical and practical part still missing. The relatively abstract theories modeled on English, French, Slovak or on a general level now have to be accommodated for translations into Czech. Clearly, one can modernize or archaize into any other language, but what are the actual instances, the actual techniques that translators employ on the level of words and sentences in order to shape the whole text in a certain way? None of the theoreticians provided us with such knowledge. The only source for this micro-level technique typology is an article by Jaroslav Zima called “The issue of archaisms in translation of a literary work”, written in 1954, that is more than ten years before James S. Holmes presented his paper on the cross-temporal factor. Zima distinguishes two types of archaisms – **lexical** and **syntactical**. The most common type of syntactical archaism is inversed word order. Considering lexical archaisms, there are many subtypes: verbal, nominal, adjectival, adverbial and prepositional. (Zima 2). The problem is that Zima discusses a translation from French to Czech, which means that we have categories, but the examples are useless for the research. Nevertheless, these are some of the actual micro-level features that can be identified, counted and analysed in the text.

What remains here is to define a relevant research question. Even though the majority of authors do not hesitate to discuss or model extreme approaches and techniques, they all agree that it is most convenient for translators to avoid them and that they prefer to operate around the middle of the virtual axis, modernizing or historicizing only slightly. The first question therefore is, whether that is true, or whether all the approaches will have a relatively equal number of registered translations. The core of the second question is whether there are any tendencies in archaizing or modernizing, that can be traced on the sample, looking from various kinds of perspective – gender, the duration of the time gap, the year of publication, etc.

3.1 Introducing the method

The starting point for the adaptation of the methodology was the article of Jones and Turner and their scale with six types of techniques or approaches – hyperarchaisation, time-matched archaization, updated archaization, superficial archaization, minimal modernization and violent modernization. The primary idea was to classify the samples into these six groups. However, the preliminary research of all the samples showed that the typology is too broad for our purposes – it soon became clear that there are no cases of hyperarchaization, time-matched archaization or violent modernization. Immediately it was evident that the first research question seems to be partially answered. But the purpose of the cursory preliminary research was not to answer questions, but rather to develop the methodology. With only three remaining approaches, the scale was too trivial; what was needed was to virtually zoom closer to the middle of the axis and make a more detailed classification.

It was time to employ the theory of James S. Holmes. Holmes distinguished three (or four, but that is irrelevant at the moment) different levels on which archaization and modernization can be measured. These were linguistic, stylistic and socio-cultural level. The most complicated of these three is the stylistic level – the style of a translator is something that is getting more and more attention and it is a rather complex phenomenon. Moreover, Holmes created this category on the basis of poetry; and poetry is generally more stylized than prose, hence the changes in stylization might bring relevant results for poetry, but not so much for prose (the devices used will not be so diverse and therefore not so perceptible). For all these reasons the stylistic level was omitted in the research. Of the remaining two, the linguistic level is also very complex and broad. For the analysis, the linguistic level was employed using the typology by Jaroslav Zima. The socio-cultural was applied as a general concept. The particular categories are the following:

1. Verbal archaization
2. Transgressival archaization
3. Nominal archaization
4. Adjectival archaization
5. Adverbial archaization
6. Socio-cultural archaization
7. Syntactical archaization

Density and intensity of these seven parameters were the basis for the whole research. Level **(6) Socio-cultural** is based directly on Holmes. The rest comes from his linguistic level. The linguistic level has two sub-levels – lexical and **(7) Syntactical** (these were used by Zima). Categories **1, 3, 4** and **5** are identified by Zima as instances of lexical archaization. Level **(2) Transgressival** was added by the author of this thesis due to the preliminary research.

The categorization might seem unbalanced, because particular categories do not come from the same level. That is true, but this was the only plausible solution. If the analysis was done on the level of Socio-cultural and Linguistic, there would be only two categories and the focal point of the research would be much more quantitative than qualitative. On the other hand, distinguishing categories on the lowest level (that means differentiating sub-levels even in the case of socio-cultural and syntactical archaization) would result in a great many categories and that would make the whole research very complicated. However, the author is aware of the fact that the categories come from different levels and it was taken into consideration.

3.2 Introducing categories

1. Verbal archaization

This category includes various types of archaic features in connection with verbs: verbs, that are no longer used in standard Czech (mžít, neodstónal), forms that are less common nowadays (byl byste vyslovil, nepřipadl na ni) or that are still used but with a different spelling (píši). A special subcategory would be the usage of the suffix “-ti” (schvalovati, býti, zemřítí).

2. Transgressival archaization

The use of transgressive is such a prototypical feature of the “archaic” speech that it should be studied as a phenomenon separately from verbal archaization where it formally belongs. Transgressives are now only rarely used⁵ in everyday and even formal speech and they are synonymous with old language. There are again more subtypes, but the archaic feeling is connected with the phenomenon as a whole (hledíc, shledávaje, nepočítaje)

3. Nominal archaization

⁵ Nevertheless, it is true that in some rare set phrases, the transgressive survived in modern Czech until this day.

Archaic features of nouns fall into this category and they also have several subcategories – vrtochy, tatíček, chmurám, sňatku, záušek.

4. Adjectival archaization

Archaization on the level of adjectives is also very common. There are adjectives that are no longer widely used (vrtošivá), others are used in a different form (mlád, zdraví, vzdálen) others are used in a different meaning (protivný)

5. Adverbial archaization

Archaization of adverbs – dočista, zprvu, neprodleně, dozajista, ledva.

6. Socio-cultural archaization

Leaving the linguistic archaization and moving to the socio-cultural level, a new type of indicators needs to be searched. One of them is the usage of T-V distinction. Because it is often not present in the modern varieties of English, it is a frequent topic for discussions over Czech translations. If for example, there is no distinction in the original text, but there is one in the translation, the archaizing tendency is evident.

The socio-cultural archaization operated, however, also on the level of words. Some words connected with older stages of human culture that are present in the text also indicate that the text is old. In Czech, they are sometimes called historicisms – words, that have no equivalent in the modern language, because the objects they refer to are no longer used; clearly, when there is no other option, the translator seemingly has no choice than be archaic; nevertheless, there is always a possibility to use some similar, or superordinate term that is still in usage. An example would be paraván, kolesky, rukávníků, pelest, serpent, troník,...)

7. Syntactical archaization

Concerning syntactical archaization, the prevalent archaizing technique is inversion, that is the change in ordinary word order. There are subtypes as well, but they all signal archaization: vodou zmáčené, dílo boží, přesto ale ho, v počtcích kulinárních,...)

3.3 Introducing the typology

Having all the categories described, it is now essential to predict and name all the possibilities that can arise. Firstly it is important to look at density - how many instances of a particular

category are there in a sample and how many are there in general; the density can be high or low, in our methodology we use **strong** or **weak** archaization. The other essential parameter is whether the particular text is archaized on more or less levels. If there are approx. five or more categories of archaization to be found, there seems to be **multi** archaization at work. If there are four and less, it can be said that the text is archaized only **partially**. Using these four categories leads to four possibilities:

1. Multi-weak archaization

This applies when the text is archaized weakly but on multiple levels. It means that the evidence is relatively scarce or/and not very visible, but distributed across a number of various levels. It may hint at the fact that the translator archaizes consistently, but only slightly; the effect would be that the text feels slightly archaic, but it is not intrusive in any way.

2. Multi-strong archaization

This is the strongest form of archaization in the research. There are many archaic indicators and they are clearly visible, the text feels archaic without any intrusive elements. This is a result of a purposeful and successful archaization.

3. Partial-weak archaization

Cases that fall into this category should be archaized only slightly and only on several levels. This would mean that the aim of the translator is to add some archaic quality, but without any particular emphasis. The text feels slightly old, but it is hard to tell why.

4. Partial-strong archaization

The last possibility on the archaizing part of the scale is when the text is archaized on some levels only but very often. The translation feels archaic despite the fact that the majority of levels is not archaized at all.

These four possibilities presume that the archaization is present and at least to some extent measurable. But there are two more possibilities for cases where the traces of archaization are too weak or practically missing:

5. A mix of archaization and modernization

This rather odd possibility shows the complexity of the studied issue. It happens that a translator combines modernization and archaization (not extreme versions of course) in one text. The text is rather modern, but it includes distinctive inconsistent archaic features.

6. Minimal modernization

The last one is the only purely modernizing possibility, taken directly from Jones and Turner. Therefore, there should not be any traces of archaization or rather of any kind of anchoring of the text in a certain time period. This is, however, the problem of the whole study. Practically none of the texts is anchored in a particular period. Unfortunately, Jones and Turner and Holmes as well count on this fact when constructing their theories. James S. Holmes distinguished types of archaization into a language between the language of the original and the everyday language of the translator (H^1 , H^2 , $H^3 \dots$) This terminology, however, would be of no use in this research, because it is very hard to tell which of the texts feels “older” than the other. That is the reason why almost all the categories were created separately.

3.4 Introducing the research

The research was divided into several phases. The first step was to identify texts that are relevant for the purpose of this study. A text could be included in the study if it met certain criteria; the overall number of texts is however not too high, some of these were taken more seriously than others. The first condition was that the translation is from English to Czech despite the variety of English used in the original. The second was the time gap between the release date of the original and the translation; the desired interval was at least 100 years (not all the texts met this condition, but the consequences for the research are rather positive) and the original should not be written sooner than around 1990 (some of the oldest original were translated earlier; despite this fact, the time gap is so wide it was essential to include them as well).

One of the difficulties of this first part is that often one translation is published several times and sometimes over decades (without being replaced with a new translation – which would be a very fruitful topic for a separate study) and it is therefore not enough to find an original – translation couple that matches all the three conditions, but it is essential to make sure

whether the translation really was new at the time of the release of the book⁶. The process was quite accelerated thanks to the Internet database of Czech translations (*Databáze českého uměleckého překladu*⁷). It sums up information not only about originals and translations but also the original writers and the translators themselves. It contains basic data about the books (including ISBN) and various types of search. Even though it is updated from time to time, it is not fully functional, which is a pity, because it has the potential to be a very useful tool for many translation studies scholars (who, of course, understand Czech).

When suitable texts were detected, the second phase began, which consisted of collecting material from the publications. Two samples of text were extracted from every book, one from the very beginning and one from the middle; this was due to the generally anticipated (even though still unconfirmed) belief that translators do not translate consistently throughout the entire book.

In the third phase, all the texts were briefly read in order to elaborate the method of the analysis. Because the criteria for the classification were not replicated from a previous study, but rather developed on the basis of theory, it had to be clear that the chosen methods will bring results.

The fourth phase was the analysis of the collected samples. The approach was partly qualitative and partly quantitative, because archaizing and modernizing techniques might be very complex. While analyzing the sample, the researcher has to count the instances of certain features, because the density of these features shows how consistent the translator was and on how many levels. This could be called the quantitative part, even though there are no precise numbers or mathematical formulas. The precise numbers are not truly relevant here because what matters more is the qualitative part, that is on which levels the translator uses archaizing or modernizing techniques.

The fifth phase was the classification of the results from various angles and points of view and drawing conclusions.

⁶ This, of course, might be one of the limits of this type of research – a translator can have the translation ready for several years before it gets published. If one is lucky, this information can be in the preface, but if s/he keeps it to herself or himself, there is no way to find this out. This is one of the reasons why this study is broader and endeavors to comprise as much material as possible in order to eliminate similar anomalies.

⁷ www.databaze-prekladu.cz

3.5 Introducing the material

The research material consists of 108 passages of text from 54 books, that is two passages from each book. The books are all Czech translations of originals written in English. The list of all the translation is enclosed at the end of the thesis. Since the number is very high, it would be impractical to comment on every single book; instead, the material will be characterized as a whole.

The oldest original book used in the analysis is *The Anatomy of Melancholy*, written by Robert Burton and published in 1621. The newest original was published in 1942 – a novel *The Immortal Sergeant* by John Brophy. This is rather late; it was chosen in order to test whether there can be find any traces of archaizing even when the time gap is as narrow as 65 years. The second newest original whose translation was used is Aubrey Beardsley's *The Story of Venus and Tannhäuser* from 1907.

Considering the translations themselves, the majority was published between 1989 and 2010. This is not at all accidental – language evolves and a translation, published for example around 1900, seems archaic even though its translator had no intention to archaize (Czech of 1900 is *per se* perceived archaic by a today reader). To eliminate this factor, it is necessary to trace the newest possible translations and many were rejected from the research due to its oldness. However, there were 6 exceptions. These were admitted, because the time gap was often so wide that the results should be decisive despite their oldness.

18 originals were written by female authors, of which as many as eight were written by Jane Austen. Interestingly enough, her books were translated by three different translators and it will be thought-provoking to see whether this fact will be reflected in the result. Considering male authors, there were 37 altogether and the maximum was three books by one author – this applies to John Locke, Charles Dickens and Edgar Allan Poe. (The sum is 55, because one book, *Tales from Shakespeare*, was written by two authors, Charles and Mary Lamb)

Looking at the authors of the translations we see that men and women switched places. 31 books were translated by women and 24 by men (the total number is 55, because one book was translated by two people, Josef and Zora Wolf). 8 books were translated by Eva Kondrysová and that is the maximum here; again, she translated books by three different authors which makes it possible to study her translation not only for archaizing and modernizing in general, but also in connection with her style.

As to the particular genres of the books, we tried to encompass as wide a scale as possible. Apart from classic novels by Jane Austen or George Elliot, there are philosophical and political essays by John Locke, David Hume or J. S. Mill, a scientific text by Charles Darwin but also books for children (*The Wizard of Oz*, *Tales from Shakespeare*). Thanks to this diversity, the analysis of the results can prove whether there are procedures or preferable techniques for different genres.

One more relevant characteristic of the material is the time gap. The smallest time gap, as was already stated, is 65 years in the case of *The Immortal Sergeant*. The widest time gap is between *The Anatomy of Melancholy* (1621) and its translation by Miroslav Petříček in 2006 (385 years). The average time gap is approximately 181 years.

Before we get to the results, it is important to state what the problematic aspects of the whole research are. The study of translated texts is complicated by the amount of factors that have impact on the translator at work. The age of the translator, his or her education, his or her relation to the particular book, the influence of the editor and the publisher, the prevalent norm of the period, how much time there is to complete the translation, potential inspiration by another earlier translation (possibly in another language), these are only some of the most evident. It is hardly ever going to be possible to identify, name and eliminate all of them; the only protection against these negative elements and deviations is to replicate the study and apply it to a maximum of texts. This was the reason why we chose to study briefly more than 50 books rather than focus thoroughly on a few. It should be also stated that the translations were by no means chosen on the basis of quality; ruling out low quality texts could lead to the decrease of research material and the elimination of possible deviations would be impossible. At the same time, the purpose of the thesis is not evaluative or prescriptive, but purely descriptive.

3.6 Introducing the results

The overall results are displayed in the following table. The majority of translations come under the category Partial-weak (14), followed by Mixed and Modern (12), then Multi-weak (7) and Partial-strong (6). Only three books were classified as Multi-strong.

	Total	Multi-strong	Multi-weak	Partial-strong	Partial-weak	Mixed	Modern
No. of books	54	3	7	6	14	12	12
Time Gap	181	207	167	137	225	160	165

Figure No. 4: Overall results

Generally, the research has shown that the material is less archaized than expected. On the other hand, only 12 texts proved to be strictly modern, and even in some of these (in very rare cases) the traces of an older language was documented. Systematic archaization was discovered in 30 cases; how consistent these attempts were will be shown in the following part in the description of the particular categories with examples.

3.6.1 Typical results

1. Multi-strong

The highest degree of archaizing – with the highest density and on many levels – was discovered in three translations: *Pýcha a předsudek* and *Northangerské opatství*, both originally by Jane Austen and Henry Fielding's *Tom Jones*, all of them translated by Eva Kondrysová. The time gap of this category is 207 years.

Example A

Original: Jane Austen – *Northanger Abbey*, 1818

Translation: Eva Kondrysová – *Northangerské opatství*, 1994

Time Gap: 176 years

“**Nad tím, co zřela, strnula.** Je to možné, nešáli ji smysly? — Soupis prádla, **vyvedený** neumělým moderním rukopisem — nic jiného to není! Má-li věřit svým očím, drží v ruce účet za vyprání prádla! **Popadla** druhý lístek a uviděla s malými obměnami totéž; ani třetí, čtvrtý a pátý nepřinesly nic nového. Košile, punčochy, vázanky a vesty jí **hleděly** vstříc na všech. A ten největší list papíru, **v němž** byly ostatní zabalené, napovídal svou první namačkanou řádkou — „**náčinky pro hnědku**“ — že jde o účet od zvěrolékaře! Soubor takovýchto dokumentů ji tedy tak vyplašil, vzrušil a oloupil o spánek! Připadala si **do prachu pokořena**. Proč nezmoudřela po dobrodružství se starou truhlou? Jako by teď na ni káravě jedním rohem zamrkala, když k

ní z postele zabloudila očima. Všechno to její fantazírování je hloupost, **to je nabíledni**.” (Austen 115)

1. Verbal archaization: popadla, zřela, vyvedený, hleděly, nezastonala, jest, utekla se
2. Transgressival archaization: X
3. Nominal archaization: jitro, nádavkem, franštině, srdéčko, jar (=let), pakostnice, řádka
4. Adjectival archaization: zjitřenou, uondaná
5. Adverbial archaization: nabíledni, do prachu pokořena, jaksepatří
6. Socio-cultural archaization: náčinky pro hnědku, panská, obročí, spinetu, baronet,
7. Syntactical archaization: po strance duševní; kdoví kam cit jednou probuzený dospěje

Example B

Original: Henry Fielding – *Tom Jones*, 1749

Translation: Eva Kondrysová – *Tom Jones*, 2009

Time Gap: 260 years

“Dříve, než přikročíme ve vyprávění k dalším událostem, měli bychom se **patrně** na chvíli ohlédnout, abychom vysvětlili, jaké **prazvláštní** okolnosti přivedly Žofinku i jejího **papá** do zájezdního hostince v Uptonu. Čtenář bude tak laskav a **rozpomene se**, že v deváté kapitole sedmé knihy tohoto našeho příběhu jsme opouštěli Žofinku ve chvíli, kdy po dlouhém kolísání mezi láskou a povinností dala, jak se to v takových případech myslím zpravidla stává, přednost tomu **prvému**. Toto kolísání, jak **jsme tam byli předestřeli**, způsobila **tatíčková** návštěva, kterou **jí** těsně předtím **vykonal** za tím účelem, aby si od ní vynutil souhlas k sňatku s Blifilem.” (Fielding, 420)

1. Verbal archaization: jí vykonal, jsme byli předestřeli, rozpomene se, připamatovat, dlel, ať jej uchrániti ráčí
2. Transgressival archaization: X
3. Nominal archaization: papá, choť, dítko, krmě, sňatek, robátko
4. Adjectival archaization: prvému, tatíčková, prazvláštní, pranepatrná, rozmilý
5. Adverbial archaization: nabíledni, ledva
6. Socio-cultural archaization: troník, koadjutor, jemnostslečna, rukávníček, tlustopis
7. Syntactical archaization: k dvaapadesátému roku věku svého, s tím drobečkem nebohým

Both examples have similar results, Eva Kondrysová archaized on all levels except on the level of transgressives. Some instances sound more archaic, some less and some are only formal expressions that are still in use nowadays. There are archaisms that are not so easily classifiable and that would need special categories – conjunctions, numerals, particles. But it is the combination of all of them together which makes the reader feel that s/he reads a translation of an older text.

2. Multi-weak

Seven translations altogether were put into the category Multi-weak, meaning they were archaized on many levels but there were not so many instances of archaisms. All of them are fiction and they include books originally written by Jane Austen, Charles Dickens, Walter Scott, Thomas Hardy and Anne Brontë. The time gap of this category is approximately 167 years.

Example

Original: Anne Brontë – *Agnes Grey*, 1847

Translation: Tomáš Tulinger, *Agnes Greyová*, 2009

Time Gap: 162 years

„Při chůzi byla bezesporu okouzující. Zvolna **kráčela** pod rašicím kaštanem, jehož dlouhé větve přesahovaly přes plot do parku, v jedné ruce držela zavřenou knihu, v druhé si pohrávala s **rozkošnou** myrtovou ratolestí. Zpod kloboučku jí splývaly krásné **kadeře**, jež jemně čechrával vaneček, a její pěkné tváře se domýšlivě červenaly s vědomím vlastní krásy. Jasnýma modrýma očima **tu** pokradmu vzhlížela k obdivovateli, **tu** shlížela na myrtovou ratolest. Snap, jenž běžel přede mnou, ji ovšem přerušil uprostřed zpola drzé a zpola laškovně odpovědi tím, že zachytil její šaty a prudce jimi škubal, dokud mu pan Hatfield **neuštědřil** ránu holí do hlavy.“ (Brontë 151)

1. Verbal archaization: neuštědřil, učiní, rozhojňovat, rmoutila, vystříhal se, odkráčel, zaonačit
2. Transgressival archaization: X
3. Nominal archaization: kadeře, choť, bédování
4. Adjectival archaization: rozkošnou, nicotný, jist, mravopočestná
5. Adverbial archaization: tu, tu; neprodleně, dozajista
6. Socio-cultural archaization: prebendy, půlkoruna, souchotinář
7. Syntactical archaization: X

Tomáš Tulinger archaised on many levels but not so often as Eva Kondrysová. He also does not use transgressives which makes the text not so overtly archaic. In the example, the density of archaic expressions or features is relatively high, but this is not completely typical. It was chosen to show how the archaization works in practice. On average, there are not more than five instances of archaism per one page.

3. Partial-strong

The classification partial-strong, that is partial (on some levels only) but often archaizing, was confirmed in the case of six translations. These are five books of fiction and one theological text – a translation of Annie Besant's *The Ancient Wisdom (Odvěká moudrost)*. The average time gap of this category is approximately 137 years.

Example

Original: Aubrey Beardsley – *The Story of Venus and Tannhäuser*, 1907

Translation: Arnošt Vaněček – *Venuše a Tannhäuser*, 1997

Time Gap: 90 years

„Byl okamžik rozsvěcování **svěc**, kdy znavená země si obléká plášť mlh a stínů, kdy začarované lesy jsou zneklidněny lehkými **kročeji** a slabými hlasy víl, kdy všechen vzduch je plný něžných vlivů a kdy i krasavci, **sedíce** u svých toaletních stolků, se trochu zasní. Lahodná chvíle, myslel si Tannhäuser, teď **vklozounouti** do vyhnanství. Místo, kde stál, se vlnilo ospale podivnými květinami těžkých vůní, ztropeno barvami, zasmušilé a bezejmenné býlí, jaké nebylo v Mentzelii. Obrovští moli, tak bohatě **okřídlení**, že jistě museli **hodovati** v **čalounech** a královských tkanivech, spali na sloupech po obou bocích brány.“ (Beardsley 10)

1. Verbal archaization: *hodovati*, *vklozounouti*, *býti dotčeny*, *vybrati*, *dával vyhlédnouti*
2. Transgressival archaization: *sedíce*, *sestoupiv*, *upravuje si*, *šustíc*, *potlačujícíce*, *obrátev*
3. Nominal archaization: *svěc*, *kročeji*, *v čalounech*, *obydlí*, *frontispice*
4. Adjectival archaization: *okřídlení*, *pohotovi radou*
5. Adverbial archaization: X
6. Socio-cultural archaization: X
7. Syntactical archaization: X

This example shows a remarkable contrast: the tendency here is rather the opposite in comparison with previous three examples. Vaněček creates a really strong archaic effect, using

only four levels; the dominant feature is transgressive – the one that is often omitted in “multi” categories. Transgressives are supplemented with verbs with the suffix “-ti” which is also often seen as a typical example of archaic language. The archaic feeling is so evident, that during the analysis, it was initially classified as multi-strong, and only the quantitative analysis showed that the archaizing effect is only partial.

4. Partial-weak

Most of the translations were classified as partial-weak. These books were archaized on several levels only and the archaisms were not very densely distributed. This category includes various genres. Half of them is fiction, there are two theologically focused books, five philosophical essays and one history. The average time gap is approximately 225 years.

Example

Original: John Bunyan – *Grace Abounding to the Chief of Sinners*, 1666

Translation: Tomáš Míka – *Milost přehojná největšímu z hříšníků udělená*, 2000

Time Gap: 334 years

“Pokud kde o ony příčiny, domníval jsem se, že jsou v zásadě dvě a že jsou to právě tyto dvě, o tom jsem byl hluboce **přesvědčen** po celou dobu, kdy na **mě** toto trápení doléhalo. První příčina byla ta, že **byv osvobozen** od pokušení, které **mne** pronásledovalo předtím, jsem se nemodlil k Bohu, aby **mne** uchránil od pokušení, **kterým bylo teprve přijít**: neboť, jak mohu vpravdě **řici**, má duše byla sice pevně zakotvena v modlitbě, ještě než **mne** tato zkouška potkala, přece jsem se však tehdy modlil pouze nebo převážně za odstranění svých současných starostí a za nové projevy v Kristu – což, jak jsem později viděl, nestačí; měl jsem se rovněž modlit, aby **mne** veliký Bůh uchránil od zla, které mělo teprve přijít.“ (Bunyan 94)

1. Verbal archaization: kterým bylo přijít, řici, sklíčen a na duši ztrápen, to jest
2. Transgressival archaization: byv osvobozen, neustále se obávaje, nevěda
3. Nominal archaization: X
4. Adjectival archaization: X
5. Adverbial archaization: X
6. Socio-cultural archaization: X
7. Syntactical archaization: přestupování zákona božího; do stavu manželského

Bunyan’s text is one of the few theological books in the research and it is a bit surprising that they are archaized only slightly. There are only three levels of archaizing – syntactical,

transgressival and verbal. It seems evident that verbal archaizing as a whole is the most typical, especially for those translators who want only to produce an effect of historicity, rather than archaize consistently. It is also worth mentioning the pronoun “mne”, which is not a pure archaization, but in contrast with “mě” it is in the text automatically seen as an old rather than new element⁸.

5. Mixed

Perhaps the most complicated is the category “mixed”, which stands on the border of archaizing and modernizing. 12 text that belong to this category show traces of both of these tendencies; it seems like the translators were not sure which way they intend to follow. These were 9 books of fiction, one political, one philosophical and one in the middle between fiction and theological text – a translation of William Blake’s *The Marriage of Heaven and Hell*. The time gap of this category was approximately 160 years.

Example

Original: Thomas Jefferson – *The Declaration of Independence*, 1776

Translation: Miloš Krejčí – *Deklarace nezávislosti Spojených států amerických a Ústava Spojených států amerických*, 2000

Time Gap: 224 years

“Proto se musíme podříditi nutnosti, jež vyžaduje naše odtržení, a musíme je považovat, tak jako ostatní části lidstva, za nepřátele ve válce a za přátele v míru. Proto my, představitelé Spojených států amerických, shromáždění ve Všeobecném Kongresu, **dovolávající se** u nejvyššího soudce světa správnosti svých úmyslů, jménem a z moci dobrého lidu těchto kolonií, slavnostně zveřejňujeme a prohlašujeme, že tyto kolonie jsou a po právu **mají býti** svobodnými a nezávislými státy, že jsou zproštěny veškeré poddanosti britské koruny, a že veškeré politické svazky mezi nimi a státem Velké Británie jsou a **mají býti** úplně rozvázány.“ (Jefferson 157)

An example with the mix of archaizing and modernizing is this political text, *The Declaration of Independence*. In this category, archaizing takes place only on the level of single instances - there are three in the sample, but two of them are only a repetition. Nevertheless, we can already see a tendency in archaizing verbal expressions.

⁸ Moreover, there is an inconsistency in the text – both varieties in one paragraph.

6. Modern

The research identified 12 texts that were overall modern and showed practically no traces of deliberate archaization (rare cases of archaisms occurred, but probably under the influence of some other factors). The average time gap was 165 years. There were seven books of fiction (including two books for children) and five political or philosophical texts.

Example

Original: Charles Darwin – *The Descent of Man, and Selection in Relation to Sex*, 1871

Translation: Josef Wolf a Zora Wolfová – *O původu člověka*, 2006

Time Gap: 135 years

“Mohli bychom potom dospět k velmi závažné otázce, zda se člověk bude rozmnožovat tak rychle, že to někdy povede i k vážným bojům o existenci – a v důsledku toho k zachování prospěšných tělesných či duševních variací a naopak k potlačení těch škodlivých. Dochází k tomu, že některé lidské rasy či druhy (ať již použijeme jakýkoliv z těchto termínů) jsou vytlačovány a nahrazovány jinými, takže by nakonec mohlo dojít k jejich vyhynutí? Uvidíme, že na všechny tyto otázky, jak už je u většiny z nich jasné, musíme odpovědět kladně, tedy stejně, jako by se vztahovaly na nižší živočichy.“ (Darwin 22)

Typical modern text has no patterns in archaising style or even any sign of intention to archaize. Nevertheless, it does not mean that a single instance of an archaic expression cannot occur; archaic expressions may have other functions that simply to produce an archaic effect; in some cases, a translator has no other choice (for example, when translating a proverb by substitution). As was stated before, there were no traces at all of anything similar to violent modernisation; if the texts were modernized, then only on a neutral level, without anchoring the text to a particular period; this is, after all, obvious from the example.

3.6.2 Genre

Looking at the distribution of texts into categories in relation with genre, there are several tendencies to be seen, even though not very strong. The texts were divided into four groups – novels, essays, books for children and religious texts. Starting from the last one, there

were four **religious texts**⁹ that ended up in three categories – Partial-strong, Partial-weak and Mixed. All of them are similar in the way that the distribution of archaic markers is not systematic and translators work with archaic expressions on some levels only. No more information can be drawn from such a small group of texts; it can be only stated that considering these religious texts, time gap has no influence on the result (for these four texts, they were 98, 206, 272 and 304 years)

The situation is similar with **books for children**. There were only three in the research – translations of *The Wizard of Oz*, *Little Women* and *Tales from Shakespeare*. The following table shows the results:

Nationality	Original	Translation	Time Gap	Category
American	The Wizard of Oz (1900)	Čaroděj ze země Oz (1995)	95	MODERN
American	Little Women (1868)	Malé ženy (2009)	141	MODERN
British	Tales from Shakespeare (1807)	Příběhy ze Shakespeara (1996)	189	PARTIAL- WEAK

Figure No. 5: Books for children

It is clear that the two books that originally come from the USA have similar result. At the same time, *Tales from Shakespeare* are also older in comparison, so it is hard to tell which of these two factors had the decisive effect; it might be true that it is the combination of both.

The third group are mostly political, philosophical or scientific **essays**. There were 12 of these texts altogether and the tendencies are clear here. Essays occur only in three categories – two in Mixed, five in Modern and five in Partial-weak. In this way they occupy the “modern end” of the virtual axis going from archaising to modernising. The average time gap of this group is 241 years which is relatively high in comparison with average time gap of the material as a whole, which was 181 years. These findings represent an essential piece of information: on one hand, these texts belong to the oldest in the whole study, on the other hand, they are all rather modernised than archaised. The conclusion is that considering archaising and

⁹ Including *The Marriage of Heaven and Hell* by William Blake, which might be seen rather as pseudo-religious; the ideological background, however, is not as important as the theological feel it should evoke and therefore it belongs to this category.

modernising, genre is more important than time gap, or at least it is true for scientific, political and philosophical essays.

The last and biggest group of texts were novels. There were 35 texts in this group and they represent all six categories. Considering the fact that theoreticians predicted (and recommended) in practice a modern translations with only low degree of archaising, it can be now compared with the results. Out of the six categories, there are three that correspond with this statement – Mixed, Partial-weak and Multi-weak. These three categories represent 63 per cent of this group, which is almost two thirds; thus, the prediction was confirmed, at least in the case of this group.

Category	Multi-strong	Multi-weak	Partial-strong	Partial-weak	Mixed	Modern
Number of books	3	7	5	6	9	5

Figure No. 6: Novels

No other tendencies were found from this point of view. It can only be summed up that the results show so far that genre has more influence than time gap, and that the majority of translators prefer situating their texts on the border between archaising and modernising.

3.6.3 Time Gap

Focusing on the time gap shows remarkable facts as well. One of the biggest questions in this area was whether with older original comes also stronger archaising, in other words – the wider the time gap, the more archaic translation is made. The results prove this opinion wrong. The time gap spans from 385 to 65 and the average is 181 years. Looking at the first one hundred and eighty-five years (time gap 385-200), there is no instance of Partial-strong archaizing and only one Multi-strong and one Multi-weak. On the other hand, there are three Mixed, six Partial-weak and even three Modern. Looking at the other end of the scale, there are five texts with the time gap lower than 100 years. Despite being relatively new (not even fulfilling the proper definition of an older text – the time gap being wider than 100 years), only one of the texts is marked as Modern; two Mixed and two Partial-strong. Unfortunately, if we consider the time gap on the full scale (from 385 to 65 years), the research showed that the

categories are relatively evenly distributed. The two ends, however, confirm findings from the subchapter on genres – that genre is a more important factor than the time gap.

Book	Author	Translator	Time gap	Category
<i>The Federalist</i>	A. Hamilton	Raková	206	MODERN
<i>The Marriage of Heaven and Hell</i>	W. Blake	Ficová	206	MIXED
<i>Love and Friendship</i>	J. Austen	Kondrysová	220	M-W
<i>The Declaration of Independence</i>	T. Jefferson	Krejčí	224	MIXED
<i>An Enquiry concerning Human Understanding</i>	D. Hume	Moural	248	P-W
<i>Fanny Hill or Memoirs of a Woman of Pleasure</i>	J. Cleland	Holman	251	P-W
<i>Tom Jones</i>	H. Fielding	Kondrysová	260	M-S
<i>A Faithful Narrative of the Surprising Work...</i>	J. Edwards	Hanzl	272	P-W
<i>Two Treatises of Government</i>	J. Locke	Král	276	MODERN
<i>An Essay Concerning Human Understanding</i>	J. Locke	Dokulilová	294	MODERN
<i>A Letter Concerning Toleration</i>	J. Locke	Horák	311	MIXED
<i>Grace Abounding to the Chief of Sinners</i>	J. Bunyan	Míka	334	P-W
<i>Leviathan</i>	T. Hobbes	Berka	358	P-W
<i>The Anatomy of Melancholy</i>	R. Burton	Petříček	385	P-W

Fig. No. 7: Time gap

3.6.4 Gender

This point of view cannot be missed in the research, because the material itself is in this respect special – while the originals were more often written by a man, the majority of analysed translations were done by women. But there is one group of the texts where men “win” even as translators – and that is the group of political and scientific essays. To illustrate this fact, it is enough to look at the previous table. Eight of these 14 books, that is more than a half, are essays, and only two of these were translated by women. It was discovered already that essays are translated less archaically than novels, despite the fact that they are older. If we now know that these essays are more often translated by men than women, does it mean that men tend to modernizing while women prefer archaizing? It seems highly improbable. Nevertheless, this of course can be counted on the basis of the research and the result is in the next figure.

CATEGORY	MEN	WOMEN
MULTI-STRONG	0	3 (10%)
PARTIAL-STRONG	2 (9%)	4 (13%)
MULTI-WEAK	3 (13%)	4 (13%)
PARTIAL-WEAK	8 (35%)	6 (19%)
MIXED	6 (26%)	6 (19%)
MODERN	4 (17%)	8 (26%)
TOTAL	23	31

Figure No. 8: Men and Women

The table shows that the categories are not distributed evenly, but the differences between men and women translators are not showing any tendency or substantial differences. It seems that male translator prefer Partial-weak (35%) and women Modern (26%). The only relevant disproportion would be in category Multi-strong; but the three women translations are all created by one translator, Eva Kondrysová, and drawing general conclusions in this case would be unprofessional.

4. Conclusion

There were two main objectives of the thesis. The first one was to map the discourse of translation studies in connection with the temporal factor and to describe the development of opinions on the aspect of time in translation. The second one was to carry out a research of the temporal factor on a collection of translations to detect how translators deal with this factor in practice. Both objectives were in the course of the thesis successfully fulfilled.

In accordance with the two objectives, the thesis was divided into two parts, theoretical and practical. At the very beginning of the theoretical part, two prominent translation studies publications were consulted in order to find out if and how the factor of time is present in recent translation studies discussions. These publications were *Routledge Encyclopedia of Translation Studies* and *Dictionary of Translation Studies*. The conclusion was that the factor of time is present, but it is seen rather as a marginal phenomenon. Both publications mention the term intertemporal translation and explain that the process of translation can be seen as a shift in time. They introduce the two approaches that translator can use to compensate this shift – modernizing and archaizing.

These two terms were from then onwards present continually and used again and again; therefore, the next subchapter focused on the definition and proper delimitation of these two terms and some others. It was stated that *archaization* and *archaizing* are synonyms and they represent the technique or a method to make the text feel older; *modernization* or *modernizing* are the opposite. Another term was *an older text*; an older text for the purpose of this thesis is a text that is older than one hundred years. The last term was *time gap*. This is the number of years that passed between the publication of the original and its translation.

The rest of the theoretical part was dedicated to individual articles, chapters or papers that discuss the aspect of time in translation and participate in the development of typology or classification of approaches that translators can adopt towards an older text which they translate.

The first one was James S. Holmes and his paper “The Cross-temporal Factor in Verse Translation”. Holmes introduced a classification of several stages of archaizing and modernizing and combined it with the introduction of three different levels (socio-cultural, linguistic and stylistic). According to Holmes, one text can be archaized on one level and modernized on a different level at the same time. He supported his theory with an example – four different translations of a single poem that were created at the same time. The analysis

showed that at least on one level, every translation was archaized (or historicized, which is the term Holmes used, but it is basically synonymous). He also found out that the level that is modernized the most is the linguistic level.

The second contribution was a chapter “Time in translation” from a book by Anton Popovič. Popovič agrees with Holmes; he confirmed his research with his own example (a translation from Russian to Slovak) and added one more dimension – the aspect of culture time. Popovič argues that apart from calendar time there is also culture time; calendar time is the same for everyone, but some cultures evolve faster than others which leads to discrepancies in culture time. A translator should be aware of this fact and should act accordingly.

In 2.5 the article “Translation as communication” by Braňo Hochel was discussed, who introduced a lot of new theory. He distinguishes time of the literary work and time in the literary work; the former being the reality of the book in context of the society when and where it is published and the latter is the reality inside the book, artificially created by the author. Hochel also discusses four different meanings that a text can have and four approaches towards the translation process which lead to prioritizing of a particular meaning. Hochel combines the axis of time with the axis of space; he defines four different techniques (archaizing, modernizing, exoticizing and domesticating) that form the basis for his four approaches.

The author of the penultimate text was Milan Hrdlička with a part of his book called *Literary translation and communication*. Hrdlička employs the theory of Hochel but criticizes it on many levels. He says that Hochel does not consistently use the division time of and time in the literary text. Also, it seems they prefer a different approach towards the translation of older texts. While Hochel preferred the combination of modernization and domestication, Hrdlička is skeptical in this respect, saying that this could lead to violent adaptation. He prefers at least slight archaization in order to preserve the feel of oldness of the original text.

The last individual text discussed was an article by Francis R. Jones and Allan Turner. On the basis of the typology by French translation studies scholar Robin Leferé they offered a scale of six possible techniques or approaches – hyper-archaization, time-matched archaization, updated archaization, superficial archaization, minimal modernization, violent modernization. The theoretical part showed that translation studies offer limited but still not completely coherent range of possibilities of how to classify translations of older texts. These findings were taken as the basis for the practical part.

In the beginning of the practical part, it was necessary to adapt the rather abstract theory from the first part. For this reason, a preliminary research was carried out and it was found out that the scale by Turner and Jones cannot be used – at least three categories (hyper-archaization, time-matched archaization and violent modernization) were not detected in the research material at all.

Therefore, it was decided that a new methodology and new typology needs to be employed. This was done in subchapters 3.2 and 3.3. Seven aspects (levels) were defined on the basis of the theoretical part that were searched and counted in the research material. These were: verbal, transgressival, nominal, adjectival, adverbial, socio-cultural and syntactical archaization. On the basis of how many of these levels of archaization were present, and how many single instances there were, a typology was created: Multi-strong, Multi-weak, Partial-strong and Partial-weak archaization; these were the categories where archaization was somehow measurable. There were two more categories – Mixed and Modern, where archaization was only marginal or not present.

In subchapter 3.4, the research process was briefly described, and in 3.5 the research material was introduced. 108 samples from 54 texts were analyzed for the purpose of the research. It was a mixture of religious texts, scientific and political essays or novels translated from English to Czech. Poetry was excluded, due to its special stylistic and rhythmic features which might be easily mistaken for archaization. In the majority of cases, the time gap was more than 100 years and the translations were not older than 1990, in order to eliminate the problem of natural ageing of language.

The main findings of the research and the thesis as a whole were the following:

1. Starting on the general level, it can be said that the presumption or/and the recommendation (which was pronounced by several translation studies scholars and mentioned throughout this thesis) that the majority of translations are not extremely archaized or modernized was confirmed. In the research, there were no instances of violent modernization or hyper-archaization.
2. The typologies by Holmes, Popovič, Jones and Turner modeled their classifications on the presumption that the translator anchors the text into certain time (before the time of the original, into the same time, after the time of the original, etc.) However, this is not true in the case of the research material; some translators archaize more, some less, but they do not try to correlate their language with any particular period.

This may be true due to the fact that Czech has not developed as fast and it does not have as distinctive stages as English.

3. The statement of James S. Holmes that archaization and modernization should not be studied as a whole, but every single level separately, seems to be competent. Some texts were archaized on the linguistic level, but not on the socio-cultural level. Furthermore, it proved useful to go deeper into sublevels; some translators work only on some sublevels and ignore the others (verbal archaization x adverbial archaization).
4. The results were studied from various angles such as the influence of a genre of the text or the extension of the time gap. The set of excerpts from scientific, philosophical and political essays proved that genre is more important than the time gap; even though there were various time gaps, all the texts were archaized only a little or not at all. It is also true that the majority of these essays were translated by men; but it is not true that men would tend to modernization rather than women (and that was tested on the whole research material).
5. No pattern was detected as to the change of prevalent norms of translation – it is not possible to say on the basis of the research that archaization was preferred in some period and modernization in another; this is probably due to the fact that the majority of researched material was written from 1990 onwards, and 25 years is not enough time for the norm to markedly change.
6. It is not true that the older the original is the more it is archaized. Some of the newest translations had symptoms of Partial-strong archaization, while some of the oldest were marked as Mixed or even Modern.

It is right to restate that the study of archaization and modernization is not an easy process because it is under the influence of many factors, some of which we are not able to identify. One of the factors would be the age of the translator; if one is 80 years old while translating, it is probable that his or her language will feel more archaic in comparison with the language of a 30 year old translator. However, it proved impossible to detect such personal data for all the translators.

Nevertheless, some tendencies were discovered in the research and it is now time for other translation studies scholars to replicate this study for another languages, to find out if the conclusions of this thesis are relevant on a general level. These could be Czech translations from other Germanic languages, Slavonic or Romance languages.

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7. Appendix I: the list of all the analysed books

ORIGINAL	AUTHOR	TRANSLATION	TRANSLATOR	ORIGINA	YEAR	TIME	CLASSIFICA	TYPE
The Immortal Sergeant	John Brophy	Nesmrtelný seržant	K. Kostelník	1942	2007	65	MIXED	bel
Frankenstein	Mary Wollstonecraft Shelley	Frankenstein	T. Korbař	1818	1966	148	MIXED	bel
Ms. Found in a Bottle	E A Poe	Rukopis nalezený v láhvi	J. Schwarz	1833	1995	162	MIXED	bel
The Gold-Bug	E A Poe	Zlatý brouk	J. Schwarz	1843	2010	167	MIXED	bel
The Declaration of Independence	Thomas Jefferson	Deklarace nezávislosti Spojených států	M. Krejčí	1776	2000	224	MIXED	polit
A Letter Concerning Toleration	John Locke	Dopis o toleranci	P. Horák	1689	2000	311	MIXED	odb/fil
The Gangs of New York	Herbert Asbury	Newyorské gangy	P. Diestlerová	1928	2002	74	MIXED	bel
Silas Marner	G. Elliot	Silas Marner	K. Hliská	1861	1989	128	MIXED	bel
Middlemarch	George Elliot	Middlemarch	Z. Štátná	1874	2006	132	MIXED	bel
The Marble Faun	Nathaniel Hawthorne	Mramorový faun	S. Pošustová	1860	1999	139	MIXED	bel
The Phantom Ship	Frederick Marryat	Bludný Holanďan	P. Vybrállová	1839	1999	160	MIXED	bel
The Marriage of Heaven and Hell	William Blake	Snoubení Nebe a Pekla	S. Ficová	1793	1999	206	MIXED	teo/bel
Chapters on Socialism	John S. Mill	Kapitoly o socialismu	T. Syllaba	1879	1998	119	MODERN	esej/fil
Bartleby the Scrivener	Herman Melville	Písař Bartleby	R. Nenadál	1853	1990	137	MODERN	bel
The Deerslayer: or The First...	James F. Cooper	Lovec jelenů	M. Krankus	1841	2004	163	MODERN	bel
Two Treatises of Government	John Locke	Druhé pojednání o vládě	J. Král	1689	1965	276	MODERN	odb/fil
The Wizard of Oz	L. Frank Baum	Čaroděj ze země Oz	M. Vosková	1900	1995	95	MODERN	bel/děti
The Mayor of Casterbridge	Thomas Hardy	Starosta casterbridgeský	J. Emmerová	1886	1999	113	MODERN	bel
The Descent of Man, and Selection	Charles Darwin	O původu člověka	J. a Z. Wolfovi	1871	2006	135	MODERN	esej/odb
The Mystery of Edwin Drood	Charles Dickens	Záhada Edwina Drooda	J. Emmerová	1870	2008	138	MODERN	bel
Little Women	Louisa May Alcott	Malé ženy	J. Kunová	1868	2009	141	MODERN	bel/děti
A Christmas Carol	Charles Dickens	Vánoční koleda	E. Housková	1843	1994	151	MODERN	bel
The Federalist	Alexander Hamilton	Listy federalistů	S. Raková	1788	1994	206	MODERN	esej/pol
An Essay Concerning Human Und..	John Locke	Esej o lidském rozumu	A. Dokulilová	1690	1984	294	MODERN	odb/fil
Northanger Abbey	Jane Austen	Northangerské opatství	E. Kondrysová	1818	1994	176	MS	bel
Pride and Prejudice	Jane Austen	Pýcha a předsudek	E. Kondrysová	1813	1998	185	MS	bel
Tom Jones	Henry Fielding	Tom Jones	E. Kondrysová	1749	2009	260	MS	bel
The Cricket on the Hearth	Charles Dickens	Cvrček na krbu	F. Vrba	1845	1998	153	MW	bel
Agnes Grey	Anne Brontë	Agnes Greyová	T. Tullinger	1847	2009	162	MW	bel
Quentin Durward	W. Scott	Quentin Durward	M. Rejl	1823	1990	167	MW	bel
The Three Strangers	Thomas Hardy	Tři pocestní	M. Vosková	1883	2001	118	MW	bel

Emma	Jane Austen	Emma	E. Kondrysová	1815	1982	167	MW	bel
Ivanhoe	W. Scott	Ivanhoe	L. Vokrová	1819	2003	184	MW	bel
Love and Friendship	Jane Austen	Úskali lásky	E. Kondrysová	1790	2010	220	MW	bel
The Story of Venus nad Tann...	Aubrey Beardsley	Venuše a Tannhäuser	A. Vaněček	1907	1997	90	PS	bel
Lady Susan	Jane Austen	Lady Susan	T. Tullinger	1871	2009	138	PS	bel
The Ancient Wisdom	Annie Besant	Odvěká moudrost	L. Chytrková	1898	1996	98	PS	teo/fil
The Tennant of Wildfell Hall	Anne Brontë	Dvojit život Heleny Grahamov	A. Maxová	1848	1975	127	PS	bel
Mansfield Park	Jane Austen	Mansfieldské panství	E. Kondrysová	1814	1997	183	PS	bel
Sense and Sensibility	Jane Austen	Rozum a cit	E. Kondrysová	1811	1996	185	PS	bel
Tales from Shakespeare	Charles and Mary Lamb	Příběhy ze Shakespeara	J. Josek	1807	1996	189	PW	bel/děti
The History of the Decline and Fall	Edward Gibbon	Úpadek a pád římské říše	A. Felix	1788	1983	195	PW	hist
An Enquiry concerning Human...	David Hume	Zkoumání o lidském rozumu	J. Moural	1748	1996	248	PW	fil
Fanny Hill or Memoirs of a Woman	John Cleland	Fanny Hill	K. Holman	1748	1999	251	PW	bel
A Faithful Narrative of the Surp...	Jonathan Edwards	Věrné vyprávění	R. Hanzl	1737	2009	272	PW	teo
Grace Abounding to the Chief...	John Bunyan	Milost přehojná největší...	T. Míka	1666	2000	334	PW	teo
Leviathan	Thomas Hobbes	Leviathan	K. Berka	1651	2009	358	PW	fil
The Anatomy of Melancholy	Robert Burton	Anatomie melancholie	M. Petříček	1621	2006	385	PW	odb/fil
The Younger Sister	Jane Austen	Mladší sestra	J. Velvarská	1870	2010	140	PW	bel
Villette	Charlotte Brontë	Villette	J. Urbánková	1853	1999	146	PW	bel
Jane Eyre	Charlotte Brontë	Jana Eyrová	J. Fastrová	1847	1994	147	PW	bel
Walking	Henry David Thoreau	Chůze	J. Kočová	1861	2010	149	PW	esej
The Fall of the House of Usher	E A Poe	Pád domu Usherů	Z. Mayerová	1839	2001	162	PW	bel
Confessions of an English Opium...	Thomas De Quincey	Zpověď požívače opia	E. Kondrysová	1822	2000	178	PW	bel

Resumé

Diplomová práce s názvem *Záměrná archaizace a modernizace v českých překladech z angličtiny* se zabývá fenoménem, který na poli dnešní translatologie nepatří k neaktuálnějším. Tato skutečnost je však její hlavní předností, protože znalost probírané problematiky je pro studium překladu důležitá; je důležité si totiž uvědomit, že při překladu nedochází jen k posunu na ose prostorové, tedy mezi jazykem jedné kultury a jazykem kultury druhé v daném čase, ale i na ose časové, protože překládaný text je vždy starší než jeho překlad. Práce je rozdělena na dvě části, a to teoretickou a praktickou.

Teoretická kapitola je zahájena jakýmsi pojmovým předpolím; jsou zde vymezeny základní pojmy práce a také fakt, jak budou či nebudou v práci dále užívány. Jedná se o archaizaci, historizaci, modernizaci, starší text a časový rozdíl. Následuje analýza translatologického slovníku a encyklopedie, jejímž účelem bylo zjištění, do jaké míry jsou otázky ohledně faktoru času v překladu v těchto publikacích přítomny a která konkrétní témata či práce jsou v nich zmíněna. Jedná se o *Routledge Encyclopedia of Translation Studies* editorky Mony Bakerové a *Dictionary of Translation Studies* Marka Shuttlewortha. Klíčová část teoretické kapitoly sleduje vývoj faktoru času v translatologii na konkrétních případech celkem pěti odborných článků či kapitol rozsáhlejších publikací. Rozebírané texty vznikly v časové posloupnosti a každý další odkazuje na ten předchozí. Jedná se o texty translatologů Jamese S. Holmese, Antona Popoviče, Braňa Hochela, Milana Hrdličky, Francise R. Jonese a Allana Turnera.

Ve druhé polovině práce je popsán praktický výzkum překladové literatury. Cílem výzkumu je odhalit a popsat jakých metod překladatelé při překladu starších literárních textů užívají a jaké další zákonitosti v této oblasti panují. Pro účely práce bylo zanalyzováno více než 100 úryvků celkem z 54 knih. Tyto úryvky byly dále klasifikovány a roztrženy do kategorií podle toho, zda překladatelé modernizují, archaizují a pomocí jakých prvků takto činí. Výsledky naznačují určité tendence, přestože pro jasnější odpovědi a pro širší platnost zjištěných tvrzení by bylo vhodné výzkum replikovat, například v podobě analýzy překladů do češtiny z jiných jazyků (románských, germánských i slovanských).

Summary

Diploma thesis *Intentional Archaizing and Modernizing in Czech Translations from English* is focused on the phenomenon which in the context of today translation studies is not among the most topical. This fact, however, is its main advantage, because to know the issues discussed in the thesis is important for the study of translations; it is essential to realise that during the process of translation, there is not only a shift on the axis of space, that is between two different languages of two cultures at one time, but also on the axis of time, because the translated text is always older than the translation. The thesis is formed by two parts, theoretical and practical.

The theoretical chapter begins with the definition of key terms and of the way they are used in the thesis. These terms are archaization, archaizing, historicizing, modernization, modernizing, an older text and a time gap. What follows is an analysis of translational dictionary and encyclopedia in order to find out to what extent the issues of the factor of time present in these publications and which particular topics and sources are mentioned. These were *Routledge Encyclopedia of Translation Studies* by the editor Mona Baker and *Dictionary of Translation Studies* by Mark Shuttleworth and Moira Cowie. The essential part of the theoretical chapter follows the development of the factor of time in translation studies using particular examples – five journal articles or chapters of longer publications. The texts discussed were created one after another and they always refer to the previous ones. The authors of these texts were James S. Holmes, Anton Popovič, Braňo Hochel, Milan Hrdlička, Francis R. Jones and Allan Turner.

The second half of the thesis the practical research of translated literature is described. The aim of the research is to discover and map which methods the translators use while translating older literary texts and what other principles are at work in this field. For the purpose of the thesis, more than one hundred excerpts from 54 books were analysed. These excerpts were classified and categorized according to the fact whether they were modernized or archaized by the translator and what devices the translator used to do so. The results indicate some tendencies, even though for clear answers and for wide applicability of the findings it would be useful to replicate this research, possibly in the form of the analysis of Czech translations from different languages (Romanic, Germanic or Slavonic).