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BAKALÁŘSKÁ PRÁCE

The Secret River – překlad a rozbor textu
The Secret River – translation and analysis of the text

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ABSTRAKT

Tato bakalářská práce se zabývá literárním překladem z anglického do českého jazyka. V první části jsou shrnuta teoretická východiska pro vypracování práce. Krátce jsou zde popsány typy překladu, překladatelské metody a postupy. Podrobněji je pojednáno o překladu literárním a o jeho možných úskalích. Většina teoretické části se pak zaměřuje na rozdíly mezi češtinou a angličtinou, které mohou případně působit překladatelům obtíže při jejich práci. Zmíněny jsou možné problematické jevy – jak na úrovni lexikální, tak na úrovni morfologické či syntaktické. Kromě toho je v teoretické části i krátce představena kniha, jejíž část byla v rámci této bakalářské práce přeložena. Jedná se o román australské autorky Kate Grenville s názvem *The Secret River*, jehož děj se odehrává v Austrálii na přelomu 18. a 19. století a který se zaměřuje na téma osidlování tohoto kontinentu Brity. Praktická část pak obsahuje překlad části vybrané knihy z angličtiny do češtiny a také analýzu překládaného textu. Jsou zde navržena praktická řešení vybraných problémů nastíněných v teoretické části. Součástí jsou rovněž odůvodnění a vysvětlení konkrétních řešení použitých v přeloženém textu. Výsledkem práce je tedy pokus o překlad části autentického literárního díla a rozbor vzniklého překladu se zaměřením na možné obtížné jevy způsobené typologickými rozdíly mezi oběma jazyky.

KLÍČOVÁ SLOVA

překlad, literární překlad, typologické rozdíly mezi angličtinou a češtinou, lingvistická analýza

ABSTRACT

This bachelor thesis deals with literary translation from English into Czech. The first part summarizes the theoretical bases; it briefly describes types of translation as well as translation methods and procedures. Literary translation and its possible impediments are discussed more in detail. The major part of the theoretical part focuses on the differences between English and Czech which might pose problems for translators. Several difficult issues on the lexical, morphological and syntactic level are mentioned. The theoretical part also briefly presents the book a part of which was translated in this thesis – a novel by the Australian writer Kate Grenville *The Secret River*. The novel takes place in Australia in the end of the 18th and at the beginning of the 19th century and it deals with the issue of the colonization of Australia by British settlers. The practical part of the thesis consists of the translation of a part of the novel from English to Czech and the analysis of the translated text. It presents practical solutions of some of the problems described in the theoretical part. Also, the practical part includes explanations and justifications of the solutions used in the text translated. The very target of this thesis is thus an attempt to translate a part of an authentic literary text and also the analysis of the translation, which is focused on possible problematic issues caused by the typological differences between the two languages.

KEYWORDS

translation, literary translation, typological differences between English and Czech, linguistic analysis

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Introduction

In my bachelor thesis, I decided to focus on translation. I wanted to work on a topic (in which my own creativity would be required) where my creativity could be partially involved, and as I really enjoyed seminars dealing with translation, I thought that it would be very interesting to make an attempt to translate a part of a book myself. Obviously, understanding a book in a foreign language is considerably less demanding than translating it. I am aware of the fact that the task I have set to myself is not an easy one and I do not expect my translation to be perfect. My aim is to learn more about this exciting, but very challenging discipline.

The book I picked for this thesis was written by the Australian writer Kate Grenville and it is called *The Secret River*. Kate Grenville was inspired by the history of her own family and in her book, she deals with the life of convicts sent to Australia at the beginning of the 19th century. The book has been very successful; among others it is the winner of the 2006 Commonwealth Writer's Prize. By 2017, the novel has not been translated into Czech.

The thesis consists of 2 parts. The first one is theoretical. It deals with translation, especially with translation of literary texts. It also compares English and Czech in order to summarize the most problematic issues of translation between the two languages. The second part is practical. It provides my translation of a chosen part of the book and an analysis of the text from the point of view of a Czech translator. My solutions of some tricky points of the text are shown here together with my explanations.

I consulted several resources, mostly books. I based my thesis especially on two of them. *Překlad a překládání* by Dagmar Knittlová et al., published by Palacký University Olomouc, which focuses on translation from English to Czech, examines the possible differences between the two languages and also offers examples of translations and their analysis. Levý's *Umění překladau*, focused on literary translation in particular, describes the process of translation and discusses literary translation from several points of view. As these two books are both written in Czech, I needed also an English resource. I found *A Textbook of Translation* by Peter Newmark a most useful and practical study material concerning translation, its principles, procedures or methods. Krijtová in her *Pozvání k překladačské praxi* sums up some of the important features of the translators' work. Last but not least, Dušková's *Mluvnice současné angličtiny na pozadí češtiny* was a very valuable source for me. It examines the English syntax and morphology and it systematically compares the English and Czech grammatical systems.

The sources listed above helped me with theoretical preparation for my translation. For the translation itself, I consulted English to Czech and Czech to English dictionary in print and two online dictionaries – Cambridge and Oxford. *Slovník spisovné češtiny* and *Pravidla českého pravopisu* were also important reference books for me to verify the exact meanings of Czech words as well as the spelling or grammar. On the list of the works cited there are also additional resources mentioned which I needed so that I could verify cultural references.

1 Theoretical part

1.1 Translation

Translation is certainly a highly important but also very exacting discipline. Professional translators have to master at least two languages – the source language and the target one. They should have excellent knowledge of the grammar system as well as of the lexis. Furthermore, it is also crucial for translators to develop certain sensibility to both languages and thus to be able to use appropriate language for the situation. Obviously, translation is needed mostly for practical, everyday purposes – newspaper articles, manuals, international treaties and many other documents are translated so that people speaking different languages can understand them. This bachelor thesis is concerned with literary translation, especially with translation of prose.

1.1.1 Types of translation

However, translation is a very broad concept and it comprises of several types. Firstly, Grygová mentions in her contribution to *Překlad a překládání* (Knittlová et al. 15) the classification by Jakobson, which consists of three categories – intralingual, inter-semiotic and interlingual translation. The intralingual translation is a translation within one language and it in fact explains or repeats what has already been said. The inter-semiotic translation is based in translating from one sign system into another (Grygová gives examples such as reading math or chemical symbols). The interlingual translation, also called translation proper, means transferring a text from the source language to the target one without changing formal and stylistic characteristics of the text.

Apparently, any text is composed of its meaning and its form. As Grygová suggests, the two main types of translation are based on this fact, i.e. the translation can be either meaning-based or form-based. While the former is grounded in formal equivalency (it means it focuses on the content and on the form of the original text), the latter uses dynamic equivalency (its aspiration is to have the same effect on the reader as the original text).

Grygová then divides the interlingual translation into 4 categories - interlineal, literal, free and communicative.

The interlineal translation is sometimes considered as an extreme type of the literal translation, because it focuses only on the specific linguistic information and it deliberately does not respect the grammatical rules of the target language. The literal, i.e. word-by-word translation does observe grammatical rules, but lexical units are translated without regard to their context (fixed collocations, idioms), therefore this type of translation has the potential to be grammatically correct, but it might sound unnatural.

The free translation is the opposite of the interlineal translation; it usually does not respect the style or register of the text, it does not take in account possible connotations. Grygová claims that it deprives the translation of the aesthetic value of the original and that it might be considered even as wrong. The last type of translation is the communicative or idiomatic translation, which is an example of meaning-based translation. It observes the grammatical system of the target language and it uses lexical units properly. The communicative translation should not sound as a translated text, but it should sound like a piece of text originally written in the target language.

Even though the translator's aim should be the communicative translation, Grygová concludes that in reality, any translation is usually a mix of all the four types mentioned above, as the communicative translation is very difficult to be observed throughout the whole text.

1.1.2 Translation procedures

Newmark (81) explains that the difference between translation methods and procedures lies in the fact that methods concern the whole text, but procedures are applied on smaller units.

As for the methods, these can range from those putting emphasis on the source language to those focusing on the target one. In fact, the classification mentioned above presents the four most common methods.

Translation procedures can help in the situation when there is no direct equivalent in the target language. Knittlová (19) uses the classification by Vinay et Dabernet who designed the following 7 procedures: transcription (and transliteration – this means transcribing using different alphabet than the original), calque (literal translation), substitution (replacing with an equivalent element), transposition (necessary changes in grammar caused by the difference between the two grammar systems), modulation (change of the perspective), adaptation (a substitution of a situation – a pun for instance) and equivalence. As for the last procedure, Knittlová observes that this term is not very convenient; equivalence is meant here as the way

of translating idioms, proverbs etc. while using different style or structure. Newmark (91) sums it up as “different ways of rendering the clichés and standard aspects of language”.

1.2 Literary translation

The literary translation is specific, which is given by the fact that literary texts are very authentic. Firstly, not only is the content of the text important, also the form and the way the content is presented are crucial. Obviously, the aesthetic value of each literary text is unique and while reading a novel, a poem or a play, we perceive the mood of the piece as well. Translating a literary text thus also means transferring its mood. What is more, literary texts are very often unusual in some way, there are some peculiarities in the way they are written – for example the use of lexis or the style of the author. A translator should not lose these specific values of the text. “Neutralizing” them is not recommended (Knittlová et al. 26).

The process of translating is more complicated than it might seem. First of all, the translator is at the same time the reader of the text and their aim is to understand its language as well as the aesthetic value. As Levý (56) states, this allows the translator to get a full understanding of the reality of the text - of its characters, setting... It is important for the translator to have an imagination, because ideally, the translator should imagine the reality of the original and only then should they write the text of their translation. Levý explains that this is very important, because the translator in fact provides interpretation of the original text (for instance if the possible equivalent for a foreign word does not have the same range of meanings as the original word, the translator has to specify the meaning of the original and that is when they need to understand the reality of the original text, they are expected to interpret it correctly). The last phase of translator’s work described by Levý (68) is “re-stylization” of the original. This is necessary because the two languages are not symmetrical, they perceive and name the extra-linguistic reality differently and their grammar and vocabulary are different as well. Also, re-stylization can help to eliminate influences of the original language on the target one.

Levý underlies in his *Umění překladau* (33) the crucial role of the writer and the translator. Obviously, the writer is present in his work, but so is the translator in the translated text. And at the beginning, the translator has to choose between several dichotomic principles – e.g. should the translation retell the words of the original or should it retell its ideas? Should we regard the translation as the original text or should we bear in mind that we are reading “only” a translation of the original? Is the translator entitled to add/leave out something from the

original or is this something he or she should never do? In fact, the translator has to choose whether his translation will be rather faithful or loose. Anyway, as Levý puts it, the translator is here to preserve the original work, not to produce a new one. Levý (85) compares the process of translation to the job of actors – actors bring the written literary text to the stage, translators convert it from one language to another.

As we have just seen, the literary translation is a very difficult discipline. Except for the issues which have been mentioned above, the translator also has to have an excellent knowledge of both cultures. All in all, the literary translation is not only about translating words, but also the ideas, the atmosphere and the aesthetic value of the original text.

1.3 Translating from English to Czech and its possible impediments

One of the aims of this bachelor thesis is providing a translation of a part of a book written in English. However before doing so, it is essential to consider some of the impediments and difficulties which may occur and which we should be aware of while translating from English to Czech. Dagmar Knittlová's *Překlad a překládání* will be used as the main source for this chapter.

English and Czech are two different languages. Firstly, their origin is not the same. Even though they are both part of the large Indo-European language family, English is one of the Germanic languages and Czech is classified as a member of the Slavic branche.

Of course, the differences in structure of the two languages are much more significant for translators. The typological classification of languages focuses on their formal qualities, it studies their phonology, grammar and vocabulary and classifies the languages into groups according to their similarities. However, Crystal (370) points out that it is difficult to classify a language into just one category as the language can have some features of other categories.

From the typological point of view, English is considered as an isolating language. It means that the words are mostly invariable, and that the language does not tend to use endings. It is the word order which indicates the grammatical function of the words. On the contrary, Czech is an inflecting language where the structure of the words is changed, mostly by adding inflectional endings. This contrast can possibly cause difficulties for translators, because each language has different means how to achieve the same effect.

1.3.1 The lexical level

As far as the lexical level is concerned, we have to point out that obviously, there are considerable differences between any two languages. Knittlová (39) claims that these discrepancies are caused by the fact that both languages have different attitudes towards perceiving and naming the extralinguistic reality. Therefore, their word stocks are asymmetrical and there is no one-to-one correspondence between the words and expressions of two languages. Knittlová (39) distinguishes 3 types of equivalents – total, partial and zero.

1.3.1.1 Total equivalency

Total equivalency is also described as absolute. Total equivalents denote (almost) to the same part of the extralinguistic reality and their meaning is clear, it is not ambiguous. Usually, they are in the centre of the lexis. Nouns belonging to this group describe people, objects and realities which are essential for humans and very close to them – e.g. parts of human body, everyday objects, animals. As for verbs, Knittlová (40) stresses that a Czech verb conveys more meaning than an English one and consequently, most verbs are not totally equivalent. Adjectives classified as totally equivalent typically express characteristic qualities like colours, sizes etc.

1.3.1.2 Partial equivalency

Partial equivalents are much more common, since English and Czech are different in many aspects (their typology, but also cultural, historical and social backgrounds are different). Partial equivalence is generally caused by 4 types of differences: formal, denotative, connotative and pragmatic (Knittlová et al. 41, 42). Obviously, these are very often combined.

Formal differences consist in several aspects. One of them is the disproportion when a single word is translated into a multi-word expression. In general, it is in the English language where more words are needed to translate one Czech word, since English is an isolating language. However in some cases, this can be also the other way round. For instance, Czech uses multi-word expressions to translate denominal verbs or to increase the intensity of the expression. Another aspect of formal differences is whether the translation is explicit or implicit, that is to say whether it is more informative or not. The last aspect to be mentioned here is noun groups, which are frequently used in English but in Czech, we have to deal with them in more creative way, often by using a preposition.

As for denotative differences, these can be further divided into three groups: specification, generalisation and semantic continuity. Specification means translating a word by its hyponym, this happens frequently while translating verbs as Czech verbs are generally more specific than the English ones (Knittlová et al. 48). Generalisation is the reverse of specification – the translated expression is replaced by its hypernym. Most of all, nouns are affected by generalisation, usually when the specific information contained in the original is not translatable into Czech (Knittlová et al 59). Semantic continuity can be caused for example by using a co-hyponym in the translation or by substitution of a part for the whole. Consequently, the content is changed, but the level of specificity is more or less the same (Knittlová et al. 60).

Differences in connotation also constitute troubles for translators, because there is always a difference in connotations between any two languages and thus it is impossible for the translation to achieve the exact connotation of the original. Connotations can be further divided into expressive and stylistic (Knittlová et al. 62). Expressive connotations are linked especially with emotions. Both languages, English and Czech, have different means to express them. While in English we often understand the emotion only from the context or the situation, the Czech language has a range of morphological, lexical and stylistic possibilities how to express it (diminutives, lexical units already conveying the emotion...). Quite often, it is up to the translator to decide how to translate an English neutral word into Czech according to the context. Stylistic connotations depend on the register used in the text – e.g. literary, archaic, poetic, colloquial or slang language. However, Knittlová (87) points out that there is not a full correspondence between the registers in both languages (for instance English neutral expressions can correspond to Czech colloquial ones). Therefore, the only possibility for the translator is to use what the language allows them to use and what they find appropriate for the style and situation of the original text. It is up to the translator to choose the right word in Czech according to their personal taste and experience, but taking into account possible collocations (Knittlová et al. 91). However, they should also consider the intention of the author of the original.

The last type of differences mentioned by Knittlová (92) is labelled as the pragmatic one. These differences are caused by the fact that speakers of different languages have different experience in both linguistic and extra-linguistic reality. Translators can use several tools in order to attempt to describe and explain the situation, experience or cultural background of the source language to the speakers of the target language. The translator can add a piece of information – a general term to provide an explanation, or in some cases, it is possible to leave out the specific

part. However, the most frequently used solution is the substitution of the problematic part by analogy – by something used and known by the speakers of the target language (e.g. units of measurement, interjections, phrases used while addressing somebody etc.). The last possible way listed to tackle the pragmatic differences is an explanatory periphrasis, but as Knittlová (95) puts it, this is actually a solution to the zero equivalency. The pragmatic aspect also includes situations when the languages is used in a non-traditional way, when different language registers or dialects appear in the text or when a foreign language is employed.

1.3.1.3 Zero equivalency

Zero equivalency means that a foreign word has no equivalent in the target language. Usually, it can be solved by adoption of the foreign word or by making it sound/look more Czech. Also, generalisation or periphrases can be used; in some cases, it is also possible to omit the word. Knittlová (113) observes that while dealing with zero equivalency, a translator in fact creates a partial equivalent.

1.3.1.4 Several equivalents

On the other hand, it is not unusual for a translator to face an opposite problem – one word in the source language has more meanings in the target one. This is typical for the English language – polysemy is very frequent and the meaning is very context-dependant. A translator has to consider the wider or situational context (What is the text about? Where does it take place?), the language context (collocations) or the style of the original text and of the language it was written in (Knittlová et al. 114). Nevertheless, it is also the translator who chooses among the possible equivalents. It is obvious that this choice is subjective to some degree and that different translators are like likely to decide for a slightly different word.

1.3.2 The morphological level

It is evident that two different languages have two different morphological systems. Consequently, a translator may encounter difficulties caused by the differences between grammatical categories of the source and the target language.

Generally speaking, if the source language has a grammatical category which is not present in the target language or if the category is in the source language much more developed, then the

translator can use lexical means in the target language, in order to reflect the meaning of the original. However, Knittlová (121) points out that this solution can sometimes bring too much attention to the original meaning expressed by the category. While translating from English to Czech, this is for example the case of the category of definiteness.

By contrast, the target language can also have a grammatical category that is not very frequent in the source language or that is not used at all. Then, this category is to be used in the target language and its meaning should be expressed, even though there is a risk of misunderstanding of the original. If a grammatical category is not present in the original, the translator has to decide how to handle it in the translation. This kind of a discrepancy might occur when dealing with the Czech category of aspect or gender.

1.3.2.1 The category of aspect

While in Czech the category of aspect is important and basically every verb is either “dokonavé” (perfective) or “nedokonavé” (imperfective), in English, this category is not present – at least not in the way we know it in Czech. As far as the aspect is concerned, English verbs are neutral, except for their progressive forms (Dušková 242). It is the meaning of the verb as well as the context which help us to determine the aspect of the verb when we translate it into Czech. Contrarily, the aspect of the Czech verb is evident in all its forms and it cannot be changed by the context.

On the other hand, we distinguish in English between progressive and perfect aspect and these can sometimes indicate which Czech aspect to choose.

The progressive aspect is often associated with the Czech imperfective one. They both put emphasis on the course of the action, its continuation and progress or its repetition. However, Czech speakers should be aware of the fact that these aspects are not always interchangeable. Dušková in her *Mluvnice* (242) shows that usually, the English progressive aspect corresponds with the Czech imperfective one, but the Czech imperfective aspect is not always parallel to the English progressive one.

As for the perfect aspect in English, it does not necessarily require the perfective aspect in Czech. In fact, the completion of an action can be in English expressed by both simple or perfect verb form. Dušková observes that perfect forms in English do not represent an aspect, but they are part of the temporal system of the English language.

The act of progress or of finishing an action can be also expressed by other means. English has a range of adverbial particles, prefixes or syntactic construction - and these can also carry the meaning which we indicate in Czech by using perfective or imperfective form of the verb.

1.3.2.2 The categories of person and number

Although it might seem like there cannot be any trouble concerning the verbal category of person and number, there is a considerable difference between English and Czech and that is the way we address other people. In Czech, there are two possibilities. People, whom we know very well and to whom we are close are addressed by the 2nd person of singular. People with whom we are not well acquainted or who are superior to us are addressed by the 2nd person of plural. Since this distinction does not exist in the English language, it is up to the translator to decide which form to apply in the concrete situation in the text. Knittlová (122) suggests deciding according to the context and situation. Also, she recommends conforming to the convention. However sometimes, we can find a clue in the text – using someone's first name could be a reason to use in Czech the 2nd person of singular.

1.3.2.3 The temporal system

The English language has relatively more developed temporal system in comparison with the Czech language. We can find there several verb forms which do not occur in Czech and thus dealing with them might seem to be slightly problematic. The translator has to interpret the meaning of this verbal form and also to find a way how to express it appropriately in Czech (Knittlová 122).

The past perfect form can be taken as an example. There is no verbal form corresponding to it in Czech, so the translator tries to achieve the same effect in a different way. Dušková (226) states that it is the past tense which in Czech corresponds to the English past perfect and the fact that the action happened before another action is either clear from the context, or it can be expressed by lexical means (adverbs, some phrases etc.) or by the Czech perfective aspect.

1.3.2.4 The passive voice

A translator should bear in mind that in English, the passive voice is much more frequently employed than in Czech. In fact, as Knittlová (123) points out, we do not use the passive voice

in fiction unless we want to deliberately avoid expressing the agent of an action. Therefore, if we want the translation to sound natural, we should not overuse the passive voice in the Czech version.

1.3.2.5 Modality

Modal verbs can constitute another possible trouble for translators. It is important to be able to choose the right meaning of the modal verb in the particular situation and context. Also, the translator should be aware of the fact that modality does not have to be expressed by modal verbs only – which applies to English as well as to Czech. For example, in English modal verbs are used to express epistemic modality more often than in Czech, Dušková (186) suggests that in Czech, adverbials or particles are more likely to be employed.

1.3.2.6 Possessive pronouns

As far as possessive pronouns are concerned, there are a few differences between the two languages as well.

Firstly, there is a possessive pronoun in Czech which is not present in the English system. This pronoun is called “*přivlastňovací zvrtné*” in Czech. It can replace any other possessive pronoun if the pronoun refers to the subject of the sentence. Since this pronoun does not exist in English, the translator should be careful about it and always use appropriate pronoun in their text if they want their translation to sound really Czech.

Then, there is also the question about the usage of possessive pronouns, as these can appear in English at places where we usually do not use them in Czech. Dušková (107) explains that this happens typically when referring to parts of the human body or to objects of personal use. While in English, it is natural to use a possessive pronoun in these cases, Czech speakers prefer using the dative of reflexive or personal pronoun, or they do not express this meaning at all. Therefore, Krijtová (20) warns translators of overusing possessive pronouns in Czech.

1.3.3 The syntactic level

When it comes to the syntax, translators have to deal with some more impediments. Knittlová (123) even claims that the situation is much more difficult and that the differences in the use of

syntactical means between the two languages can influence the way we see the source and the target text. Again, this is caused by the two distinct grammatical systems and by the different ways of perceiving the extra-linguistic reality. And as the two languages work differently, translators should consider the differences in the use of the languages and their tendencies. They should not copy the construction of the source text; their translation would sound unnatural.

1.3.3.1 Word order

Probably the most apparent difference between English and Czech is the word order. In general, the English word order is more fixed than the Czech one.

In English, it has a significant grammatical function, as it determines the syntactical function of nouns, adjectives or of some of the pronouns. While in Czech we can tell whether a noun is the subject or the object of the sentence by its form, in English it is its position in the sentence which can indicate its syntactical function (Dušková 518). This is very important to know, otherwise we could misinterpret the meaning of the sentence.

Another field where the word order is important is the functional sentence perspective. To put it very simply, the word order is used there to show the importance or the informative value of sentence elements (the less important or already known piece of information tends to be at the beginning and the new important one at the end of the sentence). As Dušková mentions in her *Mluvnice* (519), functional sentence perspective is not employed in English as much as in Czech. In English, the main function of word order is grammatical and therefore, the functional sentence perspective is applied less than in Czech, which is an inflectional language and it does not need the word order to identify grammatical functions of the words. However, Knittlová (33) underlines the fact that it is important for a translator to be able to distinguish the new or the emphasized element in the sentence and to be able to stress it accordingly in their translation. In Czech, the most important word is placed generally at the end of the sentence. By contrast, the English language can use other means to indicate the important piece of information or to achieve the functional sentence perspective – for instance the passive voice, using the indefinite article when referring to something new or cleft structures.

1.3.3.2 Non-finite clauses

The term non-finite verb forms includes infinitives, gerunds and participles and these are likely to have a secondary predication. In Czech, we would mostly use subordinate clauses instead, which is possible in English as well, but the English language tends to prefer the non-finite verb forms in order to achieve condensation of the sentence.

Dušková (542) points out that in English, there are more non-finite verb forms than in Czech; gerunds do not exist in Czech at all and they are therefore usually replaced by subordinate clauses in the translation. Besides, the English system is also much more developed than the Czech one, as the English non-finite verb forms can express also simultaneous or anterior actions. Therefore, translating non-finite clauses from English to Czech also requires full attention of the translator.

1.3.3.3 Negation

The difference between the two languages in expressing the negation lies in the structure of the negative sentence. An English negative sentence can usually contain only one negation, but in Czech, it is possible – and sometimes obligatory – to have more (Dušková 337). If there is a negative quantifier in English, the verb is not negated and vice versa. However in Czech, both are necessary. It is obvious that this difference causes more troubles while translating from Czech to English than from English to Czech, but still, it is something the translators should pay attention to if they want their translation to sound natural.

1.3.3.4 The indirect and free indirect speech

In English, there are several rules which have to be obeyed when changing a sentence to indirect or free indirect speech. Apparently, this process requires the change of the person. However, if we are reporting a speech in past, it is also necessary to change the verb forms, and this is where we can see another difference between English and Czech.

Let's take as an example a sentence reporting what someone said in the past - with past tense in the main clause. To express that the two actions were simultaneous, English uses past tense also in the subordinate clause, whereas in Czech we use the present tense instead (Dušková 609). This example makes it evident that it is crucial for translators to really make sure that they employed the correct verb form and that they interpreted the message properly.

In this field, Knittlová (122) sees as the most problematic issue for translators the free indirect speech. This kind of speech is used for instance to express the thoughts of a character and it is slightly specific. Even though the rule about adjusting the verb form applies on it, the difference between indirect and free indirect speech lies in the fact that the free indirect speech does not require a reporting clause. Therefore, translators might find the free indirect speech even confusing. However, if they do not recognise it in their text, they might use a wrong tense in Czech and consequently even change the meaning.

1.3.4 Other possible difficulties

The fact that the source and the target language are different is not the only one which may constitute a impediment for a translator. There are also other fields which might be considered difficult. The problem stems from the fact that not only are the languages different, also the two cultures are, as well as the way they perceive the extra-linguistic reality.

1.3.4.1 Proper names

When it comes to people's names, Newmark claims that "Normally, people's first and surnames are transferred, thus preserving their nationality, and assuming that their names have no connotations in the text" (214). However, names of monarchs or saints are traditionally translated, which applies to Czech as well.

Place names also often appear in various texts. Newmark's advice (216) is to work systematically with the latest atlas while translating a modern text; it is important to use the right version of the place name (do not use ancient version or a version which the country where the place lies does not approve on) and to check that the place actually exists. Krijtová (23, 24) also deals with this issue and she suggests that a translator should translate the proper names of generally well-known places, for less known places, she recommends leaving their name as it is or transcribing it.

1.3.4.2 Idioms and fixed expressions

The idiom is defined by Cambridge Dictionary as "a group of words in a fixed order that have a particular meaning that is different from the meanings of each word on its own" (web 9 Feb 2018). This definition itself explains why idioms are problematic for translators. First of all,

they have to understand the original text and there is a danger of misinterpretation if they do not recognise an idiom in the text.

However, it is not enough to be able to find the idiom and to understand it. The most difficult part is translating it. As Krijtová (28, 29) shows, literal translation is not possible in this case and she recommends replacing the idiom with an equivalent expression in the target language. On the other hand, she also warns us against resorting to this solution too often because naturally, idioms usually do not have total equivalents. Sometimes, there is the danger of adding an information or of transferring the text into Czech context, into Czech surroundings, which is not always desirable.

Idioms are not the only fixed expressions which can constitute difficulties for the translator. In every language, many fixed expressions can be found which are not as figurative as idioms, but when translated word-by-word, they would not be understandable or they would sound too unusual. Apart from that, there are conventions in each language concerning the way people greet and address each other. Common similes are also usually typical only for the particular language and translated literally, native speakers of the target language might find them unnatural.

1.4 Kate Grenville: The Secret River

The source text for the translation in the practical part was taken from the novel *The Secret River* by the Australian writer Kate Grenville. The story, taking place in the end of the 18th and at the beginning of the 19th century in Australia, is partially based on the history of her own family. It deals with the issue of colonization of Australia by white settlers. The novel, first published in 2005, has become very successful and has already been even awarded several prizes.

For better understanding of the translated text, it is also important to explain the context of the book and to present the story.

The plot is set in the end of the 18th and mostly at the beginning of the 19th century. The book focuses on the times when Australia was British penal colony and white people started colonizing the new continent.

The main protagonist, William Thornhill, grows up in London, but his family is poor and stealing is not unusual for them. As a teenager, he starts working on the river Thames – as a

waterman. Later, he gets married to his childhood friend Sal and they start a happy life together, soon their first son Willie is born. However later, the combination of bad luck, family tragedies and harsh winter causes that Thonhill's are not doing very well. William wants to help his family and decides to steal a very expensive Brazil wood he is to transfer. Unfortunately, he is caught, imprisoned and sentenced to death. While waiting for the gallows, he is pardoned, but he is sent with his family to New South Wales where, however, he has to spend the rest of his life. And this is how William and his family get to Australia.

In Australia, William works again as a waterman. However as a former prisoner, he is not entirely free at the beginning. Prisoners coming to Australia always got a master whom they had to obey for some time. Luckily, it is Sal who becomes Thornhill's master and as soon as it is possible, William applies for his "ticket of leave". After that, he is pardoned – he is free and he can act entirely on his own.

On the river, William works for another former prisoner Blackwood and that is how he finds out about the Hawkesbury River. He learns that the shore of the river is practically uninhabited and that if you go there, you can easily occupy a piece of the land and call it your own. William falls in love with one particular place which he starts calling "Thornhill's point" and he decides to go there with his family. His wife is not very happy about this idea; she still hopes they could return to England when they have enough money for that. In the end, they couple makes a deal. They will spend the next 5 years up the river and then they will go back to London.

When leaving for the "Secret River", William and Sal have 5 children – Willie, Dick, Bub, Johnny and Mary.

2 Practical part

The practical part of this bachelor thesis provides translation of a part of the book. I have decided to choose the chapter which was very interesting for me, as it is focused on the time when William Thornhill left Sydney and he moved with his family to “the wild world.”

2.1 Translation of the chosen part of the book

<p>There was no one at the wharf to see the <i>Hope</i> on its way to Thornhill's Point, only a dirty white dog with a hind leg that seemed to have been put on backwards. It watched from the edge of the wharf and when Thornhill flipped the bowline off the bollard it let out one hoarse bark.</p> <p>It was the month of September in the year 1813. Winter was not over yet. A milky sun shone through a glaze of clouds, and threads of cold breeze ran across the water. Soon, though, milder airs would blow in from the sea and the sun would harden in the sky. A man who wanted to put a crop in the ground could not delay.</p> <p>All the way down Port Jackson towards the ocean, Sal strained backwards, staring at the cluster of buildings, pale cubes in the dawn light, that they were leaving. The <i>Hope</i> slid through the water, the sail flapping lazily.</p> <p>The sound of a rooster carried over the water from the township: <i>cock a doodle doo</i>, with a long melancholy fall. When the first point of land came between the boat and the settlement, the rooster could no longer be</p>	<p>Na přístavním molu nebyl nikdo, kdo by mohl spatřit <i>Naději</i> mířící k Thornhillovu výběžku – až na zašpiněného psa, jehož zadní noha vypadala, jako by byla nasazená obráceně. Pozoroval z okraje mola, co se děje, a když Thornhill odvázal loď, chraplavě zaštěkal.</p> <p>Bylo právě září roku 1813. Zima ještě neskončila. Matná sluneční zář jemně prosvítala skrz závoj mraků a studený vítr čeril vodní hladinu. Brzy už ale od moře začnou vát mírnější větry a slunce se usadí na obloze. Kdo chce něco zasít, neměl by otálet.</p> <p>Celou dobu, kdy se plavili zálivem Port Jackson směrem k oceánu, seděla Sal strnule na zádi a zírala na to, co opouštěli. Upírala zrak na ten shluk budov, které za svítání vypadaly jako bledé kostky. <i>Naděje</i> klouzala na vodě, její plachta se líně třepotala ve větru.</p> <p>Nad vodou se od města neslo kohoutí „kykyryký“, které dlouho smutně doznívalo. Když pak plující loď od města oddělil první pruh země, kohouta už slyšet nebylo, na rozdíl od hýkajícího osla schovaného</p>
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heard, only a laughing jackass hidden in the trees, its mockery coming clear over the water to the family in the boat. Even then, Sal did not face forward, but sat with the new baby pressed against her. They had called her Mary, after Sal's mother. She was tiny, and as quiet as if she thought herself still in the womb. She slept against Sal, her blue-veined eyelids flickering while her mother stared back at the headlands of forest, waiting for one last familiar sound, one final glimpse.

Thornhill had seen the way she looked around the hut before stepping out and pushing closed the flap of bark. Scabby Bill was near the chimney, watching from under his heavy brows. *It's all yours, Bill*, she called, and he glanced at her. *Not sorry to be leaving him behind, anyroad*, she said, trying to laugh, but it caught in her throat. The children picked up something tight and anxious in their mother's voice. *There be any blacks where we're going, Da?* Dick asked. *No, son, I ain't never seen a single one.* Strictly speaking, this was true, he reminded himself, but in Sal's silence he heard her knowledge that the blacks did not have to be seen to be present.

As they rounded the great slice of North Head and the *Hope* met the ocean swell, Thornhill leaned his weight against the tiller, seeing the sail bulge with the wind, feeling the boat surge forward under him.

mezi stromy. Jeho posměch se jasně nesl až k rodině na lodi. Dokonce ani v této chvíli se Sal dopředu nedívala, ale tiskla k sobě nový přírůstek do rodiny. Dítěti dali jméno Mary, po Salině matce. Byla droboučká a tak potichu, jako kdyby si myslela, že je stále ještě u matky v břiše. Spala v Salině náruči a víčka protkaná modrými žilkami se jí chvěla, zatímco její matka se upřeně dívala zpět na výběžek lesa. Čekala ještě na poslední povědomý zvuk, ještě naposledy chtěla něco povědomého zahlédnout.

Thornhill si před tím moc dobře všimnul, jak vykoukla z chýše před tím, než z ní vylezla ven a zabouchla za sebou dvířka z kůry. Strupatý Bill stál poblíž komína a jeho oči vše pozorovaly zpod hustého obočí. „Je to všechno tvoje, Bille,“ zakřičela na něho a on na ni pohlédl. „Nechat tady jeho mi teda každopádně líto není,“ pokusila se zasmát Sal, ale smích jí uvázl v krku. Děti si všimly v matčině hlasu něčeho napjatého a úzkostlivého. „Tati, budou tam, kam jedem, nějaký černý?“ zeptal se Dick. „Ale ne, synku, žádnýho sem nikdy neviděl.“ Když se to tak vezme, byla to pravda, říkal si v duchu. Ze Salina mlčení ale poznal, že moc dobře ví, že černý jsou na místě, i když vidět nejsou.

Jakmile objeli výběžek North Head a *Naději* rozhoupaly vlny oceánu, Thornhill se celou vahou opřel o kormidelní páku. Pozoroval, jak se plachta boulí pod nápořem větru, a cítil, jak loď pluje dopředu. Jako

There was a kind of thrill he felt every time, as the tiny pip of the *Hope* was caught in the hand of the wind and the water.

Such a small boat, such a vast sea.

The *Hope* dipped and strained its way northwards past the beaches, one yellow crescent after, another, and the headlands between. He could give them names now, learned from Blackwood: Manly, Freshwater, the grey of Whale Point and, blue in the distance ahead, the hammer-shaped headland that marked the place where the Hawkesbury entered the sea.

Sal, a poor sailor, coming over queasy even on the tame waters of Port Jackson, sat pressed in under the half-deck, as far out of the cold wind as she could get, holding Mary against her and staring between her feet where some dirty water slopped up and down over the planks. He watched her sideways, secretly. Under this dull sky, with the wind thrumming in the rigging, she had gone grey.

Thornhill knew she was trying not to be sick, willing herself to survive this passage and whatever it was that lay ahead. He remembered the girl in the creaking bed in Mermaid Row who had fed pieces of tangerine into his mouth. He had loved her then for all that he was not. Now, watching her head bowed over the baby, in the bonnet that she had thriftily patched, he loved her all over again for the steel in her.

pokaždé se zachvěl v momentě, kdy se *Naděje*, loďka jako skořápka, dostala do moci větru a oceánu.

Tak malá loďka a tak rozlehlé moře.

Naděje si klestila cestu vlnami směrem na sever. Pluli kolem pláží a míjeli jeden žlutý půlměsíc za druhým i mysy mezi nimi. od Backwooda se naučil jejich jména, a tak byl schopný je pojmenovat: Manly, Freshwater, šedivý Whale Point. a v modravé dálce rozpoznal i výběžek ve tvaru kladiva, který značil místo, kde se řeka Hawkesbury vlévá do moře.

Sal nebyla moc dobrý námořník, špatně se jí dělalo dokonce i na mírných vodách Port Jacksonu. Teď se krčila v podpalubí a snažila se co nejvíce schovat před studeným větrem. Tiskla k sobě Mary a pozorovala, jak jí pod nohama šplíchá trocha špinavé vody. Thornhill ji potají sledoval. za hučení větru v lanoví vypadala pod tou mdlou oblohou, jako by zešedivěla.

Thornhill věděl, že se Sal přemáhá, aby jí nebylo špatně, a že se snaží se přimět přežít tu cestu i cokoli pak na ně čeká. Vzpomněl si na tu dívku v rozvrzané posteli v Mermaid Row, která mu do pusy dávala měsíčky mandarinky. Tehdy ji miloval za to, že byla tím, čím nebyl on. Když ji teď sledoval, jak se sklání nad jejich dítětem a na hlavě má čepec, který si ze spóřivosti zazáplatovala, zamiloval se do ní znovu. Tentokrát pro její železnou vůli.

He looked out at where a catspaw of wind made a patch of rough water. The *Hope* was spanking along up the coast before the southerly. It would get them up as far as the mouth of the river, then the tide would do the rest, swelling up into the Hawkesbury and taking the Thornhills with it. By late afternoon they would be there.

At the entrance to the river, the *Hope* yawed in the crosswise swell, the waves at her, back threatening to swallow her altogether, and he heard someone cry out in fear. There was a sudden slackening as the hammer-shaped headland cut off the wind and then they were through, safe in the quiet waters beyond.

The *Hope* travelled up the river through one set of spurs after another, each headland moving aside at the last moment so they could wind their way into the very body of the land. It was so quiet here, after the roar of the ocean, that they could hear the busy crisping of the water under the foot of the boat.

The afternoon was turning fine, though the breeze was still cool. They were sailing straight towards the sun as it began its descent, so the water ahead was a sheet of silver. Up in the bow, Willie stood watching where it was ruffled by breezes that set points of light winking. Dick leaned over the gunwale, entranced by the way the water

Zahleděl se na hladinu na místo, kde vítr právě zčeřil vodu. *Naděje* za neustálého pleskání nejprve plula podle pobřeží a pak chytila jižní vítr, který je dostane až k ústí řeky. Zbytek práce pak odvede příliv, který nateče do Hawkesbury a vezme je s sebou. k večeru už budou na místě.

U ústí řeky *Naděje* prudce zatočila napříč vlnobitím. Kolem šplíchaly děsivé vlny, které hrozily, že *Naději* celou spolknou. Slyšel někoho vykřiknout strachy. a pak se to všechno zklidnilo v momentě, kdy kladivovitý výběžek pevniny odclonil vítr. a měli to za sebou, za výběžkem už byli v klidných vodách v bezpečí.

Naděje plula dál proti proudu řeky, od jednoho mysu k druhému. Každý z nich jako by poodstoupil až na poslední chvíli tak, aby mohli dále pokračovat ve své klikaté cestě do srdce pevniny. ve srovnání s řevem oceánu tu bylo takové ticho, že slyšeli i tříštění vody o tělo loďky.

Nakonec z toho bylo pěkné odpoledne, ačkoli stále foukal studený váněk. Když začalo zapadat slunce, plavili se přímo jeho směrem, takže vodní hladina před nimi vypadala, jako by byla pokrytá stříbrem. Willie stál na přídi a pozoroval stříbrnou hladinu zčeřenou vánkem, který rozblíkal místa, kde se odráželo světlo. Dick se nakláněl přes okraj lodi a byl uchvácený tím,

broke and gathered itself back around his finger.

Sal was finally looking out at the cliffs, the forest as dense as moss, the sombre water that only reflected more cliffs and more forest.

Seeing the place through her eyes, Thornhill realised how far he had travelled. He was a different man now from the one who had been silenced, on that first day with Blackwood, by the colossal bulk of land, the power of this living body of water. It was a place of promise to him now, the blank page on which a man might write a new life. But he could see that to his wife it seemed harsh and unlovely, nothing but a sentence to be endured.

He tried to put his thought into words. *You'll get used to it, pet,* he said. *Be surprised, the way it grows on you.* It was just to cheer her along, but as he heard the words come out of his mouth he realised that he meant them. She made an effort, glancing at him with a smile that looked yellow, and said, *You and your gammon, Will Thornhill!*

I'll make you that snug you will think you was at home in Swan Lane! he cried, and Willie guffawed at the idea. But Sal could not find it funny. From where Thornhill stood in the stern he could only see the top of her head in the mended bonnet, and her legs gathered up tight under her.

jak se voda před jeho ponořeným prstem rozestupovala a za ním se zase slévala zpět.

Sal už se konečně také rozhlížela kolem – dívala se na útesy, hustý les a temnou vodu, ve které se zrcadlily jen další útesy a další stromy.

Když se kolem sebe Thornhill rozhlédl Salinýma očima, uvědomil si, jak daleko se dostal. Už to nebyl ten muž, kterého první den s Blackwoodem oněměla ta ohromná masa země a síla té nezkrotné vodní plochy. Teď to pro něj byla zaslíbená země, bílá stránka, na kterou mohl člověk začít psát novou kapitolu svého života. Viděl ale, že pro jeho ženu to bylo drsné a nemilé místo. Byl to pro ni jen trest, který je třeba přetrpět.

Pokusil se nahlas zformulovat své myšlenky. „Zvykneš si na to, zlato,“ řekl. „Tě to ještě překvapí, jak ti to tu přiroste k srdci.“ Vlastně jí tím chtěl jenom rozveselit, ale když sám sebe slyšel, co říká, uvědomil si, že to myslí vážně. Přemohla se, ustrašeně se na něj usmála: „Ty a ty tvoje podfuky, Williame Thornhille!“

„Udělám ti tam takový hnízdečko, že si budeš připadat jako doma ve Swan Lane!“ zakřičel a Willie se tomu nápadu zachechtal. Sal to ale vtipné nepřišlo. Z místa na zádi, kde stál, viděl Thornhill jenom vršek její hlavy ve spravovaném čepci a její nohy, které měla zkroucené pod sebou.

Dick looked around at the forest and piped up *Will the savages try and eat us, Da?* Bub looked around, fear on his little white face, and cried out, *Don't let them eat me, Ma*, but Thornhill was having none of that. *Tell you what, lad*, he said. *You would make a tough dinner, you, are that stringy a little bugger!*

All the same he could not stop himself glancing towards the bow where the gun was wrapped in a bit of canvas, out of the wet and out of sight.

The day he bought it from Mr Mallory down at the Cow-pastures was the first time Thornhill had even so much as touched a gun. It was greasy in his hands, an uncompromising piece of machinery, heavy and single-minded.

Mallory had taken him out into his paddock to show him how to work it. The loading and priming of the thing was such a palaver he nearly changed his mind. From firing one ball to being ready to fire the next was a full two minutes, even when Mallory did it. When Thornhill did it, fumbling with the shot, getting the wadding jammed too far down the barrel, spilling the powder, it seemed to take forever.

He got it up to his shoulder, pulled on the trigger, felt the flint fall on the steel and make a spark. The powder exploded with a great flash in his face, and then the butt

Dick se rozhlédl po lese kolem a ozval se: „Zkusí nás ti divoši sežrat, tati?“ Bub se taky rozhlédl, na jeho malé bílé tváři se objevil strach a vykřikl: „Mami, nedovol jim, aby mě snědli!“ Tohle ale Thornhill podporovat nehodlal. „Něco ti povím, hochu,“ řekl. „Z tebe by byla pěkně tvrdá večeře, když seš takovej šlachovitej harant.“

Stejně si ale nemohl pomoci a letmo pohlédl na příď, kde měl svou zbraň, zabalenou v kousku plátna. Byla tak chráněna před vodou a zároveň mimo dohled ostatních.

Zbraň koupil od pana Malloryho dole v Cow-pastures a toho dne to bylo poprvé, kdy se Thornhill vůbec dotknul nějaké zbraně. Bylo to naolejované nekompromisní zařízení, těžké do ruky a vědomé cíle.

Mallory ho vzal ven na pole, aby mu ukázal, jak se s tím zachází. Nabíjení té věci a příprava k výstřelu byly tak komplikované, že si to skoro rozmyslel. Připravit zbraň po jednom výstřelu na další trvalo dvě minuty, dokonce i Mallorymu. Když se do toho pustil Thornhill, který nejprve zápolil s nábojem, pak nacpal ucpávku příliš hluboko do hlavně a nakonec rozsypal střelný prach, zdálo se to jako věčnost.

Dal si zbraň na rameno, zmáčknul spoušť. Cítil škrtnutí křesadla, které vytvořilo jiskru. Oslnil ho záblesk vybuchlého střelného prachu. a pak mu pažba při zpětném

recoiled against his shoulder as if someone had struck him. He staggered and nearly fell.

Mallory got a superior kind of smile on his face then, and started on some long-winded story about shooting pheasants at Bottomly-on-the-Marsh. It was one more thing the gentry knew about, the way a gun could do almost as much damage to the man shooting it as to the man being shot at.

Thornhill could not believe he would be able to send a ball of red-hot metal into another body. But being allowed a gun was one of the privileges of a pardon. It was something he had earned, whether he wanted it or not.

Just in case, he had said, taking the gun from Mallory. He could not think now why he had been so casual.

The family had become very silent, everyone thinking their own thoughts about what was in store, when at last in the late afternoon, the shadows lying purple in the clefts between the ridges, Thornhill saw it ahead: the high ridge, square like a sperm whale's head, and the river below, which swung around the low point of land that was about to become his. Thornhill's Point.

He called along the boat to her, to make her look. *Just along here, Sal!*

But as they came around the last point he felt the tide changing. The wash still

nárazu vrazila do ramene, jako kdyby ho někdo praštil. Zapotácel se a málem spadnul.

Mallorymu se v tu chvíli objevil na tváři povýšenecký úsměv a začal vyprávět nějakou rozvláchnou příhodu o střelení bažantů v Bottomly-on-the-Marsh. Pro panstvo to byla známá věc, že zbraň může zranit střelícího úplně stejně jako toho, na koho se střílí.

Thornhill nevěřil, že by byl schopen vyslat kulku z rudě žhnoucího kovu do něčího těla. Jenomže možnost mít zbraň patřila k jedné z výsad omilostněných. Prostě si to zasloužil, ať už chtěl nebo ne.

„Jen pro jistotu,“ prohodil tenkrát, když si od Malloryho zbraň bral. Teď už si nemohl vzpomenout na důvod, proč se tehdy choval tak nenuceně.

Celá rodina byla chvíli úplně potichu a každý z jejích členů přemýšlel nad tím, co je asi čeká. Když tu najednou konečně, ve chvíli, kdy se podvečerní nachové stíny rozprostíraly v trhlinách mezi hřebeny, to Thornhill spatřil před sebou. Vysoký hřeben, hranatý jako hlava vorvaně, a řeku pod ním, stáčejší se kolem nízkého výběžku země, který se brzy stane jeho. Thornhillův výběžek.

Zavolal na ni přes loď, aby ji přiměl se podívat. „Už jenom kousek, Sal!“

Jenomže když obepluli poslední výběžek, cítil, že přichází odliv. Za lodí se

foamed away from under the keel, the sails still strained in the puffs of breeze that came at them down the cliffs, but the water holding the body of the boat was turning against it. Pinned to the spot by the contrary forces of wind and water, the *Hope* was making no headway, and with every moment that passed the balance was tipping in favour of the tide pushing them back.

But Thornhill's Point was so close he could see the breeze flipping the leaves of the mangroves standing in the water, and a bird there on a branch.

He had to fight the feeling that the place was mocking him.

Of course they could anchor and sit out the tide, spend the night on the boat as he and Willie had done often enough. But Thornhill had waited too long and dreamed too sweetly for that. *On the sweep, Willie, look sharp, lad,* he shouted. *We done just as good to stop here, Da,* the boy called back. *Till the tide come in again.*

He was right, but Thornhill was in a frenzy of longing. It was burning him up, to set foot on that promised land. He leaped into the bow, grabbed the sweep and leaned his weight against it, feeling the strength in his own shoulders warm through his flesh, forcing himself against the river. The boat stirred sluggishly in response. Through a mouth gone stiff with passion he hissed, *By God Willie, get on that aft sweep lad or the*

sice ještě táhla zpěněná brázda a plachty se napínaly pod náporem větru vanoucího z útesů, ale voda, v jejíž moci loď byla, se otáčela proti. *Naděje* zůstala protichůdnými silami větru a vody přišpendlená na jednom místě a už nepostupovala vpřed. a každým uplynulým okamžikem vítr boj s vodou prohrával a odliv je už téměř táhl zpátky.

Avšak Thornhillův výběžek byl tak blízko, že bylo vidět, jak si vítr pohrává s lístky mangrovníků stojících ve vodě, a jak na jedné z větví sedí pták.

Musel potlačit pocit, že se mu to místo vysmívá.

Samozřejmě, mohli by zakotvit a odliv přečkat, prostě strávit noc na lodi. s Williem už to tak udělali mnohokrát. Ale na tohle Thornhill čekal příliš dlouho a zdálo se mu o tom příliš sladce. „K veslu, Willie, honem!“ křičel. „Lepší by bylo tu počkat na příliv, tati,“ zakřičel chlapec.

Měl pravdu, ale Thornhill po tom šíleně toužil, hořel nedočkavostí vstoupit na svou zemi zaslíbenou. Skočil na příď, popadl veslo a opřel se do něj celou svou vahou. Cítil tu sílu ve svých ramenou, teplo procházející jeho svaly. On sám proti řece. Loď se líně pohnula. Přes zuby zatnuté soustředěním zasyčel: „Proboha, Willie, ať už seš u toho vesla, nebo tě hodím žralokům.“ Slyšel ale, že se jeho hlas rychle vytrácí, jako

sharks can have you, but heard his voice disappear, nothing more than a wisp of steam in so much space.

Whatever it was that Willie saw in his face made him bend to the oar, until the bow brushed in through the mangroves and came to rest with a jolt. The tide was ebbing away almost visibly. Within a moment the keel had settled deep into the mud. They had arrived.

When Thornhill jumped out over the bow the mud gripped his feet. He tried to take a step and it sucked them in deeper. With a huge effort he dragged one foot out and looked for a place to set it down between the spiky mangrove roots. Lurched forward into even deeper mud, pulled his other leg up with a squelch, feeling the foot stretch against the ankle, and floundered towards the bank. He put his head down and butted blindly through a screen of bushes, bursting out at last onto dry land. Beyond the river-oaks the ground opened into a flat place covered with tender green growth and studded with yellow daisies.

His own. His own, by virtue of his foot standing on it.

There was nothing he would have called a path, just a thready easing that led through the daisy lawn and up the slope, between the tussocks of grass and the mottled rocks that pushed themselves out from the ground.

by to byl jen proužek páry v obrovském prostoru.

Ať už spatřil Willie v otcově tváři cokoli, donutilo ho to dát se do veslování, dokud příď nevplula mezi mangrovníky a s trhnutím se zastavila. Bylo téměř vidět, jak moře ustupuje. za okamžik byl kýl lodi zabořen v bahně. Cesta byla u konce.

Když Thornhill vyskočil z lodi ven, nohy se mu zabořily do bahna. Pokusil se udělat krok a propadl se ještě hlouběji. s velkým úsilím vyprostil jednu nohu a hledal, kam mezi ostnatými kořeny mangrovniku šlápnout. Zakymácel se a zajel do bahna ještě hlouběji. Druhou nohu vytáhl s mlasknutím, cítil při tom, jak se mu propnul chodidlo. Plácal se bahnem směrem ke břehu. Sklonil hlavu a naslepo se prodíral mezi keři, až se nakonec vyřítíl na suchou zem. za stromy se rozprostírala rovina porostlá jemnou zelení a zdobená žlutými kvítky.

Jeho vlastní kus země. Jeho vlastní, protože právě jeho nohy na té zemi teď stojí.

Nebylo tam nic, co by se dalo nazvat pěšinou, v květinovém trávníku bylo možné rozeznat jen tenkou linii, kde toho tolik nerostlo. Vedla do svahu mezi trsy trávy a skvrnitými skálami, které vyrůstaly ze země.

There was a lightness in his step as he trod, his feet seeming to choose their own way. He was barely breathing, in a kind of awe.

Mine.

His feet led him up the slope, past a place where a trickle of water glittered over rocks, and through a grove of saplings. He came out into a clearing where trees held an open space in a play of shifting light and shade: a room made of leaves and air. It was quite still, as if every creature in the place had stopped its business to watch him. When one of the whirring pigeons flew up at his feet and perched on a branch, head cocked at him, his skin flushed with the fright of it. He felt the way the trees stood around him in a quiet crowd, their limbs stopped in the middle of a gesture, their pale bark splitting in long cracks to show the bright pink skin beneath.

He took off his hat with an impulse to feel the air around his head. His own air! That tree, its powdery bark flaking around the trunk: his! That tussock of grass, each coarse strand haloed by the sunlight: his own! Even the mosquitoes, humming around his ears, belonged to him, and so did that big black bird perching on a branch and staring at him without a blink.

There was no wind, but clumps of leaves stirred, now here, now there, in a narrow shaft of air. The shadow of the high

Kráčel lehkým krokem, jeho nohy jako by si samy vybíraly cestu. Úžasem téměř nedýchal.

Moje.

Nohy ho nesly do svahu, kolem pramínku vody třpytícího se na skalách a dále lesíkem mladých stromků. Dostal se na palouk, kde mezi sebou stromy hrou střídání světla a stínu vytvářely otevřený prostor. Prostor tvořený listy a vzduchem. Nic se tam nehýbalo, jako by se všechna zdejší stvoření zastavila, aby ho mohla pozorovat. Když jeden z vrkajících holubů vzlétl a posadil se na větev s hlavou natočenou k němu, úlekem zbledl. Cítil, jak kolem něj stojí stromy jako tichý dav, větve podobné končetinám jakoby zastavené uprostřed nějakého gesta, jejich světlá kůra rozpraskaná a dlouhé trhliny odhalující jasně růžovou mladou kůru pod ní.

Sundal si klobouk, měl náhlé nutkání ucítit vzduch kolem hlavy. Jeho vlastní vzduch! Ten strom a jeho kůra odlupující se z kmene – taky jeho! Támhle ten trs trávy, každé drsné stéblo ozářené sluncem – to vše je jeho! Dokonce i komáři, co mu bzučí u ucha, mu patří. Stejně tak i ten velký černý pták usazený na větvi, co na něj zírání bez mrknutí oka.

Vítr nefoukal, ale trsy listů se tu a tam pohnuly pod nepatrným proudem vzduchu. Stín vysokého hřebenu na západě se pomalu

ridge to the west was a line moving down the hillside towards the clearing, but the trees still lay in syrupy sunset light.

He could have been the only man on earth: William Thornhill, Adam in Paradise, breathing deep of the air of his own new-coined world.

The black bird watched him from its branch. He met its eye across the air that separated them. *Caaaaar*, it went, and waited as if he might answer. *Caaaaar*. He saw how cruel its curved beak was, with a hook at the end that could tear flesh. He threw up his arms and it flapped its wings, but did not leave the branch. He picked up a stone and shied at the bird. It seemed to watch the stone coming and lifted off the branch at the last moment, swooping low overhead and away down towards the river.

In the centre of the clearing he dragged his heel across the dirt four times, line to line. The straight lines and the square they made were like nothing else there and changed everything. Now there was a place where a man had laid his mark over the face of the land.

It was astonishing how little it took to own a piece of the earth.

It was a bigger thing to get the piece of canvas up over the rope to provide immediate shelter. He and Willie, with Dick's skinny arms quivering with the strain,

protahoval z kopce směrem k palouku, ale stromy byly ještě zalaty světlem zapadajícího slunce.

Klidně by mohl být jediným člověkem na zemi – William Thornhill, Adam v Ráji, který zhluboka vdechuje vzduch svého čerstvě stvořeného světa.

Černý pták ho stále pozoroval ze své větve. Střetli se pohledem. „Krááá,“ ozval se pták a na chvíli se odmlčel, jako by čekal na odpověď. „Krááá.“ Thornhill si všiml, jak krutě vypadá jeho zahnutý zobák s hákem na konci, kterým by mohl i trhat maso. Rozhodil rukama a pták zamával křídly, ale nevzlétl. Zvedl kámen a mrštil jím po opeřenci. Ten nejdřív letící kámen sledoval pohledem a pak na poslední chvíli opustil větev, proletěl mu nad hlavou a zamířil dále dolů k řece.

Uprostřed palouku Thornhill vyryl patou do hlíny čtyři čáry. Čtverec, který těmi rovnými čarami vytvořil, se nepodobal ničemu v blízkém okolí a znamenal velkou změnu. Udělal z palouku místo, kde člověk zanechal svou stopu.

Bylo ohromující, jak málo stačilo člověku k tomu, aby vlastnil kus země.

Přehodit plachtovinu přes lano a vytvořit tak okamžitý úkryt už bylo těžší. Spolu s Williem a Dickem, jemuž se pod tou tíhou trásly jeho vyzáblé ručičky, zápasili

wrestled with the heavy sheet. They could not make pegs go into the rocky ground to hold the sides out so they had to heave rocks to pin them in place. Finally the tent stood, lopsided and sadly creased.

By the time they had finished, the sun had dropped behind the ridge. The shadow had moved across the clearing and swallowed them into its chill, although the cliffs over the river caught the last rays, blazing brilliant orange where the flesh of the rock had been bared.

Down on the *Hope*, Sal was still pressed in under the half-deck with the baby and the two young ones. A little colour had come back into her face, but she had a convalescent look. She seemed in no hurry to examine her new home. While she went on sitting in the boat she was, in a manner of speaking, attached to the place she had come from.

Thornhill saw that although this voyage, from Sydney to Thornhill's Point, had taken only a day, and the other voyage, from London to Sydney, had taken the best part of the year, this was the greater distance. From the perspective of this unpeopled riverbank, with its whistling leaves and crying birds, Sydney seemed a metropolis, different only in degree from London.

Willie went over and squatted beside her. *We got the tent up, Ma, it's real good*, he said. *And a nice fire, get you warm*. Sal's

s těžkou látkou. Nepodařilo se jim zatlouct do skalnaté země kolíky, a tak museli okraje zatížit kameny, aby se nehýbaly. Stan konečně stál, nakřivo a smutně zmačkaný.

Když skončili, slunce už zapadlo za hřeben. Stín přešel přes palouk a pohltil je jeho chlad, ačkoli na útesy na druhé straně řeky ještě dopadalo pár posledních slunečních paprsků, ve kterých obnažená skála planula jasně oranžovou barvou.

Sal mezitím stále zůstávala na *Naději*, seděla skrčená v podpalubí s miminem a dvěma nejmladšími dětmi. do tváře se jí sice vrátilo trochu barvy, ale stejně na ní bylo vidět, že je stále nesvá. Zdálo se, že vůbec nespíchá, aby si svůj nový domov prohlédla. Tím, že zůstávala sedět v lodi, lpěla svým způsobem stále na místě, odkud přijela.

Thornhill si uvědomil, že ačkoli tahle cesta ze Sydney na Thornhillův výběžek trvala jen jeden den, zatímco cesta z Londýna do Sydney zabrala skoro celý rok, tohle byla větší dálka. Ve srovnání s tímhle liduprázdným místem na břehu řeky, kde šumí listí a skřehotají ptáci, vypadá Sydney jako metropole jen o stupeň menší než Londýn.

Přišel Willie a dřepnul si vedle ní. „Postavili jsme stan, mami, je fakt dobrej,“ řekl. „A máme taky pěkněj ohýnek, zahřeje

mouth tweaked itself into a smile, and she gathered herself to stand. Willie seemed to feel she still needed coaxing. *We got the billy boiling for a drink of tea*, he said. *And a damper going*. Bub swallowed at the thought of tea and damper and glanced at his mother. Little Johnny dropped the end of rope he had been fiddling with and held up his arms to be carried. *Damper, Ma*, he cried.

Sal levered herself up, pulling the shawl around herself and the baby. She was willing enough, Thornhill saw, but could not find any words just yet. Bub spoke louder to rouse her. *I'm real hungry, Ma!* Dick took her hand to help her, between the bags and bundles in the hold, and over the sticks they had laid on the mud, onto dry land.

The tent, the fire leaping between its stones, the clearing among the trees so calm, had seemed welcoming enough. But seeing it through her eyes, Thornhill knew what a flimsy home it was. By contrast, the hut housing the Sign of the Pickle Herring had been as solid as St Paul's.

It was only just coming to him how big a thing this was. Life would be hard here for Sal. She would be on her own for a week at a time while he took the *Hope* up and down, with only the children for company. If a snake got one of them there was no surgeon, not even a parson to say a prayer over a

tě.“ Sal zkroutila ústa do úsměvu a donutila se vstát. Willie si asi myslel, že matka stále potřebuje přemluvit. „Vaříme vodu na čaj,“ pokračoval. „A bude i chleba.“ Při pomyšlení na čaj a chléb Bub hlasitě polkl a pohlédl na matku. Malý Johnny upustil konec lana, se kterým si hrál, a natahoval ruce ve snaze nechat se vzít do náruče. „Chleba, mami,“ křičel.

Sal se zvedla a zavázala si mimino do šátku. Thornhill viděl, že je odhodlaná, zatím ale nebyla schopná něco říct. Bub se ozval hlasitěji, aby na sebe upozornil. „Sem vážně hladovej, mami!“ Dick ji vzal za ruku, aby jí pomohl projít mezi vaky a balíky naskládanými na loďce a dále přes klacky, které rozprostřeli do bahna, až na suchou zem.

Stan, oheň tančící mezi kameny, poklidný palouček mezi stromy, to vše vypadalo dost pohostinně. Když se na to ale Thornhill požíval jejíma očima, viděl, jak chatrný domov to byl. v porovnání s tím byla bouda s lokálem *Vzpomínka z Pickle Herring* stejně mohutná jako katedrála sv. Pavla v Londýně.

Až teď si začal uvědomovat, o jak velkou věc tu šlo. Pro Sal tu bude život těžký. Až on odjede s *Nadějí*, bude tu sama týden v kuse a společnost jí budou dělat pouze děti. Kdyby někoho z nich uštknul had, není tady žádný lékař, dokonce ani kněz, který by nad mrtvým pronesl modlitbu. Thornhill

corpse. His blind passion for a piece of land had let him leapfrog over this in his mind: Sal here, making a life where only the flicker of their own fire was human.

Snug as a flea in a dog's ear, he announced. In the sceptical silence that followed, the rueful bird let out its cry of regret.

The children watched their father, their thin faces wary. Sal glanced around as if for something she could recognise. He could see that it all looked unfinished to her: the thick tufts of grass, the crooked trees, the unsettling hiss of the breeze in the river-oaks. Through her eyes this place was merely the material from which the world was made, not the world itself. There was not a stone here that had been shaped by a human hand, not a tree that had been planted.

He had camped with Blackwood often enough when the tide caught them. He knew that a person could survive such a place. But Sal had never gone beyond the Governor's garden.

Is this it then, Will, she said. *Is this the place*. It was not really a question. She pushed back the hair that was slithering out of her bonnet.

Little Johnny, usually running about everywhere on his baby legs, stood pressed in against his mother holding a fold of her skirt up to the side of his face. Bub began to whimper. At five he was too old for such

zaslepen svou touhou vlastnit kus země nepomyslel na to, že Sal bude žít na místě, kde třepotání jejich vlastního ohně bude jedinou lidskou stopou.

„Útulné hnízdečko,“ prohlásil. Pochybovačné ticho, které následovalo, přerušil posmutnělý pták, který vydal žalostný skřek.

Děti ostražitě pozorovaly svého otce. Sal se rozhlížela kolem, jako by chtěla najít něco povědomého. Viděl na ní, že se jí tu všechno zdá být nedokončené – husté chomáče trávy, ohnuté stromy, znepokojivé šumění větru v korunách stromů. v jejich očích toto místo představovalo jen materiál, ze kterého byl svět vyroben, nikoli svět samotný. Žádný ze zdejších kamenů nebyl opracován lidskou rukou a ani žádný ze stromů tady nebyl vysazen.

S Blackwoodem tábořil často, když je zastihl odliv. Věděl, že člověk na takovém místě může přežít. Jenže Sal nikdy nevytáhla paty z Governor's garden.

„To je tedy ono, Wille?“ řekla. „To je to místo?“ v podstatě to nebyla otázka. Zastrčila si zpět vlasy, které jí vylézaly zpod čepce.

Malý Johnny, který obyčejně na svých dětských nožkách pobíhal všude kolem, se tiskl ke své matce a částečně se schovával za záhybem matčiny sukně. Bub začal fňukat. ve svých pěti letech už byl na takové

snivelling. There were times when Thornhill wanted to knock the child's head off.

For an instant he saw that it was impossible. How could such a flicker of humanity—this pale-faced woman, these children hardly old enough to walk and talk—make any impression on the vastness of this place?

He looked down the hill at the river, dimpling with the change of tide. Something about the tender light on it and the glow of the cliffs beyond made him forget the cold forest, the difficulty, the despair that Sal was failing to hide. The sky was full of radiance: expansive, depthless. The eye never exhausted it. A fingernail of moon was as crisp as if cut out of paper and stuck on: the very same moon that he had seen a thousand times in the evening sky over the Thames. It was, after all, the same earth, the same air, the same sky. And they themselves were the same two people who had already been through death and come out the other side.

He took a deep breath. *It ain't that different than the Thames, pet*, he said. *When all's said and done*. It was a matter of making her see it the way he did: as a promise. *Just like the old Thames before them Romans come along*. She stood sagging with the baby on her hip, that sweet mouth of hers holding itself bravely against the tears that he thought were not far away.

pořňukávání velký. v některých chvílích měl Thonhill chuť tomu dítěti utrhnout hlavu.

Na okamžik ho napadlo, že je to vše nemožné. Jak by mohl takový dotek lidstva – tato bledá žena a děti, které skoro ještě ani neumí chodit či mluvit – zapůsobit na rozlehlost tohoto místa?

Podíval se z kopce dolů na řeku, která se měnila mořským dmutím. Něco na tom jemném světle odrážejícím se v jejích vodách a na té jemné záři útesů v pozadí ho přimělo zapomenout na studený les kolem, nesnáze i beznaděj, kterou se Sal nedařilo před ním skrýt. Obloha byla rozzářená. Nebylo možné se toho pohledu nabažít. Srpek měsíce byl jasný, jako by byl vystřižen z papíru a přilepen na oblohu. Byl to ten samý měsíc, jaký snad tisíckrát spatřil na večerní obloze nad Temží. Konec konců, byla to ta samá země, stejný vzduch, stejná obloha. a i oni sami byli ti samí lidé, kteří si už prošli peklem a ven vyšli druhou stranou.

Zhluboka se nadechl. „Dyť to není zas tak jiný než Temže, zlato,“ řekl. „když se to tak vezme.“ Chtěl ji přimět k tomu, aby to viděla stejně, jako on – jako příslib. „Přesně jako Temže za starých časů, než přišli Římani.“ Stála tam s dítětem na boku a statečně se bránila slzám, ke kterým podle něj neměla daleko.

He should stop talking, he knew, get some hot tea and damper into her and put her to bed in the tent. In the morning, in the sunlight, it would look more welcoming. But he could not stop himself, hearing his voice carve across the clearing. *Down there by-the boat—that's where Christ Church would be, and our little track the Borough High Street, see it there?*

What had begun as a fancy was taking form as he looked, and one by one the children were turning to see Christ Church and the High Street. He pointed at the wall of the cliffs on the other side of the river. There was a place where part of the scarp had fallen away and left a pale gash like porridge down an old man's front. *Remember how steep it was like that, going up St Mary-at-Hill?* he said. *Past Watermen's Hall and that? Ain't it just the same?* He could hear his coaxing tone.

Still is, Sal said, with a break in her voice that was half a cry, half a laugh. *Still there where it always was.* She sat down on the log he had dragged up to the fire. She shook her head, as if in wonder at herself. *Only trouble is, we ain't.*

It was the closest she had come to a reproach.

Five years won't seem no time at all, he said. It sounded a weak kind of thing coming out of his mouth. But it was all he had to offer, and after a moment she accepted it.

Věděl, že by měl přestat mluvit, dostat do ní trochu horkého čaje a chleba a uložit ji spát do stanu. Ráno bude vše vypadat vlídněji, až bude svítit slunce. Ale když slyšel, jak se jeho hlas nese přes palouk, nebyl schopen přestat. „Támhle dole u loďky by byl kostel Christ Church a kudy jsme přišli, to by mohla být ulice Borough High Street, vidíš to?“

To, co začalo jako zábava, se mu zhmotňovalo před očima a děti se jeden po druhém začaly otáčet a hledat očima kostel i zmiňovanou ulici. Ukázal na stěnu útesů na druhé straně řeky. Odpadlá část srázu tam na jednom místě zanechala bledý šrám připomínající ovesnou kaši stékající nějakému starci po bradě. „Pamatuješ, jakej výšlap to byl, když se šlo ke kostelu St Mary-at-Hill?“ řekl. „Kolem Watermen's Hall a tak? Nebylo to úplně to samý?“ Byl si vědom svého přemlouvávacího tónu.

„Pořád ještě je,“ Sal poskočil hlas, znělo to napůl jako pláč, napůl jako smích. „Pořád ještě je tam, kde vždycky.“ Posadila se na poleno, které přitáhl k ohni. Zavrtěla hlavou, jako by se divila sama sobě. „Jediný problém je, že tam nejsme my.“

Nikdy předtím nebyla tak blízko k výčítece.

„Pět let uteče jako voda,“ řekl. Byla to slabá útěcha. Jenže to bylo to jediné, co jí mohl nabídnout. po chvíli to přijala. „Máš pravdu, Wille,“ prohlásila, jako by měla

<p><i>Yes, Will, she said, as if it was she who had to reassure him. It won't seem no time at all, and now where is this famous drink of tea?</i></p> <p>(Grenville 131-142)</p>	<p>uklidňovat ona jeho. „Uteče to jako voda. a kde že je ten slavný čaj?“</p>
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2.2 The analysis of the text and comments on the translation

In this chapter, I would like to mention some of the words and expressions which turned out to be challenging to translate. While the possible difficult issues concerning the different levels of the language have been already described in the theoretical part, here, I would like to show some examples of them from the text which I translated and to comment on my translation. My aim is to provide explanation and justification for the solution I finally opted for.

2.2.1 The lexical point of view

2.2.1.1 A boat and its parts

From the lexical point of view, I encountered difficulties namely with the vocabulary describing parts of boats. To be honest, I am not familiar with it in Czech either, so it was complicated for me for two reasons – I did not know the words in English and I struggled with expressing them in Czech. Luckily, dictionaries provide considerable support. Nevertheless, expressions such as “sweep” or “under the half-deck” (translated as “veslo” and “podpalubí” respectively) are not listed in my bilingual dictionary, so I had to rely on their definitions offered by the online Oxford dictionary and I hope I understood them correctly.

2.2.1.2 “Dimpling river”

<p>He looked down the hill at the river, dimpling with the change of tide.</p>	<p>Podíval se z kopce dolů na řeku, která se měnila mořským dmutím.</p>
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One of the most difficult words to translate for me was the word “dimpling”. My dictionary does not offer a translation of this word, any verb “dimple” does not occur in it either. I managed to find only “d'olíček, d'ůlek” for dimple and “s d'olíčky” for dimpled. I think I can probably imagine a river dimpling with tide – the lack of water exposes maybe some large stones on the river bed and it looks as if there are dimples among the stones. However, I am not able to

express this in one word in Czech. Since this detail is not crucial for the story, I do not think it is necessary to use some complicated structure to describe it, and I decided in the end to use a less specific term in Czech - “měnit se”. I am aware of the fact that this generalization deprives the readers of the image I have described above, but I believe that I chose the lesser of two evils. A description of the image could be a tiring digression for the readers and what is more, I am not absolutely certain that the way I understand the sentence is the right way intended by the author.

2.2.1.3 Specification

While with “dimpling”, I employed generalization, there were also cases where I used the opposite procedure – i.e. specification. We can see an example of this solution in the sentence in the table below. I replaced the vague word “thing” with “útěcha” (in English “consolation”), because saying “slabá věc” or even “slabý druh věci” does not sound very Czech to me. Taking the context into consideration, “útěcha” is in fact what Thornhill tries to do – he tries to comfort his wife.

It sounded a weak kind of thing coming out of his mouth.	Byla to slabá útěcha .
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2.2.1.4 “Convalescent look”

Sal is described to have “a convalescent look” before her husband and her children convince her to leave the boat and to examine their new home. My bilingual dictionary translates “convalescent” as “zotavující se, uzdravující se” which, however, does not fit to the context; the point is that Sal is reluctant to leave the boat. I also think that it is important to preserve the contrast implied by the adversative conjunction “but”, which the translation offered by my dictionary does not seem to do (the sentence would then be “do tváře se jí vrátilo trochu barvy a/ale vypadala, že se zotavuje”). I assume that someone who is recovering from an illness does not feel perfectly well immediately, which can be expressed in Czech using the expression “být nesvůj”. In my opinion, this expression fits the sentence better than the literal translation of the word “convalescent”, as it is suitable for the whole situation.

A little colour had come back into her face, but she had a convalescent look .	Do tváře se jí sice vrátilo trochu barvy, ale stejně na ní bylo vidět, že je stále nesvá .
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2.2.1.5 „Limbs“

The English word “limb” has two meanings. According to Cambridge dictionary, it can refer to “an arm or leg of a person or animal” or to “a large branch of a tree” (web 11 March 2018). In the following sentence of the extract, it seems that the author deliberately used this word to combine the two meanings, because the trees are personified. Unfortunately, I did not manage to find a word in Czech which would also include the two interpretations. Therefore, I used one of the meanings and compared it to the other.

He felt the way the trees stood around him in a quiet crowd, their limbs stopped in the middle of a gesture...	Cítil, jak kolem něj stojí stromy jako tichý dav, větve podobné končetinám jakoby zastavené uprostřed nějakého gesta...
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2.2.2 The morphological point of view

2.2.2.1 The progressive aspect

As far as the verbal category of aspect is concerned, I would like to show here my translation of the progressive one, because the perfect aspect is actually discussed in the following part devoted to the past perfect.

Mostly, it was possible to use the Czech imperfective aspect as the corresponding verb form for the English progressive one. An example is offered in the table below.

Sal was finally looking out at the cliffs...	Sal už se konečně také rozhlížela kolem...
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On the other hand, there were also cases where I decided to use the Czech perfective aspect instead. In the following extract, it seemed to me that “nechat” sounds better than “nechávat” or “opouštět”, because it refers to the fact that they only left once and forever, without the intention to come back. However, this is only my personal opinion; other translators might suggest a slightly different solution – for instance “to, že tady necháváme jeho...”. Naturally, such a translation is also possible, and it is correct in every aspect. I believe that in this particular case, both translations are possible and that it is up to the translator to choose between them the one they deem the most appropriate.

<i>Not sorry to be leaving him behind, anyroad.</i>	„ Nechat tady jeho mi teda každopádně líto není.“
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2.2.2.2 Past perfect

To show how I dealt with the issue of the English temporal system, which is relatively more developed than the Czech one and which includes forms that do not exist in Czech, I have chosen an extract from the text where two solutions for past perfect can be observed. In the first case below, it is clear from the context that the action denoted by the verb happened before. By contrast, in the second sentence it is necessary to express the anteriority of the meaning of the verb, otherwise we would risk misinterpreting the message. Therefore, the Czech adverb “tehdy” has been used to situate the action in the past.

He remembered the girl in the creaking bed in Mermaid Row who had fed pieces of tangerine into his mouth. He had loved her then for all that he was not.	Vzpomněl si na tu dívku v rozvrzané posteli v Mermaid Row, která mu do pusy dávala měsíčky mandarinky. Tehdy ji miloval za to, že byla tím, čím nebyl on.
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2.2.2.3 Possessive pronouns

As it has already been mentioned, English possessive pronouns do not necessarily have to correspond in the translation with Czech possessive pronouns. The following sentence could be translated as “její víčka se chvěla” and it would be perfectly understandable, however, using dative of personal pronoun is more natural.

She slept against Sal, her blue-veined eyelids flickering.	Spala v Salině náruči a víčka protkaná modrými žilkami se jí chvěla.
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2.2.3 The syntactic point of view

2.2.3.1 Non-finite clauses

Non-finite clauses appeared quite often in the text, for instance right at the beginning, where the author used two infinitives in one sentence. I translated them both using subordinate clauses. In the first case, I do not think that using the infinitive in Czech would fit into the sentence – to say “nebyl nikdo vidět” would be incorrect, as it would completely change the meaning. The second infinitive in the sentence could be translated by infinitive into Czech, but “noha se zdála být nasazená obráceně” still sounds unnatural to me, even though it is grammatically correct.

There was no one at the wharf to see the <i>Hope</i> on its way to Thornhill's Point, only a dirty white dog with a hind leg that seemed to have been put on backwards.	Na přístavním molu nebyl nikdo, kdo by mohl spatřit <i>Naději</i> mířící k Thornhillovu výběžku – až na zašpiněného psa, jehož zadní noha vypadala, jako by byla nasazená obráceně.
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On the other hand, employing subordinate clauses is not the only method of dealing with English infinitives in their Czech translations. Sometimes, the translator may prefer to preserve the infinitive even in the target language. This can be seen in the example in the table below. The bare infinitive “cry out” was replaced by the infinitive “vykřiknout” in Czech. I believe that using a subordinate clause would also be suitable, but since it was possible in this context, I decided to use the infinite instead in order not to exceed the length of the original sentence. As the preceding example shows, the Czech counterparts often tend to be longer than the original English sentences. Therefore, I decided to use the shorter structure to balance the long ones, where the longer structures were inevitable.

He heard someone cry out in fear.	Slyšel někoho vykřiknout strachy.
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Also participles can be found in the text. In the following extract, I decided to make a new sentence for them. The role of the participles in the original sentence is to express the simultaneousness of the actions, which I preserved in my translation. It would be also possible to use a Czech form which seems to be similar to the English participle – the transgressive (in Czech “přechodník”). The sentence would then be: “opřel se o kormidelní páku, pozoruje plachtu (...) a pociťuje, jak loď pluje dopředu”. However, this sounds archaic as these forms are rather obsolete in Czech nowadays. My solution preserves the meaning, it is still a formal language and I think it will suit the readers better than the transgressive which is rather dated.

Thornhill leaned his weight against the tiller, seeing the sail bulge with the wind, feeling the boat surge forward under him.	Thornhill se celou vahou opřel o kormidelní páku. Pozoroval, jak se plachta boulí pod náporom větru, a cítil, jak loď pluje dopředu.
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Given the fact that the English language displays the tendency to condensation, non-finite clauses are very frequently employed. Even though the participles have already been discussed above, I would like to show one more extract as an illustration of this phenomenon. In the sentence in the table below, both present and past participle can be observed. In both cases, I opted for a subordinate clause in the Czech translation. With “watching”, the translation follows

what has been said before. However, as far as “bowed” is concerned, I would like to provide further explanation for my translation. At first glance, it seemed natural to me to translate the beginning of the sentence as “když teď sledoval její hlavu skloněnou nad dítětem”, but the sentence continues and the bonnet on her head is mentioned. As I could not think of a way to include the bonnet into my translation without sounding clumsy, and at the same time thought that the mention of the bonnet partially depicted Sal’s personality, I did not want to leave it out. Therefore, in my translation I slightly modified the situation itself.

<p>Now, watching her head bowed over the baby, in the bonnet that she had thriftily patched, he loved her all over again for the steel in her.</p>	<p>Když ji teď sledoval, jak se sklání nad jejím dítětem a na hlavě má čepce, který si ze spořivosti zazáplatovala, zamiloval se do ní znovu. Tentokrát pro její železnou vůli.</p>
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2.2.3.2 A question mark

I suppose it would be appropriate to explain my translation of the following extract:

<p><i>Is this it then, Will</i>, she said. <i>Is this the place.</i> It was not really a question.</p>	<p>„To je tedy ono, Wille?“ řekla. „To je to místo?“ V podstatě to nebyla otázka.</p>
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The extract shows Sal’s reaction to the place that is to become her new home. What she says is not a prototypical question, because there is no question mark in the end and we can also tell from the context that she is rather stating the fact than asking a question. On the other hand, the word order is indirect – as it usually is in a question. Therefore, I wanted to achieve the same effect in my translation; I wanted to use a structure which would partially look like a question but in fact it would not be one. However this turned out to be a rather difficult task, since in Czech, there is actually no typical word order in questions and it is possible to make question out of any statement using the intonation. In the end, I found it necessary to add a question mark to signal an interrogative sentence. I hope that readers will understand from the context that actually, Sal is not asking her husband anything.

2.2.3.3 Negation

Negation is another issue which has been listed in the theoretical part among the possible difficulties a translator might encounter. The following extract shows why; we can see that there is a disproportion between the negative elements in the English version and in the Czech one.

There was not a stone here that had been shaped by a human hand, not a tree that had been planted.	Žádný ze zdejších kamenů nebyl opracován lidskou rukou a ani žádný ze stromů tady nebyl nikým vysazen.
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While in the first clause, both negations are obligatory in Czech, in the second clause, there is one which would not have to be there; I deliberately added one extra negative element “nikým”. However, this is not a matter of the grammar. To express the original message, I thought it was better to insert into the Czech text a word which would really make it clear that nobody had planted any of the trees there.

2.2.4 Cultural references

The Secret River is also very interesting from the cultural point of view, as it presents a period in Australian history. Even though the book is a fiction, the cultural context and the setting of the book are important for its understanding. However, translators might find the text even more challenging because of the specific cultural references.

2.2.4.1 Proper names

Names of the characters are inseparable part of the story. It is generally recommended not to translate them, unless they have a connotation in the text, which rule I observed. One might say that the name “Thornhill” could be translated into Czech and that the author might have meant something by giving the character this name, but I prefer to use the original English version. William Thornhill is an Englishman sent to Australia, so it is natural that his name is English as well.

As for the geographical proper names, I stuck to the rule and translated only the well-known ones (London, St. Paul’s cathedral...). I left the other names (of beaches, headlands etc.) unchanged, because these places really exist, and it is still possible to find them on the map. When I found it necessary, I only added explanatory notes indicating whether the name refers to a beach, a bay, a street etc.

“The Sign of the Pickle Herring” translated as “Vzpomínka z Pickle Herring” does not have to be clear to the readers if they have not read the beginning of the book. It is the name of a small business (similar to a pub) that Sal run in their house in Sydney. The name refers to the fact that

the only thing she brought from London was a piece of roof-tile she found near Pickle Herring Stairs.

2.2.4.2 Blacks

One of the most difficult words to translate for me was the word “blacks”, because it is not easy to find a Czech equivalent which would be suitable for the book.

The term “blacks” is used to denote to the original inhabitants of Australia – the Aboriginal Australians. In Czech, there is a similar expression “Aboriginci”, but I have decided not to use this term. The main reason is that this expression is not used in the original text in English. The writer definitely knew quite well why she did not work with this term – maybe it was not current at the beginning of the 19th century when the book takes place.

Another possible translation that came to my mind was “domorodci”. On one hand, this seems to be a satisfactory solution to me, because it is clear for the Czech readers who “domorodci” are in Australia. On the other hand, using this term might cause losing a part of the original meaning. In the book, “blacks” also shows the racial difference, as the skin of Aboriginal people is darker than the skin of the new settlers. It also emphasizes the fact that the original inhabitants were different. Most of all, their appearance was bizarre to the new arrivals, but also their habits were something unknown. Therefore, I am afraid I would erase this racial meaning if I used the term “domorodci”. It seems to me that this racial issue is an important part of the book, because the clash between the two cultures is one of the central themes of the novel (mostly developed in the part following my chosen extract).

However, finding an appropriate term in Czech for this racial difference is not easy either. Using the word “černoši” seems to be denoting rather to the Africans or Afro-Americans and if it occurred in a book concerning Australia, it would be confusing for Czech readers. That is why I decided to use the term “černý”. The non-standard form (“černý” instead of “černí”) is used deliberately. In the original, the word “blacks” is used only in direct or free indirect speech – and these are not written in the formal language.

2.2.4.3 River-oak

“River-oak” is an expression that proves that it is necessary for the translator to find out more about the setting of the text. I managed to find that a river-oak is a kind of a tree typical for

Australia. The Czech name for this genus is “přesličník”, but for my translation, I decided to use a less specific term “strom”. I do not suppose that “přesličník” is a well-known tree in the Czech Republic and I guess that using this term would be rather confusing for the readers, because they would not be able to imagine it. As Levý mentions in *Umění překlada* (52), the translator has to take in account the readers they are translating for – and my translation is not meant for biologists only. Therefore, it seems to me that using “strom” is adequate, because it is something all the readers are familiar with. The specific kind of a tree is not important to the story.

2.2.5 Fixed expressions

In the part of the book which I translated, fixed expressions can be found which cannot be translated literally, as they would not sound natural in the target language or they would not make sense at all.

2.2.5.1 “Flushed with fright”

To translate the expression “flushed with fright” as “zčervenal/zrudl úlekem” would not sound very natural. Czech speakers are more likely to say “zbledl úlekem”, which I used in my translation. Although it might seem that I considerably changed the meaning of the sentence, I think that I did not. The important thing is that he took fright of it and it is not necessary to insist on the detail whether his face turned red or pale.

... his skin flushed with the fright of it...	... úlekem zbledl ...
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2.2.5.2 Animal sounds

In fact, animal sounds can also be seen as fixed expressions, and the best way how to deal with them in translation is to rely on the convention. Usually, there is a sound attributed to most of the domestic animals. For instance, the sound of a rooster is in Czech typically interpreted as “kykyryký”.

The sound of a rooster carried over the water from the township: <i>cock a doodle doo</i> , with a long melancholy fall.	Nad vodou se od města neslo kohoutí „kykyryký“, které dlouho smutně doznívalo.
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On the other hand, I encountered in the book also a sound of an unspecified black bird perching on a branch at the Thornhill's point. I took into consideration the fact that the bird was described as to be black and that its original sound in the English text was "caaaaar", so, I decided to translate the sound as "krááá". Possibly, some readers of the translation might think that the black bird was a crow - which is not stated in the original text but "krááá" is often used when referring to the sound of a crow. However, I doubt that this sound is confined to crows only; I believe it can also be attributed to some other birds as well. And as this sound is very similar to the one used in the original, it seems to fit into the sentence.

<p>The black bird watched him from its branch. (...) <i>Caaaaar</i>, it went, and waited as if he might answer. <i>Caaaaar</i>.</p>	<p>Černý pták ho stále pozoroval ze své větve. (...) „Krááá,“ ozval se pták a na chvíli se odmlčel, jako by čekal na odpověď. „Krááá.“</p>
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2.2.5.3 “To have none of”

As an example of fixed expressions which are not translatable word-by-word, I have chosen the expression “to have none of”. The Oxford dictionary explains its meaning as “refuse to accept” (Oxford online dictionary, web 18 March 2018). In my translation, I used “nehodlat podporovat”, which I deem suitable because it clearly expresses the meaning of the original expression and also, I think it reflects the progressive aspect of the verb used in the source text.

<p>Bub looked around, fear on his little white face, and cried out, <i>Don't let them eat me, Ma</i>, but Thornhill was having none of that. <i>Tell you what, lad</i>, he said. <i>You would make a tough dinner, you, are that stringy a little bugger!</i></p>	<p>Bub se taky rozhlédl, na jeho malé bílé tváři se objevil strach a vykřikl: „Mami, nedovol jim, aby mě snědli!“ Tohle ale Thornhill podporovat nehodlal. „Něco ti povím, hochu,“ řekl. „Z tebe by byla pěkně tvrdá večeře, když seš takovej šlachovitej harant.“</p>
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2.2.6 Final remarks

All in all, the source text that I worked with was very rich in unusual expressions and the language was in some cases quite innovative (for example “There was a place where part of the scarp had fallen away and left a pale gash like porridge down an old man's front”). Translating such a text was challenging, because I had to decide how to work with the relatively uncommon

expressions I encountered. In the end, I translated most of them literally, because I wanted to preserve the original images for the readers of my translation.

In general, the novel is written in formal language, but there are also passages where a non-standard language is employed. The direct speech of the characters is rather informal. They very often use the non-standard form “ain’t” or they drop personal pronouns or auxiliary verbs occasionally. Also, their vocabulary is rather familiar. In my point of view, it corresponds very well with their personalities, because the characters recruit from the then lower social class of the “simple” and uneducated people. Therefore, I tried to reflect their informal way of speaking in my translation as well. I hope that achieved this by morphological devices in Czech, using non-standard forms of verbs and declination of nouns, adjectives and pronouns. Admittedly, I did not manage to always replace an English informal expression with a corresponding Czech one. Consequently, I shifted the informal meaning from the original expression to another which I found more suitable for this purpose.

<i>There be any blacks where we're going, Da?</i> Dick asked. <i>No, son, I ain't never seen a single one.</i>	„Tati, budou tam, kam jedem, ňáký černý? “ zeptal se Dick. „Ale ne, synku, žádnýho sem nikdy neviděl. “
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Conclusion

In my bachelor thesis, I attempted to translate into Czech a part of a book originally written in the English language; I chose one of the important passages of the novel *The Secret River* by Kate Grenville.

As for the theoretical support, I consulted several resources (both in Czech and English) dealing with literary translation or focusing on the differences between the two languages. I summarised the most important issues in the theoretical part of the thesis. The translation itself constitutes, together with my notes and explanations, the practical part.

While translating, I encountered difficulties namely on the lexical level. For instance, it was the vocabulary concerning parts of boats that turned out to be very demanding. Also, I had to bear in mind the fact that the two languages have different grammatical systems, and thus they can considerably differ on both morphological and syntactic level. From this point of view, the influence of English as the source language was very distracting for me; I had to read my text repetitively and refine it to make it sound really Czech. On the morphological level, I notably focused on verbs and their grammatical categories which do not fully correspond with the Czech ones – e.g. on the category of aspect, of voice or on the English temporal system. Apart from that, it was also vital to pay attention to the use of pronouns. As far as the syntactic level is concerned, I dealt primarily with the issue of non-finite clauses or that of negation. Last but not least, the cultural aspect of the book was challenging for me, because the novel presents a story of one of the convicts sent to Australia at the beginning of the 19th century.

Writing this thesis also gave me an opportunity to think about the two languages from a different point of view, and I realised the immense potential of expression which both these languages display in literary text. Both in English and Czech, there are regularly several possibilities to express one idea, and it is very interesting to delve into the matter and make the choices. Apparently, translating the text helped me mostly to expand my active vocabulary, but it was also very useful for enhancing my knowledge of the English grammar. While writing my thesis I needed to attempt a contrastive analysis of the two languages, which provided me with an opportunity to make use of my theoretical knowledge in practice. This, I believe, helped me to improve and broaden my overall linguistic competences.

All in all, I have realised that translating a book is adventurous and amusing, but at the same time it can be very demanding and correspondingly exhausting. Having experienced my own first attempt to translate, I now hold professional translators in high esteem.

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