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**Josef Šupík**

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**THE TRANSLATION OF SELECTED TEXTS FROM THE  
FIELD OF INTERNATIONAL DANCING COMPETITIONS**

**Josef Šupík**

Plzeň 2012

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Katedra anglického jazyka a literatury

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**Bakalářská práce**

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**Josef Šupík**

*Vedoucí práce:*

Mgr. Vladana Šimáčková  
Katedra anglického jazyka a literatury  
Fakulta filozofická Západočeské univerzity v Plzni

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Prohlašuji, že jsem práci zpracoval (a) samostatně a použil (a) jen  
uvedených pramenů a literatury.

*Plzeň, duben 2012*

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## 1. INTRODUCTION

The topic of the Bachelor Thesis is **The Translation of selected texts from the field of International Dancing Competitions**. The theoretical part of this work focuses on the main principle of translation and gives reader the basic ideas about translating and examples of difficulties that the translator may meet. The practical part is composed of translated texts and the macro approaches, which introduce the article, and the micro approaches, which analyze the article.

The topic of **International Dancing Competitions** was chosen by the author as he is very interested in this domain and it has been a very important part of his life for 10 years. Many people are enthusiastic about this part of culture but may not know about the history or about the main purpose of dances. Therefore, the texts are composed in order to provide the reader with closer information about the field of human life.

The Thesis is divided into four main sections. The first is this **Introduction** which provides the reader with the basic information followed by the **Content** with the structure of the work.

The Theoretical part is composed of the next four subsections where we can find principal information and examples for translation. Here, the reader can find very useful key ideas for translating. For example how to work with translating text, what are the parts of the translation, what is necessary to do before translating the text and also the styles that are mentioned there. In this part, the author has also included **the Difference in American and British English** as the translator may meet some difficulties here while translating the texts from American or British domain as well translating from the source language into English where we have to concern the culture of the reader. The translation in this case would be obviously different.



The practical part of the Thesis is the translation itself. Here, we can see three texts where the first and the third are translated from English to Czech and the second one from Czech to English. All of them are from the journalistic style and the main goal is to inform. The texts refer to many institutions and persons, therefore, many proper nouns are used here. The last text was a bit more specialized due to the description of the dances in detailed. Every text is accompanied with the **Commentary** and in the attachment the **Glossary** to the whole translation is provided.

The last part of the Thesis is the **Conclusion** which summarizes the work and concludes it. Also the commentary for the translation and the difficulties the author met while translating are mentioned there. Following are chapters like the **Glossary** to the specialized vocabulary in the translations, the **Endnotes**, the **Bibliography** and the **Appendix** where we can find the original texts.

The sources used for the Thesis were in both printed and electronic form. The **Theoretical part** is based on the printed sources such as the publication “K teorii i praxi překladu” and “Překlad a překládání” by Dagmar Knittlová or “Překládáme do angličtiny” by Petr Janata. The **Practical part** is then based on the internet sources meant for the Dancing competitions and magazines articles such as from the website “[www.blackpooldancefestival.com](http://www.blackpooldancefestival.com)”, “[www.DANCETIME.CZ](http://www.DANCETIME.CZ)” and “[www.danceplaza.com](http://www.danceplaza.com)”.

The Thesis can be used as a background material for students who study translation or their works concerning this problematic topic.

## 2. THE BASIC PRINCIPLE OF THE TRANSLATION

The translations of the pieces of work of art were oriented mainly towards esthetic requirements. Not until the second half of the 20<sup>st</sup> century the translators started to focus more on the linguistic aspects. Even with occasional differences, both the styles continue to work in harmony. *“The most important and the most emphasized role of translator is nowadays to overcome the intercultural barriers which are influenced by every single solution in all language plans.”* [1]

The translation itself did not depend only on the linguistic plane and its conditions but it is also very important to understand the culture of the society, the way of communication and mostly the stylistic features. In the next row we could mention the sciences like **sociolinguistic**, **pragmalinguistic** and **psycholinguistic** which are the indispensable parts of the translating procedure as well.

Nowadays, the basic principle for the procedure of the translation is that the used language tools should be complied in the same function in all direction. *“The basic section of the text is semantic (content) expressed with the lexical components connected on the same level with grammatical system.”* [2]

### 2.1. Work with text

We can meet certain complication while working with the text. One of many can be the difference between the cultures. If we could decide to use the word-for-word translation the text for the target group would be incomprehensible. On the other hand when we use the free translation, the target text would be comprehensible but confusing for reader. Therefore, the best option here is to provide the target text with commentary which clarifies the culture of the source text. It is very essential to consider the socio-cultural factors of the target language as well as to comply with its needs. The recommended procedure here would be to cross over from the written plan to the plane of subconscious

where we identify the sense of word in the source language and afterwards we express it in the target language.

**John Catford** says *„every act of speech takes a place in the specified bio-socio-physical surroundings in the specified time and on the specified place, among specified participants etc. ... the rate of the cultural relevance can reach into the condition where there is no possible cultural translation.”* [3]

This extreme problem is not current anymore as in every language we are translating objects widely known for the translator as well as for the addressee.

## **2.2. Translation as kind of communication**

We can say in general that translation is a kind of communication. In this situation it is very essential for the translation to be familiar with the elements of the source language as well as with the ones of target language. During the very procedure of translation we are reconstructing the whole source text and integrating it into the meaningful content. This process is selective when we are expressing concrete information that is likely to be expressed.

As we translate from one language to another the volume of both of them is changing as well. If we try to keep the volume at any cost the target language would seem incomprehensible and would be hard to understand. When we add some more expressions to the new text we ease up its complexity and it would be more comprehensible and understandable for reader.

For the translation we have to consider the experience and foreknowledge of the addressee. In the source text we can find the expressions that are typical for one culture but the different one could not be familiar with them. Mostly, they are the expressions of historical events, cultural terms, terms of a specific area of human life (economy, IT technology, medicine, jurisprudence etc.) or national fixed names like national dance, food, games, habits etc. Therefore, it would be necessary

here to provide the text with some explanation even for the cost that the volume would be larger or to find the equivalents in the target language so the meaning of the source text would stay unchanged and the expression would be synonymous to the original situation and at the same time typical for the target culture.

It is not very useful to always explain some situations. The example here could be the literature of art. We can leave out some of the explanations as to not extend the text too much, but we have to keep the context understandable. While translating to Czech language it may happen that the number of the nominatives will be significantly higher which makes the text rough.

If we add information to the text it is also possible to omit some. If there is unnecessary information in the text that is easily comprehensible we can leave it out by compression but the information itself must not be lost and the text has to be still readable.

We have to also consider the conventions of society touching the specific addressee when in every culture there is a different way how to address people, formal and amicable attitude in the text and also the punctuation. The translator has to be familiar with these styles so the result will be correct in all directions of social and grammatical convections.

Expression of the onomatopoetic words is another field of translation when every society uses different variation. Sometimes it is even impossible to express the word in the target text because there is no equivalent and we have to use adverbs as help.

Since 80s of the 20<sup>th</sup> century translation is seen more as a cultural transfer when we are focused on the target text and take it as together with its culture, place of presence and time.

*“The Holistic Principle suits the best to the modern integrate approach (the whole is more than just a sum of parts and analyze of these parts cannot result with the comprehension of the whole).” [4]*

### **2.3. Macro approach and micro approach**

While translating the text itself we have to consider other elements as well not just the vocabulary. It is also important to define what kind of text it is, for whom it is intended, the function etc. All these factors have to be included in the translation.

Regarding the text analysis we can divide two main approaches: **Macro approach and Micro approach.**

We start with the **Macro approach** where we study the general nature of the source text. In this part we focus on the cultural background, literary nature of the text, social facts, attitude of the author towards the addressee and the subject of the theme.

Afterwards, we continue with the **Micro approach** which is more detailed. We consider the grammatical part, syntax itself and lexical point of view. We might also mention the difficulties we found in our translation. Every translator has his own opinion on the translating text. Therefore, the target translation can be sometimes questionable. [5]

## **3. FUNCTIONAL STYLES**

### **3.1. Preparation before translation**

Before starting the translation of a particular specialized text the preparation is expected. Every field has its own methods for expressing, terms that are needed to be used, and syntactic styles that are needed to be followed. Translator has to be familiar with the linguistic part of the translation as well as with the syntactic rules not only of the source text but also of the target one.

### 3.2. Styles themselves

For the example we can mention the **Administrative style** which as a style of authorities does not consider the esthetic part but rather focused on the subjectivity and clarity. We can see it in **regulations, questionnaires** and **business correspondence**.

**Scientific** and **technical texts** are typical for the huge amount of specialized terms and stabilized phrases.

**The Journalistic style** stays between works of art and the specialized ones. *“It is connected to specialized works for its logical construction and presence of terms, with the works of art, on the other side, personal expressions and abstract meaning while it is still stabilized and non-creative.”* [6]

### 3.3. Function

The basic principle is to transfer the unchanged information without considering the functional style or the way of expression. Then we study the impact of the information to the addressee from the subjective part as well as from the esthetic one. The different impact is required for different styles. The subjective part is important for the texts administrative and scientific, on the other hand, the esthetic part is crucial for the work of art. *“Translator must not use the tools the same but the ones that have the same function as the tools of the source language.”* [7]

The most important element of the speech is the function of communication. According to the area of requirements where the particular communication is present we can divide the functional styles of the language to two main super ordinate styles. The first one is subjective where the esthetic function is omitted or left in the background and the style of art which is typical for the great amount of esthetic.

### 3.4. Division by linguists

Linguists who study these issues divide functional styles to subcategories. **Bohuslav Havránek** in his writings *Úkoly spisovného jazyka* divides language to colloquial, jargon, scientific and poetic. Later on, **Milan Jelínek** adds to this division the journalistic style itself. Every linguist worked with his own classification and divided functional styles according to its functions to other and other categories.

**Josef Vachek** considers in his classification the attitude and the purpose of the author to addressee than the function itself. Therefore, we are dividing the styles to:

1. **Informative style** – the stress is laid on content than form
2. **Simple communicative style** – content and form are equal
3. **Argumentative style** – content and form are equal but facts are divided according to the relationships among each other
4. **Formal style** – important is form

The division of language style is still changing as we are exploring new opinions among the linguistic science. The science as itself started to develop shortly after the Second World War mostly in the USA, Soviet Union, England, France but also the Czech Republic and Slovakia brought a contribution to the research. *“That linguistic of Czech Republic and Slovakia precisely differs styles which helped the theory of translation very much event when in classification of the styles the only solution is not expected. The boundaries of the styles themselves are not fixed and cannot be set.”* [8]

The language, its functions and styles are progressing all together with the society. With the creation of the new areas of communication and the need to express certain idea the functional styles are changing, developing or event ceasing to exist. This progress can be seen as more rapid then the development of grammar which is changing every generation, as statistics say. The most considerable change can be noticed in the administrative style.

## **4. ADMINISTRATIVE STYLE**

### **4.1. Characteristic**

We can say it is the youngest and the least difficult style of translation issues. In general the administrative style is considered as a large style of public relation which can be afterwards divided into other genres and divisions. *“Josef Misrík divides these genres to documentary texts, ex. Records, resolutions, contracts, bills of exchange etc., announcement, ex. Regulations, memos, directives, advertisement, telegrams etc., and headword, ex. Lists, forms etc. Mostly they are the writings but we can also find spoken forms.”* [9]

The style itself resembles the journalistic style but truly is closer to the scientific one. It is typical for its subjectivity, clarity, unambiguousness and brevity.

### **4.2. Formal side**

Texts are impersonal and the first person in plural is used. While addressing the second person in plural is used. Subjectivity and generality is gained with specified vocabulary, variety of number, names, terms and stabilized symbols without any emotional expressions or intensifiers. Text structure has its own importance here that can influence even the sentence structure itself. The main goal here is to gain the unambiguous interpretation. However, we can see the big difference among the communications of entrepreneurs, authorities and official directives.



#### 4.2.1. English administrative style

The English administrative style is very hard to understand. It is the result of long development while the stabilized terms were set all together with phrases and formulations that are commonly used in current text to assure avoiding of misinterpretation. As an example we can mention the legal documents where the official terms familiar to author as well as to addressee are used. These are not intended for the general public. Punctuation is limited only to dots and semicolons or is completely omitted.

#### 4.2.2. Legal texts

David Crystal and Derek Davy describe the English juridical style as following: “...*whoever composes a legal document must take the greatest pain to ensure that it says exactly what he wants it to say and at the same time gives no opportunities for misinterpretation.*” [10]

Construction of the juridical texts is very much automated. Their announcements are constructed on the basic idea that before anything could happened certain requirements have to be accomplished according to the legal point of view.

#### 4.2.3. Stabilized structure

In the British documents we can notice the larger occurrence of the conjunction **and** as well as the negatives in British law.

As an example we can mention the article n. 6 from the regulation of Statute of Monopolies from 1624: “*Provided also that any declaration before mentioned shall **not extend** to any letters patent **and** the grant of privilege for the term of 14 years or under, hereafter to be made, of the sole working or making of any manner of new manufactures within this realm, to the true **and** first inventor **and** inventors of such manufactures which others at the time of making such letters patent and grants shall **not use...***” [11]

On the other hand in the Czech language the clear and unambiguous formulations are required.

The most important in these texts is clarity with comprehensibility. The main goal is to avoid any ambiguousness. This is very essential for the texts of patent literature. For comparison we can mention some of the translations of stabilized terms from English to Czech that can be found here:

„...podle nároku 1.“

„...as claimed in claim 1, according to claim 1, as set forth in claim 1.“

„...podle nároku 1 až 3.“

„...as claimed in any of claims 1 to 3.“ [12]

In English legal texts we can very rarely find the pronoun references. Usually, they are replaced by terms like **said** or **abovementioned**.

#### 4.2.4. Other types

Furthermore, as the next type, we can also mention diplomatic charters. These documents are closer to the journalistic style as they are needed to be comprehensible to the great public.

Similar are the announcing genres for example regulations and instructions. These texts have to be understandable and easily comprehensible. Therefore, the graphical structure and used vocabulary without many terms are typical for such documents. Because the validity of regulation is expected to go to the future the sentences are not limited in certain time and the verbs are in the corresponding forms.

The texts of order consist the noticeable amount of imperatives to set up the clear method that has to be followed during procedure. “*Type DOUBLE SPACE in SINGLE PARAGRAPH, on this form...*” – “*Please include CARBON COPY on plain white paper.*” – “*Follow further directions on back of this sheet.*” [13]

### 4.3. Subcategories of administrative style

One of the main subcategories of administrative style is the style of commerce which can be noticed on business correspondence in form of inquiries, offers, orders, invoices, claims and complains, dunning letters etc. In business correspondence the strict rule is required as well as certain abbreviations and phrases. Structure of the letter itself is precisely fixed according to the stabilized standards.

Forms, questionnaires and application forms are considered as half-administrative communication where the information is filled in following the preprinted forms. In general, they are usually head worded nouns and divided to sections. In case of international texts (passports, medical attestation etc.) the multilingual edition is required. For internal use the texts are monolingual.

The goal of this text is to transfer information from one language to another as precisely and unambiguously as possible. Therefore, it is essential to be familiar with terms and formulation typical for both languages. Any stylistic or lexical variety is unwanted here. It is possible that in the end the target text would be different from the source one but the information has to be unchanged.

*“It is important to keep on mind the administrative text is in general traditional, literary, significantly stereotype as syntactically as lexically, unambiguous, with emotions a with the stress on external visual side of text.” [14]*

## 5. AMERICAN AND BRITISH ENGLISH

### 5.1. Some of the difference in American and British English

As American and British speakers have different attitudes towards their language we can find many differences in expressions of these two separate cultures.

#### 5.1.1. Difference in writing

As the British population cleaves to their traditions their attitude is also very formal and conservative in writings. On the other hand, Americans try to make English easier.

For example, the borrowed words from other languages like Latin and Greece are in British English written the same way as in the origin – *encyclopaedia* – while American English uses - *encyclopedia*. The original – *ae* - disappears here.

Also the ending of –*mme* is in British English kept – *programme* - but the American English writes the words shorter – *program*. However, these are not the only differences in writing but we can find many others. [15]

### 5.1.2. Difference in vocabulary

The second and main group of differences in American and British English would be then the difference in meaning of some of their words. Not only that the same word can express in both cultures different things but also reversely one thing can be expressed by different words.

Below you can find some of the examples of the difference in vocabulary between American and British English:

<b>British English</b>	<b>American English</b>	<b>Czech translation</b>
Aerial	Antenna	Anténa
Bonnet	Hood	Kapota (motoru)
Earth	Ground	Země; uzemnění
Lift	Elevator	Výtah
Light lorry	Pick-up truck	Lehký nákladní automobil
Lime-tree	Basswood	Lípa
Lorry	Truck	Nákladní automobil
Milliard	Billion	Miliarda
Petrol	Gasoline	Benzin
Railway	Railroad	Dráha; železnice
Silencer	Muffler	Tlumič
Windscreen	Windshield	Ochranné sklo (v automobilu)

[16]

## **6. TRANSLATED TEXT I.**

### **6.1. Macro approach of translated text I.**

The source of the text is the official website for Blackpool Dance festival (<http://www.blackpooldancefestival.com>). This part of the site is meant to inform the reader about the history of this event.

The festival itself is known as the most important event for dancers from all over the world and everyone who wants to participate there has to prepare for this day for almost the whole year.

It is not only about dancing itself but also about the tradition of British culture and formal dancing ball with firm fundamentals in history.

The author is unknown here but from the context we can say that he is a part of this very event and also well acknowledged about whole Blackpool dancing festival.

In general we can say the audience is not limited here, however the text is intended for anyone who is interested in this kind of event or in this kind of culture. It does not have to be only about the Blackpool dancing Festival itself but also for everyone who is interested in dancing, its nature and culture as this is a very important part of the whole dancing world.

From the text we can see how the Festival has been developing and changing since its foundation in 1920. The dancing parts of the festival are also mentioned; the venues in Blackpool Winter Gardens theatre, important dates, different types of competitions which have been taking place in Blackpool festival since 1920 and what new events were added until today, important persons from the committee and adjudicatory and in the end countries which participate annually in this event.

In general the text tells us what the nature of the Blackpool festival is, what it is about and what role in history of dancing competitions and British culture it represents.

## **6.2. Translation of text I.**

### **Historie tanečního festivalu v Blackpoolu**

Říká se, že samotný nápad festivalu vzešel buď od pana Harryho Wooda, hudebního režiséra z divadla Winter Gardens, nebo od Nelsona Sharplesa z Messrs Sharples & Son Ltd. Messrs Sharples & Son Ltd., hudební nakladatelé z Blackpoolu, vydávali veškeré hudební doprovody k populárním tancům od M. C. v sálech Empress a Tower. V současnosti se tance v tanečních sálech skládají hlavně z postupového Waltzu, Lanceru, Two Stepu a z mnoha dalších populárních tanců.

První taneční festival v Blackpoolu se konal během Velikonočního týdne roku 1920 ve velkolepém tanečním sále Empress divadla Winter Garden. Moderní standardní tance („Anglický styl“) a latinsko-americké tance v této době ještě nebyly rozvinuty a tak byl tento festival věnován třem soutěžím, které měly najít tři nové taneční variace ve třech tempech – Waltz, Two Step a Foxtrot. Každý den se konala jedna ze soutěží a čtvrtý večer byl vybrán jeden tanec, který zvítězil. Jeho zakladateli byla udělena cena Sharples Challenge (Sharples Challenge Shield). Prvním předsedou porotní komise byl pan James Finnigan, který se později stal spoluzakladatelem a prvním prezidentem Aliance Spojeného království pro profesionální učitele tance (United Kingdom Alliance of Professional Teachers of Dancing).

Tato původní podoba pro populární tance a variace pokračovala až do roku 1926, ačkoli v roce 1922 byly uvedeny tance jako scénický, country a step. Scénický tanec vzkvétal, ale country naopak pomalu zanikalo.

Po změně vedení divadla Winter Garden bylo oznámeno, že se v roce 1927 žádný festival konat nebude. Taneční magazín „The Dancing Time“ toto oznámení ignoroval a uspořádal taneční vystoupení jako obvykle, ale tentokrát pouze v duchu Soutěže amatérů Severní Anglie ve Foxtrotu (North of England Amateur Foxtrot Competition).

V červnu roku 1929 bylo rozhodnuto o obnovení tanečního festivalu v Blackpoolu. Tento festival zahrnoval Mistrovství Severní Anglie profesionálů a amatérů (North of England Professional and Amateur Championship), Soutěž amatérů Veleta (Amateur Velata Competition), Soutěž seniorů ve Waltzu (Veterans Waltz Competition) a navíc i původní Soutěž tanečních variací (Original Sequence Dance Competition). Vítězům v každé z výše uvedených soutěží byla od roku 1929 do roku 1939 udělována cena Sira Johna Bickerstaffe (Sir John Bickerstaffe Shield). Pan P. J. S. Richardson se stal předsedou porotní komise a v této funkci setrval až do svého odchodu do důchodu v roce 1960. V roce 1930 se zároveň stal prvním předsedou Oficiálního výboru pro Standardní tance (Official Board of Ballroom Dancing).

Během této doby se tanec jako takový začal měnit a lidé se začali více zajímat o vývoj „Anglického stylu“ tancování. Taneční festival v Blackpoolu konečně upustil od své severské podoby v roce 1931 a to slavnostním zahájením Mistrovství Anglie ve Standardních tancích Profesionálů a Amatérů (British Professional and Amateur Ballroom Championship). Samotným amatérským soutěžím předcházelo 250 předkol, která se konala napříč Anglií, a 40 krajských finálních kol. Vítězové se pak mohli účastnit samotného velkého finále v Blackpoolu. V roce 1937 byl v Blackpoolu zaveden nový systém hodnocení soutěžících (Skating system), který se zde používá dodnes stejně tak jako po celém světě.

Po té, co v roce 1939 vypukla válka, se počet festivalů od roku 1940 značně omezil a nakonec v roce 1940 byl festival zcela ukončen na dalších pět let. Festival byl obnoven v roce 1946, kdy ale scénické tance již nebyly jeho součástí. Nicméně, poprvé v historii byla uvedena nová soutěž Mistrovství Anglie v klasických variacích Amatérů, která se stala velice populární.



V roce 1946 pan Bunny Hayward zemřel. Od roku 1929 byl místním předsedou a moderátorem Festivalu v sále Empress. Byl také spoluředitelem Taneční školy v Blackpoolu (Blackpool School of Dancing) společně s paní Idou Ilettovou. Po odchodu B. Haywarda se P. J. S. Richarson stal moderátorem a současně i předsedou porotní komise celého festivalu. Pan W. H. H. Smith se stal v roce 1954 tajemníkem Festivalu a paní Ilett byla jmenována první oficiální organizátorkou Tanečního festivalu.

Vzhledem k tomu, že soutěže ve variacích byly velice populární, rozhodla se společnost Winter Gardens uspořádat klasický Festival. 1. ročník Tanečního Festivalu variací v Blackpoolu se uskutečnil v říjnu 1950.

Původní Taneční festival v Blackpoolu se začal rozrůstat a v roce 1953 zahrnoval soutěže jako Mistrovství Severní Anglie Amatérů a Profesionálů (North of England Amateur and Professional), Standardní taneční soutěž ve formacích (Ballroom Formation Dancing Competition), Mistrovství Anglie Amatérů a Profesionálů ve Standardních tancích (British Amateur and Professional Ballroom Championships) a navíc také Profesionální soutěž Exhibicí (Professional Exhibition Dancing Competition).

Již ve 30. letech 20. století zde byly silné vazby s Dánskem prostřednictvím mezinárodních školních aktivit s Taneční školou v Blackpoolu. Až v 50. letech 20. století začal přiválet soutěžících z dalších zemí. Byla tedy speciálně vyhrazena lóže pro diváky z ostatních zemí, která se v sále nacházela na jižním balkoně. Diváci usedali do této lóže až do roku 1980, kdy počet zahraničních soutěžících a přihlížejících byl již tak vysoký, že tento prostor přestal být využíván z důvodu absolutní nepraktičnosti. V posledních letech bylo na Festivalu zastoupeno 50 států s velkým počtem účastníků z Japonska, Německa, Itálie a USA.

Hlavní změnou bylo uvedení Latinsko-Amerických tanců, které mělo hluboký dopad na taneční svět. Již v roce 1961 se uskutečnilo klání Amatérů Latinsko-Amerických tanců v Anglii (British Amateur Latin American Tournament) a následně na to Soutěž Profesionálů v roce 1962. Tyto dvě soutěže nabyly statusu mistrovství v roce 1964.

Z důvodu silícího zájmu zahraničních soutěžících o účast na Festivalu v Blackpoolu bylo rozhodnuto o vytvoření menšího festivalu určeného pouze pro britské soutěžící. V listopadu 1975 se uskutečnil první Uzavřený taneční festival v Anglii (British Closed Dance Festival) na parketách sálu Empress. Ten byl přejmenován na Celostátní mistrovství Anglie (British National Championship).

V roce 1978 paní Ilett umírá. Dokázala z Festivalu vytvořit tu nejúžasnější událost na celém světě. Její manžel, pan Bill Francis, po ní převzal roli organizátora Festivalu, ale pro jeho zhoršující se zdravotní stav odchází v roce 1980 do důchodu. Jeho nástupcem se stala paní Gillian MacKenzie, která do důchodu odešla po Tanečním festivalu v Blackpoolu v květnu 2004. Organizaci festivalu má v současné době na starosti paní Sandra Wilson.

Velmi atraktivní událostí je každoroční Soutěž pozvaných týmů Profesionálů (Professional Invitation Team Match), která se poprvé uskutečnila v roce 1968 a pokračuje až do současnosti. Dva týmy, Německo a Velká Británie, zde soupeřily v deseti tancích. Po mnoho let byly ale na soutěž zvány čtyři týmy a to z Německa, Japonska, Itálie, USA, Rakouska, Ruska a Skandinávie, které se účastnily Souboje týmů. K hodnocení této soutěže jsou vždy zváni nestranní porotci.

### 6.3. Micro approach of translated text I.

The whole text is introduced by the headline saying **Blackpool Dance Festival History**. This introduction gives us the information on what the article is about. There is no article used in either the headline or the finite verb. It is a typical short headline.

As the text informs us about the history of this event we can say that this is a general informative text meant for the general public which is interested in dancing festivals and dance culture.

The text is organized in chronological order where we can find many dates and adverbs of time that follow certain process in time. For the description of the history, past tense is used. To distinguish what happened when the time sequence is used, we can see the examples of past simple tense, present perfect tense as well as past perfect tense.

Many proper nouns are mentioned here as they are referring to the certain venues, dances, events and persons.

In general the text is written in a simple way. No difficult phrases are used here and we can find any terms which would be typical for the specialized text.

In case of proper nouns it was sometimes very difficult to find the correspondent meanings in the Czech language as these are the official names of the events and usually not translatable. In order to provide the Czech reader with closer information I have offered a possible translation while the official name is still mentioned in parenthesis behind this translation. This way, the Czech reader who does not speak English at all and does not have any previous experience with dancing competitions can be more familiar with the whole text, events and history in general of Blackpool Dance Festival.

## **7. TRANSLATED TEXT II.**

### **7.1. Macro approach of translated text II.**

The magazine article comes from **DANCETIME.CZ magazine N° 3 meant for the period January – March 2010**. The author here is **Ing. Zdeněk Landsfeld**, Czech judge at the dancing competitions. The article is from the field of dancing world, mainly annual Czech Championship. This part serves as a reference to the event called **Latin American Dancing Championship 2010 in the Czech Republic**.

The article summarizes the general information about organizing this particular event and is mostly focused on the final part of every discipline of the Championship. It is divided according to the age categories that placed there. Every time, the couples with the name of the club they were representing that succeeded to dance in the final round are mentioned as well as the reference to their performance.

The author here is one of the Czech judges who is really known in this area. He gives us his opinions to the final couples of every age category with the reference to their performance, style and the benefit to the Czech dancing world.

The article is meant for the general public, meaning for everyone who would be interested in this kind of event, mainly, thought, who is interested in the results of the competition and the opinions on the performance of every couple. As the magazine **DANCETIME.CZ** is widely accessible the audience here is not limited.

In general, the text fulfilled its purpose to acknowledge the reader about the competition. Anyway, we can divide the audience to two main groups –fans and experts. The fans are informed about the course of the competition and acknowledged about the expert opinion of the result and performance of every final couple, meanwhile the experts can discuss the right and wrong of his point of view when it is not possible for everyone to have the same opinion as the author as he is mentioning in the article.

## 7.2. Translation of text II.

### **Latin American Dancing Championship 2010 in Czech Republic**

It was held in the Sports Hall Sareza in Ostrava on 30<sup>th</sup> January 2010. The organizers were ČSTS (Czech Union of Dancing Sport), T. T. Trade Vítkovice s.r.o. (a responsible representative František Dávidek) and Sareza OstravaPoruba. In the well-looking schedule there was even mentioned LR-Mistrovství České republiky v latinsko-amerických tancích (LR-Latin American Dancing Championship 2010 in the Czech Republic). The reason for this was probably that LR Buksa and Partner Marketing – Management were main sponsor partners of the Championship and therefore, it would be appropriate to also mention other partners: Klia, Radio Čas and ČT 4 (The Championship was shot and broadcasted next day afterwards). In my opinion, this was a very nice Championship and I think it fulfilled its purpose because it proved that the success is not laying that low as the experts and participants would have thought.

Particularly, in the category of Adult dancers it was mainly about respect of our Latin American dancers not only on a European scale but also on a worldwide one. And I believe the three first couples can take care of this.

And now for some criticisms to particular competitors. Some people argue with me in private and also in public and claim that my criticisms are bothering to them but it keeps me calm because I know, unfortunately, they cannot write (none of them have signed).

## **Juniors II.**

Since the second round, it has been already decided that in the duel for the gold would be about two couples Jiří Gross – Tereza Šimáčková and Jiří Vala – Jana Dostálová. In the end, thanks to their musicianship, the winners became Jiří and Tereza from Madat TŠ Plamínek and Jiří with Jana ended with second place. If the music supported their energy and mature style, they would not have had the competition here. The third place of Jiří Kejzar and Barbora Koškové from TK Koškovi Luberec was a sure thing. They looked well-tended and even succeeded to involve whole body. Next couples in the placing David Helikar – Pavla Zajícová TK Maestro, Michal Kozub – Tereza Bogaczová TK Marendl and Filip Hudlický – Aneta Krejčí from DSP Kometa Brno were very even on the degree of performance. Each of them had something good and something not very positive. That separated them from three first couples. I think that at the next closest competitions the result among them could be different.

## **Youth**

Well deserved victory of Jan Skuhravý and Dominika Bergmannová from TK Maestro. Besides their technique and self-confidence they were emotionally the most impressive. Only Michal Horníček with graceful Yana Grishchenko – DSP Kometa Brno were able to compete them in Rumba. Milan Martínek and Kateřina Krejšíková were moving a little bit inexpressively but reliably and the third place was theirs in the end. A little bit unlucky I considered the fourth place of the couple KST KD Hlučín Vilém Pařík – Sabina Kloková unlucky. For example, they have lost Rumba in the combat for the third place even when they had the most ones from all. The fifth place of Radim Stupka with Michaela Riedlová – Trend Ostrava was corresponding to their shown performance which was not definitely bad. Regarding the semifinal, Alexadr Vajda and Katarzyna Niedobová – TK Elán Třinec o.s. could talk about a great luck when they were included in final.

### **Juniors I.**

Nothing was more expecting than the unwavering victory of Matěj Mlynář and Dita Halířová from TK All-4-Dance Neratovice. But out of nowhere the opponents were present as well and not very easy to compete with as the results and the table of judges showed in the end. Michal Bureš and Barbora Píchalová from TK HENZELY Swing Kroměříž, Dan Šrámek with Barbora Horáková – LR Cosmetics Dance Team Ostrava or the couple of Klub tanečního sportu Příbram Daniel Vlas – Michaela Grossmanová with their surprisingly good performance deserved a high performing average of Juniors I. in the whole final and I would say that the whole second half of final of Juniors II. could look on that four couples with great fear for future. Especially on two first couples if they do not make any greater progress than until now. Comparably to the final of Juniors II., we could see a certain distance between the fourth and the fifth couple and comparability between David Felcman with Kateřina Mičková – TK Fortuna Zlín (5) and Petr Liška with Eliška Smutná – TK Niké Brno (6). I suppose that (with regards to the semifinal) not only between them.

## Adults

I think it was not for harm when Marek Dědík with Orsolya Tóth won in colours of DSP Kometa Brno. They have shown themselves as capable dancers although this aspect has not been working perfectly yet regarding the short partnership. But the experts expressed themselves with skepticism to them representing us on the first pages. Very happy from placing second were Tomáš Marek and Martina Marková (may be even for that) from Tk Rytmus Bakov nad Jizerou. In my opinion, their style is fashionable in the world. In general rankings I was surprised with the conviction that their emotional self-confidence does not work with the well-know aspect that they are relatives. The third in placing the couple Martin Dvořák – Zuzana Šilhánová presented faultlessly their interpretation of Latin dances in general. That what they are practicing they know very well indeed. But it still does not bring the desired effect. Radim Přádka and Kateřina Kolmanová – Tk Orel Telnice tried very hard to impress the judges with their expression which was also successful. Unfortunately, their physical performance was not better but for the fourth place for this time. On the other hand Jan Dvořáček was leading his fragile and elegant lady with such vigor that some of the judges even considered it as the worst. Anyway, the fifth place of this couple TK Bonstep Hradec Králové was obvious. Filip Swětík with Žaneta Vašková, the most rooted for couple after the finalists from Telnice, danced for Sokol Vítkovice – TK Akcent Ostrava the final round with an extra ordinate speed of their sections and the determination of express. In this competition there were also many surprising eliminations of some of the very good couples, or even we can say some of the co-favorites.



## Seniors

An unexpected number of applications (a little less than seven) was the reason that the competition was held in two rounds. After the first dance, there were no doubts about the finalists. In the final the most successful were Martin Macoun with Romana Motlová who represented ST of Prague. Romana is definitely the best dance partner Martin has ever had and that is why their performance could be watched with certain pleasure. The seconds Martin Neveloš and Ivana Lutovská could only “take away” from them the Paso doble. The third couple Pavel Menšík – Gabriela Doležalová gained for STK Praha other value metal and it was not an insignificant competitor to the first two. Even when the three first couples were ahead from other participants of the final, Daniel Compel with Milena Oharková – FBT Color Dance Team, or Jan Mokříž and Věra Mokříšová TS Smyk Žďár nad Sázavou either Tibor Stano – Lucie Stanová TŠ Atak Tábor did not show a below-average performance.

In the end I would like to remind you T.T.Trade Vítkovice s.r.o. organizes with the patronage of the city mayor Ing. Petr Kajnar on 19<sup>th</sup> June 2010 in ČEZ Aréna Ostrava Vítkovice EUROPEAN CHAMPIONSHIP IN LATIN-AMERICAN DANCES and GALASHOW WITH LATIN DANCES III (Exhibition of the finalists at Česká televize).

*Ing. Zdeněk Landsfeld, photo: Michal Jeníček*

### 7.3. Micro approach of translated text II.

The chosen headline for this text is **Latin American Dancing Championship 2010 in Czech Republic**. There is no article included or no finite verb. We can say, this is a general headline which introduces the whole article.

The magazine article is from the field of informative and descriptive texts as it is describing and referring to the annual event of the dancing competition. The audience is not limited here and therefore, the text is meant for the general public.

The text is divided to the sections according to the age categories which have participated in this event. It is introduced with the opening about the organization of this event, the venue, the sponsors and a few words from the author. Then the text continues with the details about the finalists and their performance. In the end, there is the closing with the invitation to **the EUROPEAN CHAMPIONSHIP IN LATIN-AMERICAN DANCES and GALASHOW WITH LATIN DANCES III**. As the event took a place in 2010 the past tense is used here.

As the text is informing us about the dancers and their clubs they were representing at the Championship, many proper nouns appear in the text. Also the sentences are generally very short and simple sentences are used.

In translation I have met some difficulties with how to express certain phrases as the author has his own style of writing and we could say he is already little bit older. Therefore, sometimes in the English part I have decided to modify the sentence a little while the main information and the style are still kept the same. Also I have found some expressions that are familiar to the dancers or the persons from this area of interest but inexperienced people do not understand them. So I have used an adjective to make it clearer for every reader.

## 8. TRANSLATED TEXT III.

### 8.1. Macro approach of translated text III.

The source of the text is the internet website <http://www.danceplaza.com> focused mainly on the dance world and **the Blackpool Dance Festival**. Dances and competitions are obviously the main topic here as we can find the results of the competitions, related articles and opinions of some of the dancers here.

In the text, we can see the historical process of dances as well as the process of the evolution of competitions and the place of dance itself in society. The description of the roots of every dance and its characteristics is also mentioned.

The text is divided into many sections. The first part tells us about the **Word Championships** and gives us the general information about the history and the place of dances in society. The second part is about the **Standard Dances** which is then subdivided to every single dance where we can find where the dance comes from and the description of its characteristics. The third part is very similar. The only difference here is that we are talking about the **Latin Dances**. The last part is meant to **Formation dances** which are described in details, including facts from history.

The author's name of this text is **Piet Rullens**. In the introduction he is mentioning that the deskwork and research were made by himself and only the information about the history was collected in cooperation.

As these websites are also widely-known in the dance world the public can be characterized here as people who would like to know something more about the nature of every dance and go deeper into the history of the evolution of competitions and mainly Championships.

## 8.2. Translation of text III.

Vítejte

Vítejte na naší stránce Historie tance. Na této stránce se ohlédneme zpět za tím, kde náš taneční sport začal a jak se vyvíjel v čase za poslední století. Veškeré informace o Historii Mistrovství světa byly shromážděny za pomoci Davida Simonse z Holland Dance Promotions a Wiliama Hermanse z Dansschool Boutkan. Redakci a výzkum ostatních částí jsem dělal pak sám. Rád bych Vás požádal, abyste dbali na autorská a vydavatelská práva na této stránce.

Bavte se při surfování na stránkách Dancing time.

S pozdravem,

Piet Rullens

### **Světová mistrovství**

Umění, konkrétně tedy tanec, bylo v prvním desetiletí 20. století symbolem zvratu. Zároveň začalo Sportovní století, ve kterém vznikaly mnohé národní a mezinárodní organizace. Zrodila se myšlenka Olympiády a první Olympijské hry se konaly v roce 1896. Bylo naprosto jasné, že samotná Taneční „Olympia“ musí být zorganizována tanečníky. Všechno, co bylo nové v uměleckém světě malířství, poezie, hudby a módy, ale také v tancování, se zrodilo v Paříži, městě umění a Seiny, v té době vedoucím městem, kde se odehrávalo vše, co bylo moderní. Samotná myšlenka soutěže ale původně pochází z U.S.A.

První taneční soutěž, která se v Evropě udála, byl Tango-Tournament (Souboj v Tangu) v Nice, organizován Camillem de Rhynalem v roce 1907 s reprízami v Paříži. Byl přijat s velkým nadšením jako tanec z „Nového světa“ (U.S.A.). Byl to skutečný průlom, zrození Moderní taneční společnosti. Camill de Rhynal, choreograf a tanečník, skladatel a organizátor, se šestým smyslem pro super obchody, skvělý manažer v tomto období, byl po prvním velkém úspěchu v Nice podpořen v organizaci svého vlastního „Mistrovství světa“, které se poprvé událo v Paříži v roce 1909. Samozřejmě, že první Mistrovství světa se nemůže

rovnat současným Mistrovstvím. Ačkoli z historického z historického hlediska jsou nyní velice zajímavá.

V té době ještě nebyl žádný rozdíl mezi Amatéry a Profesionály, stejně tak jako nebyl rozdíl mezi reprezentujícími státy. Tančili jste jako pár a pokud byla dáma Francouzka a partner Španěl, nic to neměnilo. Až do roku 1921 bylo možné se účastnit Mistrovství světa v jednotlivých tancích. Pravidla a postupy pro hodnocení v podstatě nebyly stanoveny. Mistrovství světa 1911 v Paříži bylo první soutěží, která byla označena jako Soutěž Profesionálů a Amatérů. To znamenalo, že profesionálové a amatéři tančili pohromadě. Na Mistrovství světa v Londýně 1922 to bylo poprvé, co se konala celokolová soutěž ve všech známých tancích.

Byly zde různé kategorie jako například Profesionálové, Amatéři a Smíšené páry (Profesionálové-Amatéři). Od roku 1909 až do 1921 byla Mistrovství totožná, protože neexistovalo žádné rozdělení mezi Amatéry a Profesionály. Kategorie byly souhrnně rozděleny až od roku 1922. V roce 1925 se Camille de Rhynal dostal do obrovské slovní pře s Angličany a uspořádal své vlastní „Mistrovství světa“ současně s existujícím, které se konalo převážně v Paříži. Usoudil, že nastal ten správný čas pro založení národní organizace pro Amatéry i pro Profesionály, aby se jejich síly společně rozrostly.

Jedna Mezinárodní Amatérská organizace již existovala, a tak založil F.I.D. (Federation International de Danse), která byla vznikla 15. května 1926 v Paříži. Jiná Organizace Profesionálů se objevila 8. září 1929. A. Traber Amiel z Zurichu (Švýcarsko) založil svou vlastní L.I.G. (Liga fur Internationale Turniere) (Asociace pro mezinárodní turnaje). Názvy F.I.D. a L.I.G. byly pouze „záštitou“ pro turnaje, které organizovali. Sportovní stránka toho všeho však byla diskutabilní. Na začátku 30. let, kdy se „Anglický styl“ projevoval po celé Evropě, po „Velké konferenci“ v Londýně dne 14. dubna 1929, sláva celého Mistrovství světa Camilla de Rhynala již pominula. Opravdu dobré tanečnice této doby bychom na tomto Mistrovství světa v Paříži nenašli. Nekorunovaní mistři světa byli k

vidění na Tanečním festivalu v Blackpoolu, který vznikl ve 20. letech a koná se dodnes. Také ve „Star“ v Londýně jsme mohli vidět všechny světové špičky. Camille de Rhyal dále pokračoval v pořádání svého Mistrovství světa, ale výsledky byly znalci hodnoceny jako absurdní.

Doba od roku 1946 až do 1951 byla charakteristická svým chaosem, který za sebou zanechávala 2. světová válka po celé Evropě. Tanec, skutečný odraz této doby, nezmizel i přes drsné poválečné období.

Nemusíme ani zmiňovat, že Camille de Rhyal vytvořil nové plány, jak znovu získat svůj Monopol. Společně se svou původní organizací F.I.D., ale také s dalšími novými organizacemi (převážně pouze na papíře...) se snažil, aby jeho soutěže pokračovaly. Na začátku roku 1951 selhaly všechny jeho plány a sám zmizel z „tanečního parketu“. Byl skutečně významným mužem v tanečním světě a patří do historie jako zakladatel Moderní taneční společnosti. Stranil se od Francouzské a Italské vlády a umírá 26. listopadu 1956 ve své rezidenci v Nice. Přesto všechno začal být silně kritizován svými „kolegy“. Například slavný a světoznámý Bruno von Kayser z Dusseldorfu (Německo) napsal spoustu kritických článků na téma Mistrovství světa v Paříži.

## **Standardní tance**

### **Waltz**

V období od 1910 do 1914 navštěvovalo mnoho lidí Bostonský klub v hotelu Savoy v centru Londýna, aby si zatančili Bostonský Waltz, který byl předchůdcem našeho soutěžního Waltzu. Boston, který původně pocházel z U.S.A., vymírá v roce 1914 a základní kroky byly změněny směrem k Waltzu. Po 1. Světové válce se Waltz začal více vyvíjet v konkrétním směru s figurami jako otáčka vpravo, otáčka vlevo a uzavřená výměna. Vývoj Waltzu byl složitý a pomalý. Svůj vlastní podíl na vývoji mají: slečna Josephine Bradly, Victor Silver a Maxwell Steward a Pat Sykes, první Angličtí mistři. Jednou z významných institucí, která přispěla ve standardizaci figur, bylo Císařské sdružení učitelů tance (Imperial Society of Teachers of Dancing – ISTD). Mnoho z těchto variací můžeme ještě vidět v podání současných soutěžících.

### **Tango**

Předchůdcem Tanga je Milonga. Ta už měla typické pohyby hlavy a ramen, které pak najednou přešly do klidu. Na začátku 20. století se Milonga tančila v malých divadlech pro vyšší společnost z Brazílie. V tomto období byla i Milonga přejmenována na Tango, jelikož toto jméno samotné přinášelo až příliš vzpomínek na Ghetta v Buenos Aires.

Tango bylo představeno v Evropě, hlavně tedy v Paříži, skupinou Argentinců. Až do roku 1907 nebylo Tango přijato v Londýně z důvodu toho, že tanec byl až příliš erotický a měl mnoho oponentů. Po některých stylistických úpravách bylo Tango konečně přijato v Paříži i v Londýně. Rok 1912 byl obdobím večírků Tanga, čajových večírků s Tangem a polévkových večírků s Tangem v doprovodu profesionálních tanečníků. Na přelomu roku 1920 a 1921 bylo Tango na Konferenci v Londýně standardizováno a v průběhu 30. let se trhané pohyby začlenily do taneční choreografie Tanga.

### **Vídeňský valčík**

Vídeňský valčík původně pochází z oblasti Jižních německých Alp. Během 18. století byly objeveny tance jako Weller, Walzer a Ländler. Tento poslední tanec je původním předchůdcem našeho Vídeňského valčíku. Mezi lety 1800 a 1820 byly kroky a figury z Ländlera zjednodušeny z důvodu rychlosti hudby, a tak se zrodil šesti krokový Vídeňský valčík.

V 60. letech probíhalo mnoho diskuzí mezi Německem a Anglií ohledně počtu povolených variací Vídeňského valčíku na soutěžích. V roce 1983 I.C.B.D. vydala konečné rozhodnutí: Otáčky vpravo a vlevo, Flecker vpravo a vlevo, změna kontračekem z fleckerlu vlevo do fleckerlu vpravo tančený na celý takt. Podle mého názoru mohli i přidat více figur do Vídeňského valčíku, aby povzbudili vývoj figur v pozitivním směru. Figur jako odhozený překlón a závěsová linie tančená na pravé straně.

### **Slow Foxtrot**

Foxtrot byl uveden v Evropě krátce před 1. Světovou válkou. V jeho počátku byl Foxtrot tancem vášnivým s pomalými a rychlými pohyby. Říká se, že jméno pochází od muzikálního tanečníka Harryho Foxe. Evropsští učitelé tance nebyli zrovna nadšeni z „divokého“ charakteru Foxtrotu a začali ho vylepšovat. Mezi lety 1922 a 1929 vyvinul Frank Ford, s kterým předtancovala Josephine Bradley, základní pohyby pro Slow Foxtrot. S jeho provedením vyhrál v roce 1927 Mistrovství ve Star s partnerkou Molly Spain. Mnoho z figur, které tančili, můžeme vidět i dnes v provedení současných soutěžících.

Přesně dané tempo hudby ještě nebylo v tuto dobu stanoveno. Foxtrot mohl být hrán v jakémkoli tempu od 40ti do 50ti taktů za minutu (Bars per minute) a snadno tedy asi odhadneme, jak se styly musely rychle přizpůsobovat tempu, které určoval dirigent! Ale jakmile začala kapela Victor Silvestor's band nahrávat, problém byl vyřešen.



## **Quickstep**

Quickstep je odvozen od Slow Foxtrotu. Během 20. let hrála většina kapel Slow Foxtrot příliš rychle, 50 taktů za minutu. Dlouhé otevřené kroky ve Foxtrotu se nedaly v tomto tempu stíhat. Angličané vytvořili z Charlestonu postupový tanec bez kopů a smíchali ho s výše uvedeným rychlým Foxtrotem, aby vytvořili tanec s názvem „Quicktime Foxtrot a Charleston“. Anglický pár Frank Ford a Molly Spain zatančili na Mistrovství ve Star v roce 1927 verzi tohoto Quicktime Foxtrotu a Charlestonu, kdy vynesly charakteristické pohyby kolenou pro Charleston a udělali z něj tanec pro dva místo sólového tance. Figury byly čtvrtotáčky, křížené přeměny, klikatiny, korty (přívraty), otevřené otáčky vlevo a plochý Charleston. Na přelomu 1928 a 1929 se konečně zrodil Quickstep s charakteristickými kroky přeměn.

## **Latinsko-Americké tance**

### **Samba**

Kořeny Samby můžeme hledat v Africe, ale většina vývoje proběhla v Brazílii. Sambu poznáte podle Karnevalovských slavností a Škol Samby v Brazílii. V roce 1925 Samba konečně dorazila do Evropy. Ačkoli byla Samba už zařazena mezi soutěžní tance, velký průlom proběhl v roce 1939 na Světové výstavě v New Yorku. Na přelomu let 1948 a 1949 byla Evropa Sambou naprosto unesená. Walter Laird s partnerkou Lorraine rozvinuli Sambu neuvěřitelným způsobem.

### **Cha Cha Cha**

Cha-Cha-Cha se vyvinula z Mamba a je jedním z Latinsko-Amerických tanců, který se lidé rádi učí jako první. Jméno Cha Cha Cha je imitací zvuků, které vydávaly boty Kubánských tanečnic. Cha Cha Cha byla poprvé spatřena v Americe a do Evropy přišla ve stejný čas jako její předchůdce Mambo. Po 2. Světové válce bylo Mambo odsunuto stranou a Cha Cha Cha se stala v roce 1956 velice populární.

Podle původu by měla hudba Cha Cha Chy být hrána s vášnivostí bez vážnosti a trhání, aby umožnila tanečnickům vytvořit jistou „uličnickou“ atmosféru pro publikum. Nedávno bylo rozhodnuto, že se jméno zkrátí pouze na Cha Cha. Omlouvám se, ale nevidím jediný důvod proč.

### **Rumba**

Odhaduje se, že Rumbu do Ameriky přinesli Afričtí otroci. Ale ani na přelomu 1928 a 1929 nebyly kroky a figury tohoto tance jasně stanoveny. Mnoho lidí s ní zacházelo a tančilo ji jako nový typ Foxtrotu pouze s přidanými pohyby v bocích. Po 2. Světové válce se Rumba vyvinula v „Kubánskou Rumbu“ díky monsieur Pierre a Doris Lavellovi, kteří měli školu v ulici Regent v Londýně. Standardizace byla stále problémem, dokud Walter Laird nezačal psát své knihy o Latinsko-Amerických tancích. Jeho práce byla přijata mnoha oficiálními tanečnickými Asociacemi a standardizace se stala skutečností.

### **Paso Doble**

Paso Doble je jediným z latinsko-amerických tanců, který nepochází z černošské kultury. Kořeny Pasa Doble sahají do Španělska. Na vrcholu své popularity byl tento tanec v roce 1926. Po 2. Světové válce bylo Paso Doble přijato mezi soutěžní tance.

### **Jive**

Jive je rytmický a houpavý tanec, který byl ovlivněn Rock & Rollem, Boogie a Afriko-Americkým swingem. Kořeny Jivu pocházejí z New Yorku z Harlemu. V roce 1940 se Jive vyvinul v obrovský nervák a Angličané Jos Bradly a Alex Moore z něj pak vytvořili Mezinárodní soutěžní Jive.

### **Formace**

Není zcela úplně jasné, kde a jak formace vznikly. V období mezi lety 1920 a 1930 předtancovala celá skupina tanečnicků, v počtu 4 párů, na tanečním parketě například Waltz a to v Německu, Anglii a Francii. Tyto páry tančili totožné figury v synchronizovaném vystoupení. V této době ještě nebyl žádný ucelený vzor pro tance a celé představení bylo doprovázeno živou hudbou. Anglie je označována jako předchůdce ve vývoji formací.

V roce 1932 byly formace představeny v provedení paní Olive Ripman v tanečním sále Astoria. Byly uvedeny jako „Vzorový tanec“ nebo také „Stínový tanec“, což bylo přesně to, co by se mělo předvádět před publikem nebo porotci. V této době bylo dovoleno soutěžit 4 párům, dnes Formace obsahují minimálně 6 párů a doporučený počet je 8.

V Anglii v roce 1938 začala Peggy Spencer s týmem 4 párů tančit Quickstep, který se účastnil první velké soutěže ve Formacích na plese ve „Star“ v roce 1938, kde tým paní Olive Ripman vyhrál. V té době v Nizozemsku byl pan Bronmeyer (senior) prvním iniciátorem Formací/Týmový tanec.

Po 2. Světové válce se formace dále vyvíjely a v několika zemích se konaly soutěže ve Formacích. V Anglii byly Formace (standardní tance)

zahrnuty v „British Open“ a v roce 1957 vyhrál ve standardech tým Peggy Spencer. V roce 1961 byly Formace v Latinsko-Amerických tancích zahrnuty do proslulého Festivalu v Blackpoolu a každý rok jsou zde Formace na programu a to úterní večer se Standardy a páteční večer s Latinou.

V Německu bylo první oficiální Mistrovství Německa pořádáno v roce 1964. Znamí trenéři té doby (někteří jsou stále aktivní) byli: Wolfgang Opitz (Hamburg) a Gunter Dreesen (Dusseldorf). Tým pane Opitze „TTC im Harburger Turnerbund“ vyhrál toto první Mistrovství v Německu. Ale stále v tomto období byly Britské týmy nadřazeny ostatním, následovalo je Německo a Dánsko v čele s týmem pana Freddieho Pedersena z Kodaně.

První Mistrovství světa se konalo v roce 1973 a vítězi byli TC Harburg, Německo, kteří jako první použili speciálně připravenou hudbu na pásce tak, jak tomu je dnes. V Anglii nebylo dovoleno používat tyto typy pásek až do roku 1985. Možná proto jsou stále Britské týmy pozadu?

### 8.3. Micro approach of translated text III.

The text here is introduced by the introduction where the author describes how he proceeded with the research for every part of the article and how he collected the information. It is a very good opening for the public to make an image of what the whole article is about as well as to introduce the article using few words.

In general, we can say this is a journalistic text with the main goal to inform. Also this text is descriptive and specialized as we are focused only on the particular part, meaning the dance world, history of dance, Championship, categories of dances and the typology of each of them. Every competitive dance is described here from historical point of view and typologically.

The text starts with an opening which gives us background information about the procedure of writing and the collection of information, followed by evolution of Championships in historical order and then divided section of the **Standard and Latin dances** where every dance is described in detail. In the whole article, past tense is mainly used to describe the events and the evolution in the past.

In general, the English used in the text is not very difficult. The only hard part here was the fact that this is already a little bit more specialized text. Therefore, special terms for dancing figures are used here and I needed to consult the translation with some of the dancers who participate to international competitions or practice abroad.

The translation of this text was not very difficult. Except for the specialized terminology the sentences were easy to express in Czech. Also the information here was in a logical sequence order and that was the reason why it was easy to follow the idea of the article and to express it in the target language.

## 9. CONCLUSION

The main purpose of the Bachelor Thesis was to translate the selected texts from the field of **International Dancing Competitions**. The translation was then supported by the **Macro and Micro Approach** where the author commented on the texts and analyzed them. In the end, the Glossary was provided as well. The translation, the **Practical Part**, was based on the **Theoretical Part** contented in the first part of the Thesis.

In the **Theoretical Part** the author dealt with the procedure of translation, describing step by step how the translator should proceed, and highlighted the problems we could meet in the translation. The knowledge earned in the **Theoretical Part** was then used in the translation consisting in the **Practical Part**.

The **Practical Part** included three selected texts regarding the field of **International Dancing Competition**. The first and the third text referred to the most important dance festival in the dance world – **Dance Festival in Blackpool**. The second translation was then chosen to the field of the **Championship** in the Czech Republic. The translations were supported by the **Theoretical Part** when the theory was transferred here into the practice. Each text was followed by the commentary provided by the **Macro and Micro approach** and the summarized **Glossary** at the end of the Thesis.

The **Macro approach** provided before every translation helped us to see the nature of the text and to decide how to proceed with the translation. It gave us the general information about the author, the audience and how the text was composed. Afterwards, the **Micro approach** described the text in detail with regards to the grammatical point of view and the lexical.

The texts were selected to use translating skills in practice and to deal with the problems in translation of the text from a different area. As the Czech or English reader did not have to be familiar with most of the expressions it was necessary to provide the translation with amplification or explication of some of the terms to make it more readable. As the selected text we could find terms and vocabulary typical for this area there. The author met most of the difficulties in translation of the official names of institutions. To provide the reader with an idea about the organization, the possible Czech translation was provided here. Also as a Czech translator he had to pay a special attention to the usage of the prepositions and articles.

The last text was the hardest to translate when this was already a very specialized text. Many special terms were used here referring to the dancing world, events, organizations and figures. Also it seemed as if the author of the last text was not a native English speaker and therefore, we can see in the original text some grammatical and spelling errors. Nevertheless, this text still appeared on the official website widely accessible.

As the Thesis was a limited work, we could consider for the future purpose of the Thesis to go deeper in the **Theoretical Part** and describe the problematic in a detailed manner, for example false friends or **Difference in American and British English** - already briefly included in this work.

In the summary, the Thesis showed us that translation was not only the matter of transferring the words from the source language into the target language but the main goal for the translator is to be familiar with the culture of both societies and to know the background of the translated text. Therefore, the main purpose of the translation could be pointed here as the transfer of the main information from one language to another. The lifelong study of the language and culture would be required here.

The Thesis could be very demanding when the interest in dancing started to be larger thanks to the TV series like **Stardance** in the Czech Republic or **Dancing with the Stars** in America. The reader could find a lot of interesting information about the origins of the dances or the history of **Dance Festival in Blackpool** and learn something more from the translated texts.



## **10. ABSTRACT**

The Bachelor Thesis was focused on the translation of the selected texts from the field of International dancing competitions. The whole Thesis was divided into the Theoretical Part and the Practical Part.

The Theoretical Part dealt with the theory of translation, procedure of translating and described the problematic parts of translation and functional styles.

The Practical Part is contented from the translation of three selected texts, the Macro and Micro approach which commented on these texts and the Glossary. The Glossary and the source texts are attached in the appendix.

The Conclusion then summarized the whole Thesis. The Bachelor Thesis dealt with the theory of the translation and then the practical use of this theory in the correct translation of the selected texts.

## 11. RESUMÉ

Bakalářská práce je zaměřena na překlad vybraných textů z oblasti Mezinárodních tanečních soutěží. Celá práce je rozdělena na Teoretickou a Praktickou část.

Teoretická část se zabývá teorií překladu, postupem při překládání a popisuje problematické části překlady a funkční styly.

Praktická část se skládá ze tří vybraných textů, Macro a Micro pohledy, kde nalezneme komentáře k těmto textům, a Glosář. Glosář a výchozí texty nalezneme v příloze.

Závěr ke konci shrnuje celou práci. Bakalářská práce se zabývá teorií překladu a následným užitím této teorie v praxi při správném překladu vybraných textů.

## 12. GLOSSARY

### A

Adjudication rules	Pravidla pro hodnocení
Adjudicate	Porotovat; dělat porotce
Adults	Kategorie dospělých 18-35 let
Allround	Celokolový
Application	Přihláška
Avarage	Průměr

### B

Ballroom	Taneční sál
Bars/min	Taky za minutu
Broadcast	Vysílat

### C

Carnival Party	Karnevalová slavnost
Chairman of Adjudicator	Předseda porotní komise
Closed Change	Uzavřená výměna
Coach	Trenér
Combat	Souboj
Compere	Moderátor
Competition	Konkurence
Competitor	Soutěžící
Contra Check change from reverse fleckerl to natural fleckerl danced over one bar of music	Změna kontračekem z fleckerlu vlevo do fleckerlu vpravo tančená na celý takt
Corte	Korty (přívrat)
Couple	Taneční pár
Criticism	Kritika
Cross Chassées	Křížené přeměny

### D

Dance stage	Taneční parket
District Final	Krajské finále

**E**

Elimination

Vyřazení

Even

Vyrovnaný

**F**

Figure

Taneční figura

Flat Charleston

Plochý Charleston

Floor

Taneční parket

Forerunner

Předchůdce

Formation Dancing

Formace (Formační tanec)

**H**

Hip action

Pohyb kyčlí

**J**

Judge

Porotce

Juniors II.

Kategorie juniorů II 14-15 let

Junior I.

Kategorie juniorů I 12-13 let

**L**

Latin Dances

Latinsko-Americké tance

**M**

Mix-couples

Smíšené páry

Musicianship

Muzikálnost

**N**

Natural Fleckerl

Fleckerl vpravo

Natural Hinge line on right side

Závěsová linie tančená na pravé straně

Natural Turn

Otáčka vpravo

Naughtiness

Uličnictví

Novelty Dances

Populární tance

**O**

Open Revers Turn

Otevřená otáčka vlevo

**P**

Patronage

Záštitá

Performance

Výkon

Placing

Umístění; pořadí

Preliminary heat

Předkolo

Professional Exhibition Dancing Competition

Profesionální soutěž Exhibicí

**Q**

Quarter Turn

Čtvrtotáčka

**R**

Result

Výsledek

Reverse Fleckerl

Fleckerl vlevo

Reverse Turn

Otáčka vlevo

Root

Povzbuzovat

Root

Kořen

Round

Soutěžní kolo

**S**

Semifinal

Semi-finále

Seniors

Kategorie Seniorů nad 35 let

Shadow dancing

Stínový tanec

Sheet music

Noty

Shield

Cena; ocenění

Shoot

Natáčet

Schedule

Program

Skating Systém

Systém hodnocení

Stage Dancing

Scénický tanec

Standard dances

Standardní tance

Standartisation

Standartizace

Swinging dance

Houpavý tanec

**T**

Tango-party

Večírek s Tangem

Tango-soupiér

Polévkový večírek s Tangem

Tango-tea

Čajový večírek s Tangem

Technique

Taneční technika

Throwaway Oversway

Odhozený překlon

To Lead

Vést partnerku

Tournament

Turnaj

**V**

Viennese Waltz

Vídeňský Valčík

**W**

Well-tended

Upravený

World-top-couples

Světové špičky

**Y**

Youth

Kategorie Mládeže 16-18 let

**Z**

Zig-Zag

Klikatina

### 13. ENDNOTES

1. Knittlová, D. *K teorii i praxi překladu*, p.5
2. Ibid., p.6
3. Ibid., p.8
4. Ibid., p.13
5. Knittlová, D. *Překlad a překládání*, p.27
6. Knittlová, D. op. cit., p.121
7. Ibid., p.122
8. Ibid., p.125
9. Ibid., p.127
10. Ibid., p.129
11. Ibid., p.130
12. Ibid., p.133
13. Ibid., p.135
14. Ibid., p.136
15. Janata P. *Překládáme do angličtiny: příručka pro překladatele odborných textů*, p.182
16. Ibid.

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[Retrieved 18. 3. 2012]



## **15. APPENDIX**

### **15.1. Appendix I.**

#### **Blackpool Dance Festival History**

It is thought that the idea of a Festival came from either Mr. Harry Wood, the Musical Director of the Winter Gardens or Mr. Nelson Sharples of Messrs Sharples & Son Ltd., the music publishers of Blackpool who published all the sheet music for the Novelty dances invented by the M.C.'s in the Empress and Tower Ballroom's. In those days the dances in the Ballrooms consisted mainly of Sequence Waltzes, the Lancers, Two Steps and many Novelty Dances.

The first Blackpool Dance Festival was held during Easter week in 1920 in the magnificent Empress Ballroom in the Winter Gardens. Modern Ballroom ('English Style') and Latin American dances had not yet evolved and this Festival was devoted to three competitions to find three new Sequence Dances in three tempos - Waltz, Two Step and Foxtrot. There was one Competition each day and on the fourth night, one dance was chosen as the winner, its inventor being presented with the Sharples Challenge Shield. The first Chairman of Adjudicators was Mr. James Finnigan, later to become the co-founder and first President of the United Kingdom Alliance of Professional Teachers of Dancing.

This format of new Sequence and Novelty Dances continued until 1926, although in 1922 Stage, Country and Morris dancing were introduced. The Stage Dancing flourished but the Country dancing was dropped after two years.

Following a change in management at the Winter Gardens it was announced that there would be no Festival in 1927. 'The Dancing Times' stepped into the breach, however, and held the Stage Dancing section as usual, but only included a North of England Amateur Foxtrot Competition.

It was decided to revive the Blackpool Dance Festival in June 1929. The events included the North of England Professional and Amateur Championships, an Amateur Veleta Competition, a Veterans Waltz Competition plus an Original Sequence Dance Competition. The Sir John Bickerstaffe Shield was presented to the winner of the Original Sequence Dance Competition from 1929 to 1939. Mr. P.J.S Richardson became Chairman of Adjudicators and continued in that role until his retirement in 1960. He also became the first Chairman of the Official Board of Ballroom Dancing formed in 1930.

During this time dancing began to change and people became interested in the developing 'English Style' of dancing. The Blackpool Dance Festival finally relinquished its Northern image in 1931 with the inauguration of the British Professional and Amateur Ballroom Championships. For the Amateur event there were 250 preliminary heats held throughout the country with about 40 District Finals. The winners of these then had the right to dance at Blackpool in the Grand Final. In 1937 the Skating System for competitors' marks was introduced at Blackpool and this is still used today at Blackpool and all round the world.

After war broke out in 1939, there was a very limited Festival in 1940 but then everything closed down for five years, re-opening again in 1946 when Stage Dancing events were dropped entirely. However, a new event, the British Amateur Old Time Sequence Championship was included for the first time, which was extremely popular.

The same year Mr. Bunny Hayward died. He had been the resident M.C. in the Empress Ballroom and Compere of the Festival since 1929. He was also the Co-Principal with Mrs Ida Ilett of the Blackpool School of Dancing. This meant that Mr P.J.S Richardson became the Compere as well as the Chairman of Adjudicators for the Festival. Mr W.H.H. Smith became the Festival Secretary and in 1954, Mrs Ilett was made the first official Dance Festival Organiser.

Because of the popularity of the Sequence competitions, the Winter Gardens Company decided to hold an Old Time Ball in October 1950 and this was considered to be the 1st Blackpool Sequence Dance Festival.

The original Blackpool Dance Festival continued to grow and in 1953 the competitions were the North of England Amateur and Professional Championships, a Ballroom Formation Dancing Competition, the British Amateur and Professional Ballroom Championships, plus a Professional Exhibition Dancing Competition.

As far back as the 1930s, there were strong ties with Denmark through inter-school activities with the Blackpool School of Dancing but it was in the 1950s that the influx of foreign competitors started. There was a special box reserved for the foreign visitors on the south balcony in the Ballroom. Patrons sat in this box until, by 1980, there were so many foreign competitors and spectators that the box had to be discontinued as completely impractical. In the last few years, there have been fifty countries represented at the Festival with large numbers from Japan, Germany, Italy and the USA.

The major change, however, was the introduction of Latin American Dancing, which made a great impact on the dancing world. In 1961 a British Amateur Latin American Tournament was held, followed by a Professional event in 1962. These two events were upgraded to Championship status in 1964.

As more and more foreign competitors came to Blackpool, it was decided to organise a small Festival for British competitors only and, in November 1975, the first British Closed Dance Festival was held in the Empress Ballroom. The name has now been changed to the British National Championships.

Tragically, Mrs. Ilett died in August 1978. She had developed the Festival into the most famous event in the World. Her husband, Mr Bill Francis, took over the organisation of the Festival but, with failing health, he retired in November 1980. He was succeeded by Mrs. Gillian MacKenzie, who retired this year after the Blackpool Dance Festival, May 2004. The Festival organisation has now been taken over by Mrs. Sandra Wilson.

Possibly the event which has the greatest crowd appeal is the annual Professional Invitation Team Match, which started in 1968 and continues to this day. It started with two teams, Germany and Great Britain, dancing ten dances but for many years there have been four teams invited. Teams from Germany, Japan, Italy, USA, Australia, Russia and Scandinavia have danced in this Team Match. Neutral judges are always invited to adjudicate this event.

## 15.2. Appendix II.

### Mistrovství ČR v latinskoamerických tancích 2010

Konalo se ve Sportovní hale Sareza- Ostrava Poruba dne 30.ledna 2010. Pořadatelé – ČSTS, T.T.Trade Vítkovice s.r.o. (odpovědný zástupce František Dávidek) a Sareza OstravaPoruba. V hezkém barevném programu bylo dokonce uvedeno LR-Mistrovství České republiky v latinskoamerických tancích. To pravděpodobně proto, že LR Buksa a Partner Marketing – Management byly hlavními sponzorskými partnery šampionátu a jistě se tedy sluší vyjmenovat ještě další partnery: **Klia, Rádio Čas a ČT 4** (mistrovství bylo natočeno a vysíláno druhý den po). Mistrovství to bylo pěkné a myslím si, že splnilo svůj účel, protože ukázalo, že jakýkoliv úspěch na něm nevisí tak nízko, jak se někteří odborníci a aktéři předem domnívali. Zejména v kategorii dospělých šlo o respekt našich latinářů v evropském i světovém měřítku a já věřím, že první tři páry by se o něj mohly určitě postarat. Nyní již pár kritických slov k jednotlivým soutěžím. Někteří lidé mne sice veřejně i soukromě



Finalisté MČR LAT 2010 - Junioři II

napadají a tvrdí, že je moje kritiky **pěkně štvou**, ale to mě nechává klidným, protože vím, že **oni, žel, neumějí psát** (nepodepsali se totiž ani v jednom případě).

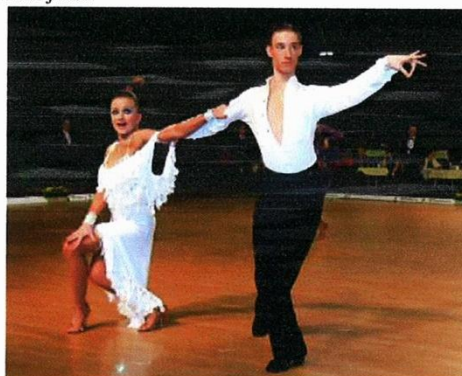
#### Junioři II

Od druhého kola bylo jasné, že v souboji o zlato se utkají jen dva páry **Jiří Gross – Tereza Šimáčková** a **Jiří Vala – Jana Dostálová**. Muzikálností se nakonec do čela propracovali Jiří a Tereza z Madatu TŠ Plamínek a Jiří s Janou z TK Gradace Kroměříž skončili druzí. Kdyby ale jejich energii a

vyzrálý dobrý styl podpořila přesnější hudba, neměli by tu asi konkurenci. O třetím místě **Jiřího Kežzara a Barbory Koškové** z TK Koškoví Liberec nemohlo být pochyb. Vypadali upraveně a i jim se dařilo pozitivně zapojit celé tělo. Další páry v pořadí **David Helikar – Pavla Zajícová** TK Maestro, **Michal Kozub – Tereza Bogaczová** TK Marendl a **Filip Hudlický – Aneta Krejčí** z DSP Komety Brno byly výkonnostně velice vyrovnané. Každý měl něco dobrého a něco nepřilíš kladného. To jim také přisuzovalo určitý odstup od prvých tří. Myslím, že na nejbližších příštích soutěžích by to také mezi nimi mohlo dopadnout i jinak.

#### Mládež

Zasloužené vítězství **Jana Skuhravého a Dominiky Bergmannové** z TK Maestro. Krom stylu techniky a jistoty byli i emocionálně nejpůsobivější. Jedině v Rumbě je dokázal porazit vitální **Michal Horníček** s půvabnou **Janou Grishchenko** – DSP Kometa Brno. Trochu nevýrazně, ale spolehlivě se pohybovali **Milan Martínek a Kateřina Krejčíková** z Madatu TŠ Plamínek a třetí místo bylo nakonec jejich.



Jan Skuhravý & Dominika Bergmannová

Za smolnou jsem považoval čtvrtou příčku páru KST KD Hlučín **Vilém Pařík – Sabina Kloková**. Ku příkladu ztratili v boji o třetí místo Rumbu, přesto, že na ni měli nejvíce jedniček ze všech. Páté místo **Radima Stupky s Michaelou Riedlovou** – Trend Ostrava odpovídalo předvedenému výkonu, který ale rozhodně nebyl špatný. Vzhledem k silnému semifinále, mohli **Alexandr Vajda a Katarzyna Niedobová** – TK Elán Třinec o.s. mluvit o štěstí a úspěchu, když byli zahrnuti do finále.



Finalisté MČR LAT 2010 - Junioři I

**Grosmanová** se překvapivě dobrými výkony zasloužili o vysoký výkonnostní průměr celého finále jedniček a řekl bych, že druhá půlka finále dvojek mohla na uvedenou čtveřici párů hledět s velkými obavami do budoucna. Speciálně však na prvé dvě dvojice, pokud ovšem neudělají nějaký razantnější pokrok než dosud. Podobně jako u dvojek byl znát určitý odstup mezi čtvrtým a pátým místem a jistá vyrovnanost mezi **Davidem Felcmanem s Kateřinou Mičovou** – TK Fortuna Zlín (5.) a **Petrem Liškou s Eliškou Smutnou** – TK Niké Brno (6.). Domnívám se, že (s ohledem na semifinále) nejen mezi nimi.

#### Dospělí

Myslím, že nebylo vůbec na škodu, že zvítězil **Marek Dědík s Orsolyou Tóth** v barvách DSP Komety Brno. Ukázali se jako velmi zdatní tanečníci, i když jim, vzhledem ke krátkému partnerství, právě tento aspekt nefungoval ještě stoprocentně. Odborníci se však vyjadřovali skepticky k faktu, že by nás směli reprezentovat na „titulárkách“.

Velkou radost z druhého místa (možná i proto) měli **Tomáš Marek a Martina Marková** z TK Rytmus Bakov nad Jizerou. Jejich styl se, myslím, ve světě nosí. V kuloárním hodnocení mne ale trochu překvapil názor, že jim v emocionální důvěře překáží všeobecná známost, že jsou sourozenci.

Třetí v pořadí pár Madatu TŠ Plamínek **Martin Dvořák – Zuzana Šilhánová** předvedl vcelku bezchybně svoje pojetí latiny. To, co tančí, umí oba vsuktku výborně. Stále to však nepřináší kýžený efekt.

**Radim Přádka a Kateřina Kolmanová** – TK Orel Telnice se velice snažili zapůsobit na porotu výrazově, což se jim dařilo. Fyzický výkon však na lepší než čtvrté místo, žel, tentokrát nestačil. Naproti tomu **Jan Dvořáček** vedl svojí křehkou elegantní dámu **Klárú Decastelovou** až s přílišnou

#### Junioři I

Nic se neočekávalo více, než neochvějně vítězství **Matěje Mlynáře a Dity Haliřové** z TK All-4-Dance Neratovice. Ale, kde se vzali, tu se vzali, byli tu přece jen soupeři a, podle mne, ne zrovna tak snadní, jak ukazovala nakonec bodová skóre a tabulky porotců. **Michal Bureš a Barbora Pichalová** z TK Henzely Swing Kroměříž, **Dan Šrámek s Barborou Horákovou** – LR Cosmetics Dance Team Ostrava či pár Klub tanečního sportu Příbram **Daniel Vlas – Michaela**



Marek Dědík & Orsolya Tóth

vervou a energií, což se některým porotcům zdálo ve finále až nejhorší. Nicméně páté místo tohoto páru TK Bonstep Hradec Králové bylo vcelku jasné. **Filip Swětík s Žanetou Vaškovou**, po telnických finalistech nejvíce povzbuzovaný pár, vytančil Sokolu Vítkovice – TK Akcent Ostrava závěrečné kolo mimořádnou rychlostí některých pasáží a rozhodností projevu. V této soutěži bylo také nejvíc překvapivých vyřazení některých velmi dobrých párů, ba i dalo by se říci spolufavoritů.

#### Senioři

Nečekané množství přihlášek (celých sedm) způsobilo, že soutěž byla dvoukolová. Po prvním tanci prvního kola nebylo o finalistech nejmenších pochyb.



Stupně vítězů MČR LAT 2010 - Senioři

Ve finále se nejlépe dařilo **Martinu Macounovi s Romanou Motlovou**, kteří reprezentovali pražský STK. Romana je určitě nejlepší partnerka, kterou kdy Martin měl a tak se na jejich vystoupení dalo koukat s jistým zálibením. Druzí **Martin Neveloš a Ivana Lutovská** z Tábora jim dokázali „vzít“ pouze Paso doble. Třetí pár **Pavel Menšík – Gabriela Doležalová** získal pro STK Praha další cenný kov a nebyl prvním dvěma zanedbatelným soupeřem. Prvé tři páry měly sice před ostatními účastníky finále zřetelný náskok, i když ani **Daniel Compel s Milenou Oharkovou** – FBT Color Dance Team, ani **Jan Mokříř a Věra Mokřířová** TS Smyk Žďár nad Sázavou a ani **Tibor Stano – Lucie Stanová** TŠ Atak Tábor nepodali nikterak podprůměrné výkony.

Závěrem bych chtěl připomenout, že T.T.Trade Vítkovice s.r.o. pořádá pod záštitou primátora města Ostravy ing. Petra Kajnara dne 19.června 2010 v ČEZ Aréně Ostrava Vítkovice MISTROVSTVÍ EVROPY V LATINSKOAMERICKÝCH TANCÍCH a GALASHOW S LATINOU III (Exhibice finálových párů v České Televizi).

(Ing. Zdeněk Landsfeld, foto: Michal Jeníček)

#### Mistři ČR se rozešli...

04.03.2010

Zvěsti, které se již nějakou dobu šíří českým tanečním světem, bohužel nabyly reálné podoby... Mistři ČR v latinsko-amerických tancích pro rok 2010 - Marek Dědík a Orsolya Tóth - se po necelých třech měsících tanečního partnerství rozcházejí. Marek nám sdělil, že má již před sebou zkušební tréninky s několika partnerkami ze zahraničí. Orsolya se vrátila zpět do Budapešti a její další plány zatím nejsou známe...

Markovi držíme palce a jemu i Orsy přejeme mnoho štěstí do budoucna.

(Pozn.: V době vydání tohoto čísla je již známo, že novou partnerkou Marka Dědika je Svetlana Gudyno – Ruska, která do ledna t.r. tančila za Španělsko s Edgarem Marcosem. Ten je mimochodem dřívějším partnerem Orsolye Tóth.)

(red)

### **15.3. Appendix III.**

Welcome

Welcome on our Dance History page. On this page we look backwards in time to see where our Danssport has started and how it was developed during this century. The information about the History of the World Championships was collected in close cooperation with David Simon Holland Dance Promotions and William Hermans Dansschool Boutkan. The deskwork and research about the other subjects I did myself. Please pay attention to the copy and publishing rights on this page.

Enjoy yourselves when surfing back in Dancing time.

Best Regards

Piet Rullens

#### **The World Championships**

The art, and specifically the Dance, were in the first decennium of the 20th century the signs of a turnaround. On the same time the Century of the Sports began with the foundation of many national & international organisations. The Olympic Idee was born and the first Olympic games took place in 1896.

What was more clear than the own Dance "Olympia" had to be organised by the dancers. Everything what was new in painting, poetry, music and fashion, but also in dancing found a good "birthplace" in the Art & Seine city of Paris. At that time leading city for everything which was modern. The competition-thought originally comes from the U.S.A.



The first dance competition to be known in Europe, was the Tango-Tournament in Nice. Organised by Camille de Rhynal in 1907 with repeats in Paris. The dance from the "New World"(U.S.A.) obviously were received with much enthusiasm. It was the real beginning, the birth of the Modern Company Dance. Camille de Rhynal, Choreographer and dancer, composer and organiser, with a special instinct for super-business, a great Manager for that time, was by the first succes in Nice encouraged to organise his "Worldchampionships" in Paris in 1909 for the first time. The first Worldchampionships, off course, can't be compared with the present Worldchampionships. However, historically speaking they are very interesting now.

In that time there was no split between Amateurs & Professionals, niether between representing countries. You danced as a couple, if the lady was French and the man was Spanish, it didn't matter a thing. Up to 1921 it was possible to ge Worldchampion per dance. Play instructions and adjudicationrules were hardly known. The WC of 1911 in Paris was the first competition to be announced as a Pro/Am - competition. Which meant a pro and an amateur danced together.

At the WC of 1922 in London, it was for the first time to have an allround competition in all than existing dances.

There were different categories, such as Professionals, Amateurs and MIX-couples (Pro Amateur) From 1909 till 1921 the champions from both the Amateurs as Professionals are the same because of no excisting split between them. However since 1922 the split is processed in the summaries. In 1925 Camille de Rhynal got an enormous word-fight with the English and organised next to the excisting WC his own "WC", mostly in Paris.

He found the time ready for the founded national organisations of Amateurs as well as Professionals to strenghten their powers together.

An International Amateur Organisation already existed so he founded the F.I.D. (Federation International de Danse). Founded on 15-5-1926 in Paris. At 8-9-1929 another Professionals organisation came through.

A. Traber Amiel in Zurich(Switzerland) founded its L.I.G. (Liga für Internationale Turniere)(Association for International Tournaments). The F.I.D. and L.I.G. were only "signboards" for the tournaments they both organised. The sportive side of this all was very doubtful. In the early 30s, on the moment the "Englisch Style" manifested all over Europe, due to the "Great Conference" in London at 14-4-1929, the glory for Camille de Rhynal and his "WC" was over. The really great dancers of that time weren't to be found in Paris at this "WC". The uncrowned worldchampions were to be seen in Blackpool, a festival that started in the 20s and still exists. Also on the "Star" in London were all world-top-couples present. Camille de Rhynal kept on organizing his "WC", but the results were experienced as absurd by the "insiders".

The time from 1946 till 1951 was characterised by the chaos the 2nd World War left behind in all Europe. The Dance, still a true mirror of its time, is still present although the rough after war time.

It goes without saying that Camille de Rhynal made new plans to regain his Monopoly. With his old F.I.D., but also with new organisations (mostly only on paper...) he tries to continue his competitions. In the beginning of 1951 all his attempts failed and he disappears from the "dance stage". He was a truly important man to the danceworld and he goes in to history as the founder of Modern Company Dance. He was distinguished by the French and Italian government, and died on 26-11-1956 in his residence in Nice. However he has become lots of criticism from his "colleagues". For example the famous and well-known Bruno von Kayser from Dusseldorf (Germany) has written a lot of critical articles about the Paris WC.

## **The Standard Dances**

### **Waltz**

During 1910-1914 many people went to the Bostonclub in the Savoy Hotel, central London to dance the Bostonwals, the forerunner of our competition Waltz. The Boston, imported from the USA, died at 1914 the basic steps were changed to the direction of the Waltz. After the World War 1 the Waltz started to develop more into the right direction with figures like, the Natural and Reverse turn and the Closed Change. The development process of the Waltz was tough and slowly. Special contribution to the development was given by: Miss Josephine Bradly, Victor Silvester and Maxwell Steward and Pat Sykes first English Champions. An imported institute that contributed to the standardisation of the figures was the Imperial Society of Teachers of Dancing (ISTD). Many of these variations are still danced by today's competitors.

### **Tango**

The Milonga is the forerunner of the Tango. The Milonga had already the characteristic head and shoulder movements that suddenly switched over to stillness. In the beginning of the 20th Century the Milonga was danced in small theatres for the High Society from Brazil. in that period the name was changed from Milonga to Tango, the Milonga name carried to many memories from the ghetto's of Buenos Aires.

The Tango was introduced in Europe, actually in Paris in the Argentine community. Until 1907 the Tango was not accepted in London, the dance was too erotic and had many opponents. After some stylistic changes the Tango was accepted by Paris and London that was the time (1912) of the tango-parties, tango-teas and tango-souper with professional tango demonstrators.

In 1920/1921 the Tango was standardised at the Conference in London, during the "thirties" the staccato actions merged in to the Tango choreography.

### **Viennese Waltz**

The Viennese waltz originally comes from the South German Alps Area. During the 18th century the dances: Weller, Walzer and Ländler were found, this last dance the Ländler is originally the forerunner of our Viennese Waltz. Between 1800 and 1820 the steps and figures from the Ländler were reduced due to the speed of music and the 6 step Viennese Walz was born.

During the Sixties a lot of discussion was going on between Germany and the U.K concerning the number of Viennese Waltz variations allowed in Competitions. In 1983 the I.C.B.D. took the final decision: Natural and Reverse Turns, Natural and Reverse Fleckerls, The Contra Check change from reverse fleckerl to natural fleckerl danced over one bar of music

In my opinion they may add more figures to the Viennese Waltz to stimulate the development more in a positive direction figures like: Throwaway Oversway, Natural Hinge line on right side, Natural Off-beat Spins.

### **Slow Foxtrot**

The Foxtrot was introduced in Europe just before World War 1, from its origin the Foxtrot was a passionate dance with slow and quick movements, they say the name comes from a musical dancer Harry Fox. The European dance teachers were not enthusiastic about the "wild" character of the Foxtrot and started to polish it more. Between 1922 and 1929 Frank Ford, with whom Josephine Bradley used to give demonstrations, developed the basic movements of the Slow Foxtrot. With his interpretation he won the 1927 "Star Championships" with partner Molly Spain. Many of the figures they danced are still used by today's competitors.

Strict tempo music was not yet invented in those days. The Foxtrot could be played at anything from 40 to 50 Bars/min, and it is easy to guess how styles had to be rapidly altered according to who was conducting the band! But once "Victor Silvestor's band began recording the problem was solved.

### **Quickstep**

The Quickstep is derived from the Foxtrot. During the twenties many bands played the Slow Foxtrot too fast, 50 Bars/min, the large open steps from the Foxtrot could not be danced on this speed. The English developed from the original Charleston a progressive dance without kicks and made a mixture with the above mentioned fast foxtrot the called this dance "the Quicktime Foxtrot and Charleston". The English couple Frank Ford and Molly Spain danced on the 'Star' Championships of 1927 a version of this Quicktime Foxtrot and Charleston without the characteristic Charleston knee actions and made it a dance for two instead of solo. The figures were Quarter Turns, Cross Chassées, Zig-zags, Cortes, Open Revers Turns, and Flat Charleston. In 1928/1929 the Quickstep was definitely born with the characteristic chassées steps.

## **The Latin Dances**

### **Samba**

The roots of the Samba are in Africa, but most of the development is done in Brazil, you will recognise the Samba from the Carnival Parties and Samba Schools in Brazil. In 1925 the Samba was imported into Europe. Although the samba was already accepted as a competition Dance, the great breakthrough of the Samba happened on the World exhibition in NEW York in 1939. Europe was really captured by the Samba in 1948/1949. Walter Laird with partner Lorraine developed he Samba enormously.

### **Cha Cha Cha**

Cha-Cha-Cha is developed from the Mambo and a Latin dance that most people like to learn first. The name Cha Cha Cha is a sound imitation of the "shoes" from dancing Cuban women. The Cha Cha Cha was first seen in America and came to Europe almost at the same time with the Mambo the forerunner from the Cha Cha Cha. After the World War II the Mambo was pushed aside by the Cha Cha Cha which became really popular at 1956.

According to its roots the Cha Cha Cha music should be played passionate without any seriousness and with staccato allowing the dancers to project an atmosphere of 'naughtiness" to the audience. Recently it was decided to shorten the name to Cha Cha, Sorry but I don't see any reason for that.

## **Rumba**

They estimate that the Rumba was brought to America by the African slaves. But around 1928/1929 the actual steps and figures of this dance were not clear. Many people treated and danced it, like a new type of foxtrot with additional hip actions. After the World War II The rumba was further developed into the "Cuban Rumba" by monsieur Pierre and Doris Lavell which had a school in the Regent street, London but still the standardisation was a problem until Walter Laird started to write his Latin books his work was accepted by many official dance Associations and the standardisation was a fact.

## **Paso Doble**

The Paso Doble is the only Latin Dance with is not coming from the "Negro" culture, the roots of the Paso Doble are in Spain. The peak in popularity of this dance was in 1926. After World War II the Paso Doble was accepted as a Competition Dance.

## **Jive**

Jive is a rhythmical and swinging dance which influenced by the Rock & Roll, Boogie and the African/American Swing. The roots of the Jive are in New York, Harlem. In 1940 the jive was developed into the jitterbug and the English Jos Bradley and Alex Moore developed from that the International Competition Jive.

## **Formation Dancing**

How and where formation dancing was started is not clear. Between 1920 and 1930 in Germany, England and France demonstrations were given by showteams who danced e.g. a Waltz with 4 couples on the floor, these couples danced the same figures in a synchronized manner. In that time no complex patterns were danced and all shows were done on live music. England was one of the forerunners in the development of Formation Dancing.

In 1932 Formation Dancing was shown by Mrs Olive Ripman at the Astoria Ballroom. It was introduced as "pattern dancing" or "shadow dancing" which is exactly what it should show to the audience and judges. In that time teams of four couples were allowed to compete, today a Formation team should contain at least 6 couples and preferable 8.

In England Peggy Spencer started in 1938 a four-couple Quickstep team which competed in the first big Formation contest at the "Star" Ball in 1938, the team of Mrs Olive Ripman won the competition. In the Netherlands at that time Mr Bronmeyer (sr) was one of the first initiators of team/formation dancing.

After the World War II Formation Dancing developed further and in several countries formation competitions were held. In England Formation Dancing (standard) was added to the "Open British" in 1957 winner were the standard team of Peggy Spencer. In 1961 the Latin Formation was added to this world famous dance festival in Blackpool and still every year Formation Dancing is on the program in Blackpool Tuesday evening the standard and Friday evening the Latin.

In Germany the first Official German Championship were held at 1964 well known coaches of that time (some of them are still active) were: Wolfgang Opitz (Hamburg) and Gunter Dreesen (Dusseldorf) the Opitz team "TTC im Harburger Turnerbund" won the first German Championships. But still in this period the British Teams were superior followed by Germany and Denmark, the teams from Freddie Pedersen Copenhagen.

The first World Championships were in 1973 the winners were TC Harburg, Germany and they were the first team using a special prepared music composition on tape as we know today. In England it was not allowed to use these kind of tapes until 1985 maybe that's why the British teams are still far behind?