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DANA ŠLANCAROVÁ

ON THE USE OF ITALICS IN ENGLISH AND CZECH

(The analysis of the use of italics in English and Czech is based on material acquired from the electronic parallel English-Czech corpus KAČENKA©.¹ The presented analysis and results are described in more detail in Šlancarová 1998.²)

I Italics in English

From the early days of the development of human writing there have existed different styles of script. The reasons for the diversification of writing forms can be explained partly by the need to express in writing such properties of human communication that are in speech indicated by intonation, tone, stress, pauses (for instance, emphasis on a particular word or phrase; in writing it can be indicated by the use of italics), and partly by the demand to distinguish functions of individual parts of a text (such as headings, text proper, notes, etc.); partly by aesthetic requirements.

¹ KAČENKA = "Korpus anglicko-český — elektronický nástroj Katedry anglistiky FF MU v Brně"; grant FR VŠ No. 0206, 1997. Originators of the idea of the corpus: PhDr. Jana Chamonikolasová and Ing. Mgr. Jiří Rambousek, Department of English and American Studies of Faculty of Arts, Masaryk University, Brno.

The aim was to begin to create a parallel corpus of texts of English and Czech fiction, as well as to start collecting a parallel corpus of non-fiction texts, especially of an economic or technical character, and thus, among other things, to provide theoreticians of translation and linguists with material for their comparative and contrastive studies of English and Czech.

The KAČENKA corpus is available on CD-ROM KAČENKA, KAA FF MU v Brně, 1998 (cf. also <http://www.phil.muni.cz/angl/kacenka/kachna.html>). It consists of approximately 30 works of fiction, and a small amount of non-fiction texts concerning economy and computers. The data are available in Word 6.0 format. Nearly all the novels are recorded as:

— full one-language versions (in doc-format and txt-format),

— a parallel Word table containing both the English original and its Czech translation, corresponding in paragraphs,

— a line to line correspondence text provided by the ALIGN software.

² Šlancarová, D. (1998). *On the Use of Italics in English and Czech. Diplomová práce* (Brno: FF MU).

The particular features of the “semantics” of a written text can be expressed by various letter shapes and typefaces, size of letters, use of colors, or by global visual structure, organization and segmentation of the text. In my paper, I concentrate on one particular typeface—the *italics*.³

For the purposes of my analysis of the use of italics in English fiction, it was necessary to search through the theoretical writings on the use subject, and try to define in as much complete way as possible the rules of their usage in written texts in general (most of the rules, however, apply primarily to scholarly writings, but are, as it will be seen later on, to a large extent transferable to the area of works of literature). I present the findings in a form of a table (Table 1).

The table contains all the possible uses of italics as suggested by the theoreticians, regardless of their origin in time (the research has shown that the rules of the use of italics in English have changed over time – they have been redefined more precisely and got more complex).

TABLE 1
ITALICS IN ENGLISH, theory

CATEGORY	SUBCATEGORY		EXAMPLES
1. NAMES and TITLES	1. written art	1. books, pamphlets	<i>Wuthering Heights</i> (but not sacred writings: Bible, Talmud)
		2. periodicals, magazines	<i>Time, Time Magazine</i> <i>the Reader's Digest</i> <i>New Orleans Magazine</i>
		3. newspapers	<i>the Chicago Tribune</i> <i>The New York Times</i>
		4. book-length poems	<i>V.</i>
	2. government reports		<i>Uniform Crime Reports for the United States.</i>
	3. legal citations		<i>Haley v. Oklahoma</i>
	4. fictitious characters		A situation demanding <i>Mark Tapley.</i>
	5. dramatic art	1. plays	<i>Merchant of Venice</i>
		2. films/movies	<i>How the West Was Won</i>
		3. radio and TV programs, series	<i>Meet the Press</i>

³ The typeface with letters slanting to the right was introduced in 1501 by Aldus Manutius (1450-1515, Italian type founder and printer) in an edition of Vergil, printed in Venice and dedicated to Italy. Etymologically, the word derives from Latin *Italicus* (“of Italy”), going back to Greek *Italikos*

CATEGORY	SUBCATEGORY		EXAMPLES
	6. works of art	1. paintings	<i>View of Delft, La Gioconda</i>
		2. sculptures	<i>Family Group</i>
	7. music	1. longer musical compositions	Berlioz' <i>Symphonie fantastique</i> (but Beethoven's Symphony No.7 in A)
		2. operas, musicals, ballets	<i>Madama Butterfly</i>
		3. record albums	
	8. ships, aircraft		<i>Queen Elizabeth 2, Spirit of St. Louis</i> (but PT-boats, Concorde)
	9. single spacecraft, satellites, space missions		<i>Sputnik II</i>
2. EMPHASIS	1. if spoken, the italicized word would be stressed		He was <i>the</i> man last night. To Sherlock Holmes she is always <i>the</i> woman. You are <i>so</i> right.
	2. the italicized word contains the point		It is not only <i>little</i> learning that has been exposed to disparagement.
	3. the word is in contrast to the one expected.		It would be an ultimate benefit to the cause of morality to prove that honesty was the <i>worst</i> policy.
	4. the two italicized words are in sharp contrast		But, if the child never <i>can</i> have a dull moment, the man never <i>need</i> have one.
	5. the word needs thinking over to yield its full content		Child-envy is only a form of the eternal yearning for something better than <i>this</i> (i.e., the adult's position with all its disillusionments).

CATEGORY	SUBCATEGORY		EXAMPLES
	6. in dialogue, conveying unprepossessing or amusing characteristics		
3. META-LANGUAGE USE	1. words (sentences)		Eliminate the <i>ain't's</i> and <i>git's</i> from your speech. If we take such a sentence as <i>I am hungry</i> [...]
	2. letters of the alphabet		Your <i>r's</i> look very much like your <i>n's</i> .
	3. numbers		I can't tell your <i>7's</i> from your <i>1's</i> .
4. FOREIGN WORDS	1. single words or phrases	1. of Latin origin	But good clothes were a <i>sine qua non</i> .
		2. Latin abbreviations	<i>ibid.</i> , <i>i.e.</i> , <i>op. cit.</i>
		3. French	<i>raison d'être</i> , <i>sang-froid</i>
		4. other languages	[...] what the Japanese called <i>kikenshiso</i> or "dangerous thoughts." [...]
	2. foreign and English words mixed together, usually in direct speech; a whole sentence in a foreign language.		"Time to go now, <i>nicht wahr?</i> " said Charlie. "My <i>pičce de résistance</i> will be eel-and-octopus croquettes."
5. MISCELLANEOUS	1. decorative use		(whole text in italics)
	2. practical use	1. notes	
		2. preface, dedication	
		3. citation in chapter headings	
	3. stage directions		HEIDI (<i>turning to ANITA</i>): Did he call me? [...]

It is clear from the table that there are rather exact rules for the use of italics in the English language. It was possible to demarcate four major categories of the use of italics in English texts that have remained approximately the same over time and across the authors covered: the first category incorporates different names and titles of works of art in a broad sense (books, and periodicals, plays, movies, TV and radio programs, music, paintings, and sculptures, but also such human products as ships, aircraft, spacecraft etc.); the second category covers the use of italics in order to display emphasis on certain words or phrases (and some authors even differentiate various types of emphasis, cf. Table 1); the third category contains the metalanguage use of words (and also sentences, letters, and numbers), and finally, the fourth category of to use of italics in order to indicate foreign words. In the fourth category, I differentiated for reasons of clarity subcategories of words originating from Latin, French, and other languages, and a category of whole phrases and sentences in a foreign language mixed with English, especially in direct speech. Finally, I have added the category of miscellaneous uses that did not seem to belong to any of the previous categories, covering the decorative use of italics, the practical use of italics (in notes, chapter headings, dedications, etc.), and italics used for stage directions in scripts.

II The analysis of the use of italics in three English novels

The next step in my work was to analyze the actual state of the use of italics in three English novels. The novels were deliberately chosen from different periods of the history of English literature, covering approximately the whole 20th century. The first two books are among the classic works of British literature: Thomas Hardy's *Jude the Obscure* (1895), and Kingsley Amis's *Lucky Jim* (1954). The third and most recent book comes from the American continent: Mark Frost's *The List of Seven* (1993).

In short, the results of the analysis were that the theoretical assertions on the use of italics are applicable and applied in fiction; however, the list developed by theoreticians is not complete. I have developed several new categories of the use of italics in fiction that were not described in the theory. They are the following (numbered in the order as they would appear in a revised Table 1, numbers at the examples indicate page number in the particular book):

1.1.5.—article titles. I have recorded only one occurrence in *Lucky Jim* (*The Economic Influence of the Developments in Shipbuilding Techniques, 1450 to 1485*), and therefore its reliability may be questionable.

1.7.4.—song titles. Two occurrences, in *Jude the Obscure* (*In quo corriget*) and *Lucky Jim* (*Onward, Christian Soldiers*). In my view, more reliable, but still questionable.

3.4.—terms, appellations. Many occurrences, but only in one book, in *The List of 7* (*automatic writing*, she called it; also known as *sensitives*; This strange stuff was called *ectoplasm*). A compact, consistent subcategory.

4.1.5.—words of Italian origin. I distinguished it from subcategory of 4.1.4. (borrowed words of origin other than Latin and French) since they seem to form a rather large and frequently appearing group of foreign words. They come mostly from the field of music (*Jude*: *tremolo*; *Jim*: *maestoso*, *allegro con fuoco*, *a presto*, *imbroglio*; *List*: *basso profundo*).

4.1.6.—words of Greek origin. They occurred only in *Jude the Obscure* (*Η ΚΑΙΝΗ ΔΙΑΘΗΚΗ*).

5.2.4.—chapter titles. Only in *Jude the Obscure*, but they are highly probable to appear in other books (*At Marygreen*, *At Aldbrickham and Elsewhere*).

5.2.5.—letters. Persuasive occurrences (all three books; e.g. *Jim*: *DEAR MR. JOHNS*, *This is just to let you no that [...] yours faithfully*, *Joe Higgins*; *List*: *DEAREST ARTHUR*, [...] *your Eileen*). Constant, compact.

5.2.6.—quotations in the text proper. Not very frequent, but important. In *Jude the Obscure* (“*I have understanding as well as you; I am not inferior to you: yea, who knoweth not such things as these?*”, Job xii. 3.) some of the quotations are written in letters of smaller size, i.e. also graphically distinguished in some way.

5.2.7.—signs, notices, headings. Their quotational nature justifies the use of italics (*Jim*: *Tenor I*, *Tenor II*; *Car's for hire—Batesons—Repair's*; *List*: *Rathborne and Sons Publishing, Ltd., Directors*).

5.2.8.—inner monologue. Very frequent, but only in *The List of 7* (*Did I turn right or left here?*; —*that's quite enough of that line of thinking*, *Doyle* [...]). The use of this category of italics may depend on the author's individual style. Medium reliability.

5.4.—interjections. Consistent use of italics, but the category appears only in *The List of 7* (*glug*, *Boom*, *thwack*, *thunk*). It may be also only an expression of author's individual style.

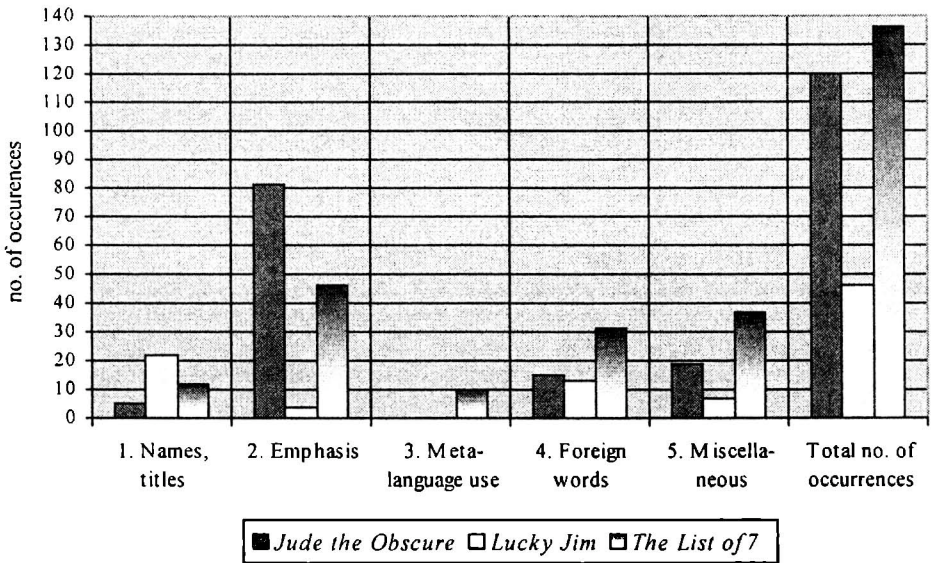
Figure 1 displays the proportional number of occurrences of individual categories of the use of italics in each of the three books. Because the length of the individual books differs (*Jude the Obscure* contains 147,119 words, *Lucky Jim* 91,089 words, and *The List of 7* contains 136,715 words), it was necessary to proportionalize the number of occurrence of individual categories of italics per 100,000 words of each of the analyzed novels (e.g. *Jude the Obscure* contains 176 total occurrence of italics, but per 100,000 words there are approximately 120 occurrences).

It can be observed that the first category of names and titles is the second least represented. Amis's *Lucky Jim*, though otherwise having the lowest scores, here shows the highest number of occurrences among the three books. This category according to the graph seems to be rather equable, there are not bigger differences among individual books.

In the second category of emphasis we can find maximum differences among the books; *Jude the Obscure* has absolutely the highest number of occurrences, *The List of 7* about a half of that number, and the number of occurrences of italics used for emphasis in *Lucky Jim* approaches zero.

FIGURE 1

The proportional occurrence of different categories of italics in the analyzed corpus



The third category of the metalanguage use of italics is represented only in *The List of Seven*. The fourth category of italics indicating foreign words shows rather comparable data in all the three books.

As for the miscellaneous uses of italics, *The List of 7* shows the highest number of occurrences. In *Jude the Obscure* it is also a relatively frequent category, but *Lucky Jim* presents again unimpressive data. It is, as a whole, the second most frequent category.

The last column shows the total number of occurrences of all the categories in the three books. The novel *Lucky Jim* has the lowest occurrences of italics. The numbers acquired from the other two books are comparable.

The analysis has demonstrated that all the main theoretically distinguished categories (though not all subcategories) of italics have appeared in the analyzed books. This fact can be considered proof of not only the theoretical proposition but also of the actual existence of italics. Most of the newly added subcategories are used consistently throughout the individual books, and rules for their usage can be easily defined.

III Italics in Czech

When trying to determine the rules for the use of italics⁴ in Czech, I could not

⁴ The Czech term for italics is *kurzíva*, from Latin *currere* to run. The technical printing term

follow the same procedure as in the case of italics in English, because manuals describing the various situations in which italics should or can be used are not available. In theoretical literature I have found only a few references mainly concerning the use of various graphical devices in general rather than italics in particular. No exact theoretical rules dealing with the use of italics in Czech are available.

From the theoretical works it can be concluded that italics *are* used in Czech writing, but mostly for decorative or practical reasons (categories 5.1. and 5.2. as defined in Table 1), and this applies especially to technical writing.

Since the rules of the use of italics in Czech have not yet been formulated in sufficient detail, I was forced to analyze several Czech novels of this century (I have chosen authors whom I consider most influential and formative for the style of the Czech literature in the 20th century, i.e. Karel Čapek: *Válka s mloky*, Jarmila Glazarová: *Vlčí jáma*, Karel Poláček: *Bylo nás pět*, Milan Kundera: *Žert*, Ludvík Vaculík: *Morčata*, Pavel Kohout: *Kde je zakopán pes*, Ludvík Vaculík: *Jak se dělá chlapec.*), to look for the use of italics in these novels, and to try to formulate certain rules of their usage. The different categories of italics used in English text served as a framework which was accordingly supplemented.

TABLE 2
ITALICS IN CZECH, summary

CATEGORY	SUBCATEGORY		EXAMPLES
1. NAMES and TITLES	1. written art	1. books	<i>Janua linguarum aperta</i> <i>Pád do Malströmu</i>
2. EMPHASIS	1. if spoken, the italicized word would be stressed		MyslbeK dělal svobodu taky jako nahou ženu a Aleš že nakreslil řeku Jizeru dokonce jako tři nahé ženy to bude úžasný film
	2. the italicized word contains the point		Alexej cítil <i>skutečnou</i> bolest, [...] takže mu po tváři stékal <i>skutečný</i> pot. <i>ted'...ted'...ted'</i>
	3. the word is in contrast to the one expected		ačkoli jsme si měli štafetu předávat zcela nevidaným způsobem (přejímací běžec běžel <i>proti</i> nám)
	4. the two italicized words are in sharp contrast		ale nebylo to najednou <i>přátelské</i> tykání, nýbrž tykání úřední a <i>hrozivé</i>

italika is not commonly used. The word *kurzíva* has one more sense, it designates a special journalistic genre: a short column printed in italics with the characteristics of a causerie.

CATEGORY	SUBCATEGORY		EXAMPLES
	5. the word needs thinking over to yield its full content		<i>že se musím trochu víc věnovat životním radostem říkáš, že jsem stará</i>
3. META-LANGUAGE USE	1. words, sentences — examples in expository writing		Cizí místní jména psaná se spojovníkem se skloňují jako celek, např. <i>Alma-Ata, Baden-Baden, Port-Louis.</i>
	4. terms, appellations		tak řečení <i>ministři</i>
5. MISCELLANEOUS	1. decorative use	=> 1. journalistic genres	column, feuilleton, anecdote, piece of weather-lore, causerie
		=> 2. distinction of a level of a text	e.g. in Pavel Kohout's <i>Kde je zakopán pes</i>
	2. practical use	4. chapter titles, headings of articles	e.g. in textbooks, in newspapers — <i>Předpotopní ještěři holdují kráse a mládí</i>
		5. letters, notes, telegrams	<i>Zbloudilko, to je pro tebe. máme mrtvé burywood je celý smeten do moře</i>
		6. quotations from well-known works	<i>ať smutek není spojován s mým jménem, ta Fučíkova věta</i>
		7. signs, notices	<i>Vstupné 2 Kč Nezaměstnaným vstup zakázán</i>
		=> 9. parts of or whole articles, records, essays quoted	e.g. in Karel Čapek's <i>Válka s mloky</i>
		=> 10. songs, tunes quoted	<i>Ej, svítilo slunečko na našú zahrádkú</i>
		=> 11. poems, folk verses, rhymes quoted	<i>Kláskem hubeným je tělo tvé / z nějž zrno vypadlo a nevzklíčí [...]</i>
	3. stage directions		<i>Pierre (s nadějí v hlase): Marie!</i>

Table 2 summarizes all the categories and subcategories of the use of italics in Czech that appear in the Czech theory on italics and in the Czech novels

analyzed. Newly added subcategories are numbered sequentially (with respect to Table 1), and indicated by the sign “=>”.

I have partially redefined the second category of emphasis. This category is not, in my view, subdivided into as many subcategories as it is in English, and more detailed distinctions are unnecessary. I also slightly redefined the subcategories 3.1. (italics for the metalanguage use of words or sentences are connected with italicized examples in expository writing), 5.2.4. (I added headings of articles to chapter titles, and specified the spheres of writing—it appears usually in technical and journalistic texts), and 5.2.6. (“quotations from the Bible and the classics in the text proper” were substituted by “quotations from well-known works”). The category 5.1.1. is important (it was already mentioned that the word *kurzíva* does not indicate only a typeface but also a journalistic genre). The category 5.1.2. can be found e.g. in Kohout's *Kde je zakopán pes*, where every even numbered chapter is printed in italics and brings reflections of past events and the causes of things, while in the chapters printed in roman type current events are described in chronological order.

It may be claimed that italics do appear in Czech writing, but norms for their usage are not so systematically and well defined as they are in English; the rules do not seem to be normative. In Czech texts italics seem to play a less important role than in English—perhaps owing to a different language structure⁵ (evidence for this can be seen in those Czech novels in which italics do not appear at all, i.e. Poláček, or only rarely in both Vaculík's novels). The several categories of the use of italics appearing consistently in the analyzed novels seem to be italics used for indicating emphasis (but their extent is limited), italics used for indicating semantically important parts of a text, italics for examples in expository writing, the decorative use italics in columns, feuilletons and the like, the practical use of italics for quoting letters, citing poems, songs, and articles, transcribing notices and signs, and italics for notes in scripts. However, in order to obtain totally reliable data about the actual use of italics in Czech writing, a much more detailed analysis of not only fiction, but also of technical and journalistic texts by a larger number of authors would be needed.

IV Italics in the Czech translations of the three English novels

In this part of my paper I submit the results of the analysis the use of italics in the Czech translations of the three English novels, Hardy's *Neblahý Juda* (translated by Marta Staňková), Amis's *Šťastný Jim* (translated by Jiří Mucha), and Frost's *Seznam sedmi* (translated by Jiří Rambousek).

⁵ Here we should mention the fact that the English language with its fixed word-order needs italics in writing so as to express emphasis on the rheme of the sentence that is in speech indicated by stress on the particular word. In Czech this can be done by re-arranging the word-order appropriately, the rheme is placed towards the end of the sentence, and then no italics are necessary.

Milan Hrdlička in his article on formal graphical equivalence of the original and its translation⁶ claims that the graphical realization of a text is a very important aspect of translation and which is an area largely ignored by the theory of translation. Formal graphical equivalence is, according to him, the appropriate functional equivalence of graphical devices used in a text, i.e. print (type and size), spatial organization of a text (paragraphs, stanzas, setting off), and graphic marks (punctuation, mathematical symbols, etc.).

The focus of my analysis is, then, to discover whether the use of italics in the Czech translations corresponds to the Czech rules of the use of italics (as described above), or whether it is influenced by the norm of the English original, and to what extent. At the same time I want to find out whether there are differences among individual translators in their attitude to this formal aspect of translation. And finally, I aim to show whether some development can be seen in the translators' awareness of the appropriate transfer of italics.

IV.1 *Neblahý Juda*

Marta Staňková in her translation of Hardy's *Jude the Obscure* (1975) very obediently observes the norms of the use of italics in the original. Of 176 occurrences of italics in the English text, she keeps 128, i.e. 73 percent of all the English occurrences, and omits italics only in 48 instances. It means that nearly three fourths of the italics are transferred into Czech.

Italics are not used for chapter titles (5.2.4.) and citations in chapter headings (5.2.3.). This, however, might have been done by the typographer, and moreover, the demarcation of the instances of these categories is carried out by other graphical devices such as capital letters and setting off by several lines. Italics in the first category of names and titles are mostly transferred (cf. autor *Apologie*, Cowperova *Apokryfní evangelia*, etc.; but: dvě knihy Iliady).

Staňková keeps the use of italics for emphasis, with only a few exceptions that seem to be mere oversights rather than deliberate omissions. Several times when italics used for emphasis appear in letters, Staňková does not use them, but she manages to indicate the graphical distinction relevant for meaning of the text by using leaded letters. In my view, the use of italics for emphasis, especially in categories 2.1. (the italicized word would be stressed, if spoken) and 2.2. (the italicized word contains the point) is not necessary in Czech writing because the emphasis can be expressed by e.g. changing the word order.

Cf.:

- *Já* jsem to nehodila, namouduši.—suggested translation would be: To jsem ale opravdu nehodila já;
- *Tys* to nehodila, ty určitě ne!—good translation, the emphasis is conveyed in "ty určitě ne!", italics are superfluous;
- *Nenávidím* takový podvod [...]—re-arranging of the word-order would help;

⁶ Hrdlička 1995.27-32.

- Když o tom mluvíme, nejlepší z žen jsi pro mne *ty*.—good translation, because of the end position of the word “*ty*” italics are superfluous;
- *Musím* si zvykat na povinnosti hospodyně.—irrelevant italics.

Marta Staňková is able to recognize and to retain the slight shifts in meaning indicated in English by italics, and she does it even by re-arranging the word order. The point is that she inconsiderately, automatically takes up the graphical norm of the original.

As for the fourth category of foreign words, italics are mostly kept with the exception when the foreign words have to be translated by a Czech expression (e.g. other *impedimenta* v. ostatních věcí; affinity *in posse* between herself and him v. že by si mohli být blízcí; *aplomb* v. s sebejistotou, *protégée* v. vyvolená). Staňková does not keep italics for letters (5.2.5.) consistently (e.g. *V upomínku za dobrou radu.* v. Šla jsem k rodičům. Nevrátím se.). Similarly, citations in the text proper are mostly written in roman letters.

IV.2 Šťastný Jim

In *Šťastný Jim* (1959) the translator Jiří Mucha kept exactly one half of the italicized expressions. Out of the total of 42 occurrences of italics in the English original, 21 occurrences appear also in the Czech translation, 21 occurrences are left out.

In most cases Mucha holds the italicized names of magazines (1.1.2.) and newspapers (1.1.3.), several times he uses the general word “noviny” instead of the English title, mostly in order to prevent declining the English title. We know from the previous chapter that names of periodicals are not italicized in Czech, but Mucha keeps them italicized so as to distinguish the English title of a periodical (the titles are not translated into Czech) from the surrounding Czech text. Mucha also keeps italics in foreign words (4th category), e.g. způsobem zvaným *á bec*; obrazy *tout court*; *La rigolade, c'est autre chose*. Sometimes the foreign word has to be translated into Czech (cf. *compos mentis* v. při vědomí) and then italics are not used.

Mucha uses italics for transcription of signs and notices (5.2.7.) with the exception of Tenor I, Tenor II. The title of the book (category 1.1.1.) in instance *The Lesson of Spain* is not italicized but placed in quotation marks (“Španělská otázka”). The title of the article (1.1.5.) about *The Economic Influence of [...]* is kept italicized. Mucha does not italicize the names of songs (1.7.4.), boats (1.8.) and emphasized words (2nd category). This corresponds to my theoretical findings about the rules of the use of italics in Czech.

The biggest discrepancy between the theoretical rules and the actual usage of italics in the translation can be found in the category of letters (5.2.5.): Mucha transcribes all of them in roman letters, not in italics. On the whole it can be said that Mucha uses italics discreetly and in reasoned cases, though his use of italics does not always correspond to the rules suggested in the chapter on the use of italics in Czech.

IV.3 *Seznam sedmi*

Jiří Rambousek in his translation of *The List of 7* (1995) transfers 58 percent of italics, i.e. 112 occurrences, 42 per cent, i.e. 82 occurrences of italics out of 194 total occurrences are not transferred. We observe however, one interesting fact — eight instances of italics appear only in the Czech translation and not in the original. It is the phrase “*petit mal*” that is not italicized in English (either an omission or a phrase felt as domesticated), but it is italicized in Czech (it is in correspondence with the findings about the use of italics in Czech, the fourth category). Eventually, the names on the novel’s eponymous list of seven are not italicized in the original, but its italicization in Czech corresponds to the theoretical rules suggested above.

Titles of books (1.1.1.) are kept in italics, the only exception being the *Iliad* (cf. *Neblahý Juda*). In accordance with the theoretical rules, the name of a periodical (1.1.2.) is not italicized. The titles of plays (1.5.1.) are italicized, but not consistently (only three out of five occurrences — omissions?).

Italics used for emphasis are, in my view, transferred only in reasoned cases that I would label as semantically important parts of the text, and the simple cases connected with functional sentence perspective are not italicized. The translator seems to have shown awareness of the existence of a norm, though not written and he has transferred the italics in agreement with the main tendencies of the Czech language.

Italics of the third category (metalinguage use of words and term) are transferred in about half of all instances. Latin words (4.1.1.) are not italicized in four out of the six instances, French (4.1.3.) are not italicized in six out of ten cases; this is sometimes caused by the fact that the foreign expression could not be used in the Czech text and had to be translated (e.g. *foie gras* v. krém z husích jater). Instances of words coming from other languages than Latin and French are nearly always italicized. The category 4.2. is italicized in Czech only in the final English (Czech)—German dialogue, Russian phrases of H. P. Blavatsky are not italicized. Remember that the Czech theoretical rules state that dialogues where the native tongue mixes with some other language are not italicized.

All the first three subcategories of the fifth category, i.e. letters (5.2.5.), citation in the text (5.2.6.), and headings (5.2.7.)—in correspondence with the suggested rules—are italicized. Inner monologues (5.2.8.) are italicized consistently, and interjections (5.4.) in adequate cases—these two categories, however, do not appear in the categories suggested in the previous chapter.

It may be said that the influence of the norm of the original is rather high (cf. *Neblahý Juda*), and translators are not consistent in transferring individual categories of italics/occurrences belonging to one category, however, the analysis reveals a certain progress in viewing the problem of transfer of italics in English-Czech translation. The translation of *Jude the Obscure* by Marta Staňková shows that the translator very closely observed the English norm, and partially disregarded the specific character of the Czech language. Jiří Mucha’s transla-

tion of *Lucky Jim* does not reveal larger discrepancies between the theoretical rules and the actual usage of italics in the Czech text. Jiří Rambousek's translation of *The List of 7* shows the highest level of awareness of the Czech norm of the use of italics and of the specifics of the Czech language and style, and he seems to transfer the italics only in well-reasoned cases.

It seems that recent translations reveal more awareness of differing stylistic specifics of English and Czech. Translators as well as the theoreticians of translation have started to pay more attention to formal graphical aspect of translation. This paper can be considered a modest contribution to the topic.

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