

Univerzita Karlova

Pedagogická fakulta

Katedra anglického jazyka a literatury

BAKALÁŘSKÁ PRÁCE

Noc v hostinci U Horského oka: překlad povídky G. R. R. Martina a
analýza použitých stylistických prostředků

A Night at the Tarn House: a translation and stylistic analysis of G. R. R. Martin's short
story

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Studijní program: Specializace v pedagogice

Studijní obor: Anglický jazyk se zaměřením na vzdělávání – Hudební výchova se
zaměřením na vzdělávání

2020

DECLARATION

I hereby declare that this bachelor thesis, *A Night at the Tarn House*: a translation and stylistic analysis of G. R. R. Martin's short story, is the result of my own work and that all sources used have been properly cited. I also declare that this bachelor thesis has not been used to gain any other academic title.

1 May 2020 Prague

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ACKNOWLEDGMENT

I would like to express my sincere gratitude to my supervisor Mgr. Jakub Ženíšek, Ph.D., who led me through my thesis with patience, gave me invaluable advice and academic support regarding the compilation of this bachelor thesis.

ABSTRAKT

Tato bakalářská práce se zabývá literárním překladem z anglického jazyka do českého jazyka. Práce je rozdělena na tři hlavní části. V první části jsou shrnuta teoretická východiska pro vypracování práce. Zde jsou nastíněny typy překladu a hlavní principy a metody překládání. Také pojednává o možných úskalích literárního překladu. Dále je zde krátce představena povídka amerického autora G. R. R. Martina *A Night at the Tarn House*. Praktická část obsahuje překlad části vybrané povídky z angličtiny do češtiny. Poslední část, která je dále rozdělena na jednotlivé jazykové roviny, je analýza překládaného textu. Blíže popisuje navržená praktická řešení přeloženého textu a vybraných záležitostí zmíněných v teoretické části. Cílem práce je pokus o překlad části autentického literárního díla a zkoumání typologických rozdílů mezi oběma jazyky, které mohou být problematické.

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. It is divided into three major parts. The first part describes the theoretical bases; it outlines types of translation as well as the fundamental principles and methods of translation. Also, possible impediments of literary translation are discussed. The theoretical part also briefly introduces a short story written by American author G. R. R. Martin *A Night at the Tarn House*. The practical part consists of the translation of a part of the short story from English to Czech. The last part, which is further divided into individual linguistic levels, presents the analysis of the translated text and comments on the practical solutions in the translated text as well as on some of the issues mentioned in the theoretical part. The aim of this thesis is an attempt to translate a part of an authentic literary text and examine the typological differences between the two languages that possibly pose a problem.

KEYWORDS

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

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1 Introduction

This bachelor thesis focuses on literary translation. There are several reasons why I decided to write a translation thesis at the Department of English Language and Literature. During my earlier studies at grammar school I was interested in translation and I found it interesting to read bilingual books, also, I attempted to translate blog articles for my friends. Later, during my university studies, I attended seminars dealing with translation, which only supported my decision. Therefore, an attempt to seriously work as a translator was a challenging task which I have always wanted to try, along with acquiring some expertise in translation theory.

The choice of the book was not easy. However, after some time spent on searching for a suitable material, I managed to find a short story *A Night at the Tarn House*, written by the acclaimed author G. R. R. Martin, which had not been officially translated into Czech yet.

The thesis is divided into three parts. The first part provides a general introduction to translation theory. It outlines some of the basic principles applicable to translating literary texts and also summarizes the most problematic issues when translating from English to Czech. The second part is practical. It provides my translation of a chosen part of the short story. In connection to that, the third part is an analysis of the text from the point of view of a Czech translator. It is further divided into three parts and it puts emphasis on discrepancies between the two languages in terms of lexicology, morphology and syntax, and other various problematic phenomena one might come across while translating.

2 Theoretical part

2.1 Theory of translation

The following part is dealing with various theoretical approaches to translation which is unarguably a highly demanding discipline. Also, it describes basic principles and types of translation. Beside outlining translation procedures and processes, it also observes methods employed when dealing with the lack of direct equivalents. Then, the stages of translation creation are defined. Finally, it discusses potential impediments encountered on lexical, morphological and syntactic level when translation from English to Czech

The main sources used for the theoretical part are works by noteworthy Czech theorists of translation, namely *Překlad a překládání* by Dagmar Knittlová et al., *Umění překladau* by Jiří Levý and *Pozvání k překladatelské praxi* by Olga Krijtová. These are also complemented by *How Language Works* by David Crystal.

2.1.1 Basic translation principles

Over the course of the second half of the 20th century, the theory of translation was pondered on from the linguistic point of view. Furthermore, what has prevalently been underscored in the translation literature is the question of equivalence. In other words, despite the differences between the two language systems, there is a possibility of translating all information of a particular text from the source language to the target language (Knittlová 5).

J. C. Catford, a Scottish linguist and phonetician, proposed that different linguistic items do not necessarily have to carry the same meaning, yet it is vital that they function identically in the same situations, preferably in all aspects such as semantics, denotation, connotation and pragmatics. Thus, Catford is regarded as a forerunner of the later coined term *functional equivalence*, which nowadays is widely regarded as the cardinal principle of translation (Knittlová 6).

Additionally, an American linguist E. A. Nida (the Saarbrücken School) emphasizes *dynamic equivalence* which endorses the notion that the text should comply with the culture, textual context, stylistic norms and the effect on the recipient of the target language (Knittlová et al. 9). This is virtually identical to what the Leipzig School addresses as *the pragmatic aspect*. To elaborate more on the aforementioned, a translation retains adequate pragmatics through adjusting it to the pragmatic rules of the target language. To put it simply, translation is not a process of production of a new text by grammatical and semantic substitution, but rather by *pragmatic reconstruction* that takes into account factual information, social conventions, stylistics and speech signals (Knittlová 5).

Similarly, Knittlová mentions Malinowski's concept of *context of situation* which takes cultural background of the target language into account and suggests commented translation to successfully provide readers with the relevant cultural insight. Also, she touches on extralinguistic phenomena that are closely connected to history, culture, economics and ways of life, and thus have *zero correspondence* in the target language (8). Hence, as Jařab asserts, the addition of indispensable information is often inextricable, as well as the omission of redundant details or the use of analogies. The extent of alteration of a particular piece of information hinges not only on its function in the text but also on its relevance and functional style (Knittlová et al. 13).

P. Newmark, a British translation theorist and translator, distinguishes between *communicative translation* and *semantic translation*. He proposes that the former one is simpler, clearer, better tailored to language register, follows the intention of an author and is apt to *undertranslation*, uses more general words in challenging passages of a text, whereas the latter one is more complicated, more detailed, follows the thought processes of an author and has a tendency to *overtranslation*, that is use of more specific words and addition of information. In reality, both types of translations are used in some measure when translating a text (Knittlová et al. 10).

In conclusion, in the 1970s the approach shifted from the atomic to holistic one owing to the progress in sociolinguistics, speech act theory, ethnology, psycholinguistics and text linguistics. In the 1980s, the translation began converting to be more culturally oriented. Furthermore, the process of translation was gradually being

perceived as communicative matter with attention to the function of the target language (Knittlová et al. 14).

2.1.2 Types of translation

There are many requirements a translation should fulfil in order to be acceptable. According to B. Grygová, a quality translation should be perceived as an original work, not as a translation. B. Grygarová also lists three basic criteria to prevent deformation of the text; the language comes across naturally, the resulting text has identical meaning and effect on the reader and the translation preserves dynamics of the source language, and it induces equal reaction (Knittlová et al. 14).

B. Grygarová describes the classification of Jakobson's who distinguishes three types of translation. Commonly all three types mentioned below are employed. Firstly, *Intralingual translation* which is reiteration of what has been said or written before, e.g. a synonymous word. Next type is *inter-semiotic translation* which is representation of information of one language system through a different one, e.g. reading of mathematical symbols. The last one is *interlingual translation* or *translation proper*, that is a formulation of information in a way that attempts to eliminate contentual, formal or stylistic alteration (Knittlová et al. 15).

With regard to translation proper, Grygarová points out that ensuing from the very fact that text has its form and meaning, translation can be either *form-based* or *meaning-based*. When translating, formal equivalency seeks to make the translated text closely correspond with the form and content of the original one, whereas dynamic equivalency is focused on attaining the same impression on the reader. Furthermore, there are four types distinguished:

1. *interlineal translation* (irrespective of the grammatical system of the target language, however, successfully retains every grammatical unit)
2. *literal translation/slavish translation* (lexical units are translated regardless of their contextual integration but with respect to grammatical system of the target language, which does not sound natural)
3. *Free translation/unduly free translation* (translation is not attentive to register, style, connotations, in other words, information is translated freely)

4. *Communicative translation/idiomatic translation* (strictly respects pragmatic aspect, especially when translating conventional formulas, public signs, clichés, proverbs idioms) (Knittlová et al. 16)

By and large, the objective of a translator is to produce a text which is identical in terms of its meaning and is fashioned in natural form. *Idiomatic translation* is in sharp contrast with *free translation* which is inconvenient and unacceptable mainly because it modifies and reforms the outgoing text. As a matter of fact, all types of translation mentioned above are employed, except for *interlineal translation*, and the conundrum of which approach is the most suitable one has changed over the past century. For expert writings it is more important to be accurate with some degree of unnaturalness, conversely, for literary work cognitive function is secondary and the translator should put more emphasis on the aesthetic function, thus adjustment of the content is acceptable in order to avoid stiffness of the form. Nowadays, there are three fundamental requirements that the final text should abide by, that is accuracy in propositional meaning, clarity, unambiguity and comprehensibility, and lastly, the text should be natural in form (Knittlová et al. 18).

In addition, Levý asserts that it is vital for the translator to be creative, in other words, they should translate ideas not words. Translation requires imagination and thoughtful interpretation of the text (57). For example, Krijtová points out that for a translation to retain the dynamics of the text, it is necessary to not avoid expletive words because information and redundancy should be in balance as it is in regular communication (21).

2.1.3 Translation procedures, processes and methods

Knittlová mentions that there is a variety of methods and processes with the same objective. Earlier theoreticians of translation did not apply specific terms, conversely, they referred to the changes generally as procedures. However, contemporary Czech linguists implemented seven fundamental methods dealing with the lack of direct equivalents described by Vinay and Darbelnet.

1. Transcription (transcription which is more or less adopted to the practice of the target language)
2. Calque (literal translation, retaining the same structure)
3. Substitution (substitution of one linguistic means by another equivalent one)
4. Transposition (necessary grammatical changes due to the difference between the source and target language)
5. Modulation (change of viewpoint)
6. Equivalency (which Knittlová regards to as inaccurate term for description of stylistic and structural means different from the original)
7. Adaptation (substitution of a situation described in the source language by an adequate situation in the target language) (9)

Later, in revised version, they also included a method of borrowing. Furthermore, an American theorist G. Vázquez-Ayora came to another four methods. Besides *transposition*, *modulation*, *equivalency* and *adaptation*, he added *amplification* (extension of the text), *explicitness* (addition of explanations), *omission* and *compensation*. Next, an American translation theorist of linguistics J. L. Malone works with the following terms: *divergence* (you : ty/vy), *convergence* (ty/vy : you), *reduction* (Here I am! : Zde!) , *condensation* (s modrým hřbetem : blue-packed), *diffusion* (tongue-heavy : mít těžký jazyk), *reordering* (change of word order) (Knittlová et al. 20).

Similarly, American linguists E. A. Nida and D. Bolinger also go further and take into consideration generative grammar and componential analysis of meaning.

In his theory, Nida incorporates key features of Chomsky's model into his 'science' of translation. He sees that it provides the translator with a technique to decode the Source Text (ST) and a procedure to encode the Target Text (TT). Thus, the surface structure of the ST is analyzed into the basic elements of the deep structure. These are 'transferred' in the translation process and then restructured semantically and stylistically into the surface structure of the TT (Wu & Xu 397).

Additionally, Nida, as well as Chomsky, acknowledges that all languages share basic kernel structures from which all other structures are derived (Gentzler 55). To elaborate more on the latter one, according to Newmark, componential analysis is “the basic comparison of a source language (SL) word with a target language (TL) word which has a similar meaning, but not an obvious one-to-one equivalent, by demonstrating first their common and then their differing sense components” (115).

As Knittlová mentions, in the process of translation, a particular stylistic variation should be considered when restructuring the text. Russian linguists elaborate more on previously determined methods and instead of adopting broader terms of Vinay and Darbelnet’s terminology, they use more specific types and name the concrete processes *transformations* which are further divided into four types: reordering of sentence structure, lexical and grammatical modification, addition and omission. In addition, V. G. Gak and I. J. Recker focus on the logical connection between the terms and their *correspondence* (21).

However, semantic level is of paramount importance. The basic elements *sememes* which are represented by *lexemes* consist of *archisemes* of general meaning and *differential semes* of specific meaning. Ensuing from the fact that the semantics of a word functions due to the interaction with the semantic structure of the whole utterance, sememes of a particular word can be either included in sememes of other units of the utterance or implied by the situation and omitted (Knittlová et al. 22).

What is more, Poldauf prefers the term *translation counterpart in the target language* because when searching for a suitable equivalent, it is often at the expense of minute changes in details, some of which are untransferable and therefore counterbalanced by compensations or substitutions. Consequently, the following examples can occur; total equivalency, partial equivalency, several equivalents, zero equivalency. Generally speaking, there are four aspects of lexical units that a translator should take into account, namely, a form, lexical and semantic connection, meaning and style (Knittlová et al. 24, 25).

J. Levý summarizes the process of translation as a relation among the objective content and its two realizations, one of a reader of the original and then a reader of the translation, each of which slightly vary. In theory, the translator attempts to suppress the

differences between the languages as well as the discrepancies between the individual (social) consciousness of the reader of a translation (52).

2.1.4 Stages of translation creation

Based on the premise that the original text is a material for an artistic analysis, J. Levý in his *“Umění překladau”* divides the work of creation of a translation into three stages. Firstly, understanding the template, then interpretation of the template and lastly, restyling the template (53).

Unarguably, as Levý states, a translator ought to be a good reader in the first place because he/she is the one who delivers subjective understanding of the text which is the result of subjective viewing of the original author. Broadly speaking, to well comprehend the original work, a translator should earn adequate philological understanding of a text. Another level is to mediate subtle ideological aesthetic values, that is for instance a tinge of irony or dryness of a statement. The aforementioned leads to the understanding of the facts, such as the characters, relationships and their gradual development, setting of the story and author’s ideological intention (53-57).

Following this, Levý says that understanding of the reality of the language is vital for the reason that occasionally, especially with polysemes and words carrying broad meaning, it is inevitable to interpret the original text by choosing a more specific word to achieve correspondence in the target language. Also, the foundation for translation should be the essential features of the original work, and objective concept its aim, since translation is virtually interpretation. Thus, translators should withdraw from their own realities and experience, and should avert their relating to the plot, because it often leads to subjectivism which might be in contrary to the objective meaning and validity of the original work. A translator should determine the interpretative view beforehand and bear in mind the message they want to communicate. Next, aesthetic and ideological values of the original work are what a translation should be based on. The author can to a certain extent reveal a new viewpoint through highlighting or suppressing some motives, and through stylistics, however, it is unacceptable to alter the original ideas and distort the text (59-67).

Finally, Levý describes the last phase of translation when the translator restyles the original while retaining its artistic value. The reconstruction of the original text into the target language is complex for the reason that the two languages do not share linguistic devices, meanings and aesthetic values. What also does not overlap is perceiving and naming the segments of extra-linguistic reality. Thus, richer categories of semantic possibilities of one language are used for a compensation for meagre categories of the other one (68).

Furthermore, Levý draws attention to the fact that the source language to some degree affects the target language, which can possibly lead to unnatural phrases. Moreover, forceful translation of expressions not present in the target language seem to be artificial and uninventive. However, through re-stylization both can be eliminated. Also, context is of paramount importance when selecting from a wider range of stylistic devices (74).

Without any doubt, translation is a challenging discipline which besides the aforementioned issues, requires thorough knowledge of the cultural and historical background of the setting of the plot, so that translators, as Levý notes, would be able to recognize how the background is mirrored in the text and consequently reflect it in the translation, because one does not translate only words but also the atmosphere and ideas behind it (56).

All in all, the text should be perceived as a whole and not with atomic approach. Levý concludes that creativity, imagination, as well as objectivism and talent for stylistics play vital role in translation creation (84).

2.1.5 Theory related to potential problematic phenomena

Generally speaking, languages can be classified in two ways. One being the genealogical point of view, which approaches languages from a historical viewpoint. Both English and Czech belong to Indo-European family, they have diverged from a common source, Proto-Indo-European language. Furthermore, English is ranked among West Germanic languages and Czech among West Slavonic languages (Crystal 367).

Crystal also describes the other way, typological classification, as “a comparison of the formal similarities which exist between languages” (369). To put it simply, it is

grouping of languages into structural types with regard to phonology, grammar and vocabulary. English is *isolating/analytic* language where sentence word order is fixed because it is the means of expressing grammatical relationships. Whereas Czech expresses grammatical relationships by the change of internal structure of the words, usually by inflectional endings, where one ending can carry more grammatical categories, and thus belongs to *inflecting/synthetic* type. Although it must be said that languages do not fall into one particular type inclusively because there are a variety of features present (370).

The conclusion to be drawn from the obvious contrast between the languages is that there are several impediments and difficulties to be aware of when translating from English to Czech to skilfully formulate the ideas with the same effectiveness. On the whole, to avoid stylistic discrepancy, all language levels should be balanced and in harmony.

2.1.5.1 Lexical level

There are numerous differences between any two languages on the lexical level. Knittlová asserts that the semantic discrepancy follows from different attitudes towards describing the extralinguistic reality. Therefore, there are few aspects to be considered, the level of formality, expertise and function of the word stock as well as its frequency of use. Consequently, three types of equivalency are distinguished in order to successfully transfer the asymmetrical word stock (39).

First, **total equivalency**, where two words clearly denote the same part of the extralinguistic reality, chiefly words in the centre of the lexis such as body parts, animals, objects that surround us, or where the context limits the meaning of the originally polysemic words. It is also stressed that Czech verbs are semantically richer than English verbs (Knittlová et al. 40).

Secondly, Knittlová mentions **partial equivalency**, which is more frequent due to the formal, denotative, connotative and pragmatic differences between two languages (41).

Formal differences include the difference between multi-word expressions, for example phrasal verbs in English, and its one-word equivalents. Although it is more common that English requires more words to express a single word Czech equivalent, it

also occurs vice versa, in particular when translating denominal verbs or increased intensity of an expression (Knittlová et al. 42). Whether the equivalents are explicit, in other words, whether they contain more information explicitly expressed, or implicit is another aspect to be considered. Moreover, information only implied in the original text is occasionally translated into more words with the intention to be neatly accurate, however, this leads to undesirable extension of the translated, which, on the other hand, can be more readable, but it should be compensated by compression or omission in other parts. In connection to this, the aspect of noun groups should be noticed. Usually, equivalents of such expressions are expressed through pre/post modifications and/or the use of preposition (Knittlová et al. 44, 45).

It has already been mentioned that denotative difference is the result of varying attitudes towards naming the extralinguistic reality when the segments of the extralinguistic reality functions alike in the text. It is common that the semantic difference occurs between the original word and its equivalent, therefore specification is the term for replacement of such expression by hyponym. To illustrate this point, Knittlová stresses that specification is almost invariably employed when translating English verbs to Czech, Czech verbs are more specific (48). In contrast, generalization is a process where an expression is substituted by hypernym, which is often observable in the case of nouns that do not have Czech counterpart in the extralinguistic reality (Knittlová et al. 59). Other substitutions such as the use of co-hyponym or replacement of the whole by a part cause semantic continuity, which means the basic semantic content is the same, what differs is a single seme (Knittlová et al. 60).

As for connotative difference, words evoke characteristic connotations that vary in any two languages. Furthermore, connotation is either expressive or stylistic. The former one contains intensification and emotional charge. It combines with the latter one, where the stratification of language is not the same either. Thus, a translator should carefully choose the appropriate ways to convey the original text, for instance diminutives. Stylistically speaking, there are possibilities to choose on the scale of a particular register from neutral centre to literary or colloquial language. On the whole, it is vitally important that the effect of the text on a reader is retained and expressed through adequate means of a particular language (Knittlová et al. 64).

Lastly, Knittlová describes pragmatic difference also following from different linguistic and extralinguistic reality experience. To make the content accessible, a translator may add a piece of information, omit a piece of information, or the most frequently, substitutes it using analogy that is known in the target language. The last possibility mentioned is explanatory periphrasis, which is actually a way to deal with zero equivalency (92). Additionally, Knittlová tackles the challenges of non-traditional use of language, dialects or registers in the text. Related to this, a language situation should be pondered upon and consequently appropriate language chosen (96).

Thirdly, **zero equivalency** is employed where there is no equivalent in the target language. Therefore, a foreign word is adopted, adjusted to seem more Czech-like, analogically derived, generalized, paraphrased or omitted. It should also be noted that using analogy virtually means to create partial equivalent (Knittlová et al. 113).

Finally, often **several equivalents** exist in the target language for one expression in the source language. Knittlová hence emphasizes that the choice of word highly depends on its context. Namely, situational context, for example the setting of the plot, language context, particularly collocations, and the style and language of the original text. Mention should also be made of the fact that the final choice of the words is subjective (114).

2.1.5.2 Morphological level

On the morphological level it is the difference between two language systems that has to be dealt with. What specifically constitutes troubles for translators are grammatical categories. In general, difficulties arise when a grammatical category of the target language is not developed to the same extent or is not present whatsoever, which may be compensated with lexical means, however, it sometimes draws undesirable attention to the meaning of the grammatical category, which can be clearly illustrated with category of definiteness in English. Conversely, another instance is when the target language has an extra grammatical category or it is developed to a greater extent, which is necessary to be expressed, for example category of aspect in Czech (Knittlová et al. 121).

Knittlová mentions the category of aspect is not always definite. In Czech, a verb is either “dokonavé” (perfective) or “nedokonavé” (imperfective), whereas the English

category of aspect is not the same. Parallel can be found between the progressive aspect in English that marks the emphasis put on the continuity of the action, or in different semantic context, its repetition, and imperfective aspect in Czech. When translating from English to Czech, the aspect can be detected in other means such as adverbial particles, prefixes or syntactic constructions (122).

When it comes to the categories of number and person, the important point to note is that English does not distinguish between “tykáni”, people one is close to are addressed by the second person of singular, and its counterpart “vykáni” to address people more formally using the second person of plural. Therefore, the context, situation and convention should be taken into consideration (Knittlová 122).

Additionally, mood and temporal system, which is more developed in English, are also often misinterpreted or its compensation is neglected. To adequately balance the dissimilarity, Knittlová suggests adverbial phrases, perfective aspect or explicit connectors between the actions (122). Also, Krijtová emphasizes the possible impediments of free indirect speech translation (19).

Knittlová asserts that passive voice, contrastively to English, is only used sporadically in Czech fiction, and it therefore should not be translated mechanically from English because it would make the text sound unnatural (123).

Next, Krijtová points out that possessive pronouns always refer to the subject of the sentence, moreover, translators should avoid the overuse of possessive pronouns and use the dativ case instead (20).

Lastly, regarding modality, it is up to a translator to recognize which modal shade the author intended for the text. Often, semantic redistribution is employed to transfer modality on different parts of a sentence or syntactic reconstruction.

2.1.5.3 Syntactic level

Knittlová claims that the syntactic level is a much more complex and challenging issue to account for during the translation process. The difference between English and Czech employment of syntactic means highly affects the impression of the text on the reader. Again, it is caused not only by morphological disparity but also by discrepant

approaches to extralinguistic reality; in English it is expressed more densely and implicitly. Significance is also attributed to a functional style (123).

Knittlová observes various differences one needs to be aware of when translating from English to Czech. An important distinction is between word order which is relatively fixed in English in comparison to free word order in Czech, because it carries substantial grammatical function, moreover it plays a vital role for functional sentence perspective. Furthermore, while in English the gist of an utterance is generally in the main clause and accompanying circumstances in dependent clauses, Czech does not stick to the aforementioned completely, but it also puts less important information in dependent clauses with explicitly expressed subordinators. In addition, contrarily to Czech, English prefers sentence condensations to subordinate clauses (124). Additionally, Krijtová warns of unintentional overuse of relative clauses introduced by subordinator “který”, which also leads to unnatural sound. It is suggested to divide the complex sentence into smaller chunks or substitute the verb and the subordinator with present participle (21).

Another tendency in English is to express negation as soon as possible. Similarly, the means of expressing attitude towards the content information, in particular emotional evaluation, are not the same.

2.2 Brief introduction of the author

George Raymond Richard Martin, sometimes referred to as GRRM, is an American author. He was born on September 20 in 1948 in New Jersey. His major at Northwestern University was journalism. Writing has been his passion from a very young age. When he was 21, his first professional sale was made and many more soon followed. Nowadays, Martin ranks among world-renowned authors. Moreover, he has won many awards, the most prestigious ones are Hugo Awards, Nebula Awards, Locus Awards, World Fantasy Awards and Emmy Awards. He is best known for his epic fantasy series *A Song of Ice and Fire*, later adapted into the TV series *Game of Thrones* by HBO Productions. Additionally, he wrote a number of novels, short story collections, edited anthologies, produced several teleplays and edited many books.

Furthermore, some of his stories were adapted for film and television. He currently lives in Santa Fe, New Mexico with his wife named Parris McBride (“Life and times”).

The source text for the translation in the practical part was taken from his short story *A Night at the Tarn House*. The short story was firstly published by Subterranean Press in 2009 in the book *Songs of the Dying Earth: Stories in Honor of Jack Vance* edited by George R. R. Martin and Gardner Dozois, compiled in appreciation of Jack Vance and his one of all-time best fantasy series *Dying Earth*. In 2018 it was printed again in *The Book of Magic*, an anthology of stories celebrating sorcery edited by Gardner Dozois and published by Bantam Books.

The genre of the short story is science fiction/fantasy. The story is set in the distant future. The times when there was no magic, the sun shone, the sky was blue, and the race of man was flourishing are gone. Now the air is cold, the sky grows darker every time a spell is spoken, and the population of the Dying Earth dwindles, while monsters and hostile creatures are taking up the reins. Also, grimoires are falling to pieces, magic is becoming weaker and the spells are harder to grasp. As the magic failed, sorcerers were hunted and thus escaped to other times. Those who remained are gathering in Kaiin.

The short story is a third person narrative. The story is told from perspectives of more characters, namely Molloqos the Melancholy, a necromancer, Lirianne, who blames magic for the world demise and therefore has resolved to slay wizards, and the Great Chimwazle, a sorcerer and a cardshard. One evening they all meet in the Tarn House where no one is what they appear to be. Despite being off the menu, the hissing eels live in a concealed abyss where some of the visitors tumble down.

3 Practical part

<p>A Night at the Tarn House</p> <p>Through the purple gloom came Molloqos the Melancholy, borne upon an iron palanquin by four dead Deodands.</p> <p>Above them hung a swollen sun where dark continents of black ash were daily spreading across dying seas of dim red fire. Behind and before the forest loomed, steeped in scarlet shadow. Seven feet tall and black as onyx, the Deodands wore ragged skirts and nothing else. The right front Deodand, fresher than the others, squished with every step. Gaseous and swollen, his ripening flesh oozed noxious fluid from a thousand pinpricks where the Excellent Prismatic Spray had pierced him through. His passage left damp spots upon the surface of the road, an ancient and much-overgrown track whose stones had been laid during the glory days of Thorsingol, now a fading memory in the minds of men.</p> <p>The Deodands moved at a steady trot, eating up the leagues. Being dead, they did not feel the chill in the air, nor the cracked and broken stones beneath their heels. The palanquin swayed from side to side, a gentle motion that made Molloqos think</p>	<p>Noc v hostinci U Horského oka</p> <p>Z ponurého šera se na železných nosítkách, které nesli čtyři mrtví Krutopařátníci, vynořil Teodor Trudomyslný.</p> <p>Nad nimi se vzdýmalo slunce zatemněné kusy popela, které se neustále rozšiřovaly přes vyhasínající pláň slabé červené záře. Kolem dokola se hrozivě tyčil les zahalený v rudém oparu. Krutopařátníci, vysocí přes dva metry a černí jako uhel, byli oděni pouze do polorozpadlého pruhu látky. Ten, co stál vpravo vpředu a zapáchal víc než ostatní, s každým krokem čvachtнул. Po zásahu kouzlem Tříštivá střípková smršť měl napuchlé mokravé tělo a z tisíce ranek, kde ho kouzlo prošpendlilo, mu vytékal odporný hnis. Na cestě za sebou zanechával mokrou stopu. Byla to prastará zarostlá kamenitá stezka, jež byla postavena za dávných dob slávy města Thorsingol, které je nyní pouhou vzpomínkou.</p> <p>Krutopařátníci kráčeli stálým tempem. Pět kilometrů co by dup. Protože byli mrtví, necítili chlad ani popraskané a rozpadlé kameny pod nohama. Jemné pohupování</p>
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back upon his mother rocking him in his cradle. Even he had had a mother once, but that was long ago. The time of mothers and children had passed. The human race was fading, whilst grues and erbs and pelgranes claimed the ruins they left behind.

To dwell on such matters would only invite a deeper melancholy, however. Molloqos preferred to consider the book upon his lap. After three days of fruitless attempts to commit the Excellent Prismatic Spray to memory once again, he had set aside his grimoire, a massive tome bound in cracked vermillion leather with clasps and hinges of black iron, in favor of a slender volume of erotic poetry from the last days of the Sherit Empire, whose songs of lust had gone to dust eons ago. Of late his gloom ran so deep that even those fervid rhymes seldom stirred him to tumescence, but at least the words did not turn to worms wriggling on the vellum, as those in his grimoire seemed wont to do. The world's long afternoon had given way to evening, and in that long dusk even magic had begun to crack and fade.

As the swollen sun sank slowly in the west, the words grew harder to discern. Closing his book, Molloqos pulled his

nosítek připomnělo Teodorovi, jak ho matka kolébala v postýlce. Kdysi i on míval matku, i když to bylo už dávno. Ty časy, kdy matky byly se svými dětmi, jsou pryč. Zatímco lidská rasa vymírala, vládu přebírali třasštěři, bulvastoni a úpětýři.

Nicméně, vracet se k tomu by akorát vyvolalo víc smutku. Teodor se raději věnoval knize. Po třech dnech marného snažení zapamatovat si formulku kouzla Tříštivá střípková smršť, vyměnil kouzelnickou příručku, tlustou bichli potaženou popraskanou rumělkovou kůží se hřbetem a sponou z černého železa, za útlou sbírku erotických básní z doby konce Šeritské říše, jejíž milostné písně jsou zapomenuté tisíce let. Poslední dobou se mu už tak zasmušilá nálada ještě zhoršila. Ani toužebné rýmy v něm nevzbuzovaly vášně, ale alespoň jejich čtením nevykouzlil na pergamen klubko červů, jako se stávalo, když četl kouzelnickou příručku. Po nekonečném odpoledni se pomalu stmívalo, a v soumraku začala i magie praskat a uhasínat.

Jak se vzedmuté slunce zlehka kutálelo na západ, slova přestávala být čitelná. Teodor zavřel knihu, přes kolena si přehodil Plášť Hružostrašnosti a pozoroval míhající se

<p>swords to consider as well. Some claimed they were shapechangers, with faces malleable as candle wax. Molloqos did not know the truth of that, but of their malice he had no doubt.</p> <p>Soon enough he would be in Kaiin, drinking black wine with Princess Khandelume and his fellow sorcerers, safe behind the city's tall white walls and ancient enchantments, but just now even an inn as dreary as this Tarn House must surely be preferable to another night in his pavilion beneath those sinister pines.</p> <p>...</p> <p>Slung between two towering wooden wheels, the cart shook and shuddered as it made its way down the rutted road, bouncing over the cracked stones and slamming Chimwazle's teeth together. He clutched his whip tighter. His face was broad, his nose flat, his skin loose and sagging and pebbly, with a greenish cast. From time to time his tongue flickered out to lick an ear.</p> <p>To the left the forest loomed, thick and dark and sinister; to the right, beyond a few thin trees and a drear gray strand dotted with clumps of salt-grass, stretched the tarn. The sky was violet darkening to</p>	<p>pravda, ale o jejich nevraživosti neměl pochyb.</p> <p>Zanedlouho by mohl být ve městě Kaiin. V bezpečí za vysokými bílými hradbami a pod prastarými kletbami popíjet černé víno s princeznou Vladanou a kamarády čaroději. Ale i tak pochybný hostinec jako ten U Horského oka by teď byl lepší, než strávit další noc ve stanu pod těmi prapodivnými borovicemi.</p> <p>...</p> <p>Povoz zavěšený mezi dvěma ohromnými dřevěnými koly se otrásal a klepal, jak drncal přes rozježděnou cestu. Nadskakoval na kamínkách, až z toho Blafazelovi cvakaly zuby. Stiskl pevněji bič. Měl kulatý obličej, placatý nos a svráštělou povislou kůži s nazelenalým tónem. Čas od času kmitl jazykem, aby si olízl ucho.</p> <p>Vlevo se hrozivě tyčil les. Byl hustý, temný a nevěstil nic dobrého. Vpravo se za pár stromky a tmavým ponurým břehem, na kterém rostly trsy slané trávy, rozprostíralo horské oko. Nebe poseté skvrnami vyhasínajících hvězd přecházelo</p>
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<p>indigo, spotted by the light of weary stars.</p> <p>“Faster!” Chimwazle called to Polymumpho, in the traces. He glanced back over his shoulder. There was no sign of pursuit, but that did not mean the Twk-men were not coming. They were nasty little creatures, however tasty, and clung to their grudges past all reason. “Dusk falls. Soon night will be upon us! Bestir yourself! We must find shelter before evenfall, you great lump.”</p> <p>The hairy-nosed Pooner made no reply but a grunt, so Chimwazle gave him a lick of the whip to encourage his efforts. “Move those feet, you verminious lout.” This time Polymumpho put his back into it, legs pumping, belly flopping. The cart bounced, and Chimwazle bit his tongue as one wheel slammed against a rock. The taste of blood filled his mouth, thick and sweet as moldy bread. Chimwazle spat, and a gobbet of greenish phlegm and black ichor struck Polymumpho’s face and clung to his cheek before dropping off to spatter on the stones. “Faster!” Chimwazle roared, and his lash whistled a lively tune to keep the Pooner’s feet thumping.</p>	<p>z fialové do modré.</p> <p>„Přidej!“ křikl Blafazel na Tichosvárka zapřaženého v otěžích. Letmo mrknul přes rameno. Nezaznamenal žádnou známku toho, že by byli pronásledováni, ale to ještě neznamenalo, že všeznákočlovícci nepřiletí. Jsou to hnusné potvůrky, nesmyslně nevraživé, ale chutné. „Stmívá se. Brzy padne noc! Hejbní sebou! Musíme najít přístřeší před setměním, ty nemešlo.“</p> <p>Zarostlý hňupoun nic neřekl, jen zavrčel, tak ho Blafazel švihnul bičem, aby v něm probudil trochu snahy. „Začni trochu hejbat nohama, ty zatracenej klacku.“ Tentokrát se do toho Tichosvárek opřel. Nohy se mu napnuly a břicho se otřásalo. Povoz nadskakoval a jak jedno kolo najelo na kámen, Blafazel se kousl do jazyka. V puse se mu rozlila pachů krve. Byla hustá a sladká jako plesnivý chléb. Plivl a flusanec nazelenalého hlenu a černého slizu zasáhl Tichosvářkovu tvář. Pomalu stékal, než odpadl a vytvořil cákanec na kamenech. „Pohni!“ zařval Blafazel a vehementně práskal bičem, aby hňupoun neztrácel tempo.</p>
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At last the trees widened and the inn appeared ahead of them, perched upon a hummock of stone where three roads came together. Stoutly-built and cheery it seemed, stone below and timber higher up, with many a grand gable and tall turret, and wide windows through which poured a warm, welcoming, ruddy light and the happy sounds of music and laughter, accompanied by a clatter of cup and platters that seemed to say, Come in, come in. Pull off your boots, put up your feet, enjoy a cup of ale. Beyond its pointed rooftops the waters of the tarn glittered smooth and red as a sheet of beaten copper, shining in the sun.

The Great Chimwazle had never seen such a welcome sight. "Halt!" he cried, flicking his whip at Polymumpho's ear to command the Pooner's attention. "Stop! Cease! Here is our refuge!"

Polymumpho stumbled, slowed, halted. He looked at the inn dubiously, and sniffed. "I would press on. If I were you."

"You would like that, I am sure." Chimwazle hopped from the cart, his soft boots squishing in the mud. "And when the Twk-men caught us, you would chortle and do nothing as they stabbed at me.

Rozestoupily se stromy a konečně se před nimi objevil hostinec. Byl usazený na kopečku z kamenů, kde se spojovaly tři cesty. Působil bytelně a přátelsky. Spodní část měl postavenou z kamene, horní ze dřeva a k vidění byly impozantní štíty a vysoká věžička. Skrz velká okna dovnitř proudilo teplé, vlídné, načervenalé světlo a veselé zvuky hudby a smíchu doprovázelo cinkání sklenic a talířů. To přímo volalo – vstupte, tak vstupte. Zujte se, hod'te nohy nahoru a s radostí si dejte půllitr piva. Za špičatými střechami jemně zářila hladina horského oka, červená jako plátek tepané mědi na slunci.

Mohutný Blafazel nikdy předtím neviděl tak přátelské místo. „Stát!“ vykřikl a švihl Tichosvárka bičem přes ucho, aby hňupoun zpozorněl. „Stop! Stát! Tady je naše útočiště!“

Tichosvárek zavrával, zpomalil a zastavil. S pochybami se podíval na hostinec a zavěťřil. „Pokračoval bych dál. Kdybych byl tebou.“

„To by se ti líbilo, co?“

Blafazel seskočil z povozu a polobotky se mu zabořily do bahna. „A až by nás dohnali všeználkočlovíci, tak by ses

<p>Well, they will never find us here.”</p> <p>“Except for that one,” said the Pooner.</p> <p>And there he was: a Twk-man, flying bold as you please around his head. The wings of his dragonfly made a faint buzzing sound as he couched his lance. His skin was a pale green, and his helm was an acorn shell. Chimwazle raised his hands in horror. “Why do you molest me? I have done nothing!”</p> <p>“You ate the noble Florendal,” the Twk-man said. “You swallowed Lady Melescence, and devoured her brothers three.”</p> <p>“Not so! I refute these charges! It was someone else who looked like me. Have you proof? Show me your proof! What, have you none to offer? Begone with you then!”</p> <p>Instead, the Twk-man flew at him and thrust his lance point at his nose, but quick as he was, Chimwazle was quicker. His tongue darted out, long and sticky, plucked the tiny rider from his mount, pulled him back wailing. His armor was</p>	<p>škodolibě chechtal a koukal, jak mě bodají. No, tak tady nás nikdy nenajdou.“</p> <p>„Kromě támhletoho jednoho,“ poznamenal hňupoun.</p> <p>A už ho taky viděl. Všeználkočlovíček totálně drze poletoval okolo jeho hlavy. Křídla jeho vážky slabounce zabzučela, jak se napřáhl, aby vrhl kopí. Měl bledě zelenou pokožku a přilbu z čepičky žaludu. Blafazel zvedl ruce v úleku. „Proč mě obtěžuješ? Nic jsem neudělal!“</p> <p>„Snědl jsi urozeného Florentina,“ přel se s ním všeználkočlovíček. „Slupnul si lady Melissu a zhltnul i její tři bratry.“</p> <p>„To ne! Odmítám tato obvinění! To musel být někdo mě podobný. Máš důkaz? Ukaž mi nějaký důkaz! Nic nemáš, co? Tak táhni!“</p> <p>Místo toho se všeználkočlovíček rozletěl k němu a vrazil mu kopíčko do nosu. Byl rychlý, ale Blafazel byl rychlejší. Vystřelil dlouhý, lepkavý jazyk a zvedl mrňavého jezdce ze sedla. Všeználkočlovíček nařikal, jak se blížil k jeho ústům. Měl chatrné brnění a mezi Blafazelovými</p>
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<p>flimsy stuff, and crunched nicely between Chimwazle's sharp green teeth. He tasted of mint and moss and mushroom, very piquant.</p> <p>Afterward, Chimwazle picked his teeth with the tiny lance. "There was only the one," he decided confidently, when no further Twk-men deigned to appear. "A bowl of hissing eels awaits me. You may remain here, Pooner. See that you guard my cart."</p> <p>...</p> <p>Lirianne skipped and spun as on she walked. Lithe and long-legged, boyish and bouncy, clad all in gray and dusky rose, she had a swagger in her step. Her blouse was spun of spider-silk, soft and smooth, its top three buttons undone. Her hat was velvet, wide-brimmed, decorated with a jaunty feather and cocked at a rakish angle. On her hip, Tickle-Me-Sweet rode in a sheath of soft gray leather that matched her thigh-high boots. Her hair was a mop of auburn curls, her cheeks dusted with freckles across skin as pale as milk. She had lively gray eyes, a mouth made for mischievous smiles, and a small upturned nose that twitched as she sniffed the air.</p>	<p>zelenými zuby pěkně chroupal. Chutnal po mátě, mechu a houbách, dost pikantně.</p> <p>Pak Blafazel použil jeho kopíčko jako párátko. „Byl tu jen tenhle,“ pronesl s přesvědčením, když se žádný další neuráčil přiletět. „Čeká na mě miska syčících úhořů. Hňupoune, buď tak laskav a počkej tady. Máš za úkol hlídat můj povoz.“</p> <p>...</p> <p>Lirien se při chůzi točila a poskakovala. Byla mrštná, temperamentní, měla dlouhé nohy a chlapeckou postavu. Vykračovala si, oděná celá v šedé a tmavě růžové. Měla hebkou halenku utkanou z pavučin, první tři knoflíčky rozepnuté, a frajersky pootočený sametový klobouček se širokou krepou, ozdobený elegantním pírkem. Na boku měla připnutý meč Lechtáček v pouzdře z šedé kůže, které barevně pasovalo ke kozačkám nad kolena. Vlasy jí na hlavě tvořily kaštanově hnědý chuchvalec kudrlin. Tváře bílé jako sýr poseté pihami, šedé oči plné života a rty přímo stvořené pro rošťácký úsměv. Zavěťřila a pršáček se jí nakrčil.</p>
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The evening was redolent with pine and sea salt, but faintly, beneath those scents, Lirianne could detect a hint of erb, a dying grue, and the nearby stench of ghouls. She wondered if any would dare come out and play with her once the sun went down. The prospect made her smile. She touched the hilt of Tickle-Me-Sweet and spun in a circle, her boot heels sending up little puffs of dust as she whirled beneath the trees.

“Why do you dance, girl?” a small voice said. “The hour grows late, the shadows long. This is no time for dancing.”

A Twk-man hovered by her head, another just behind him. A third appeared, then a fourth. Their spear points glittered redly in the light of the setting sun, and the dragonflies they rode glimmered with a pale green luminescence. Lirianne glimpsed more amongst the trees, tiny lights darting in and out between the branches, small as stars. “The sun is dying,” Lirianne told them. “There will be no dances in the darkness. Play with me, friends. Weave bright patterns in the evening air whilst still you can.”

Večer byl provoněný borovicemi a mořskou solí. Kromě těchto dvou vůní, Lirien zaznamenala slabý pach bulvastonů, umírajícího třasštěra a silný zápach ghúlů. Přemýšlela, zda se někdo z nich odváží ukázat a bude si s ní hrát, až zajde slunce. Ta představa jí vykouzila úsměv na tváři. Chytla rukojeť Lechtáčku a zatočila se pod stromy dokola, až se jí od pat zvedly obláčky prachu.

„Proč tančíš, děvče?“ ozval se tenký hlásek. „Je pozdě, stíny se vkrádají. Teď není čas na tančení.“

Všeznáčkočlovíček se jí vznášel u hlavy a další byl hned za ním. Pak se objevil třetí a čtvrtý. Hroty jejich kopí se rudě blyštěly v zapadajícím slunci a vážky, které měli osedlané, bledě zeleně světélkovaly. Lirien se zahleděla mezi stromy. Malá světélka těkala mezi větvemi, malinká jako hvězdy. „Slunce umírá,“ zavzlykla Lirien. „Až tu bude temnota, bude s tančením konec.“ Pojděte si se mnou hrát, přátelé. Tvořte světelné obrazce ve večerním vánku, dokud ještě můžete.“

<p>“We have no time for play,” one Twk-man said.</p> <p>“We hunt,” another said. “Later we will dance.”</p> <p>“Later,” the first agreed. And the laughter of the Twk-men filled the trees, as sharp as shards.</p> <p>“Is there a Twk-town near?” asked Lirianne.</p> <p>“Not near,” one Twk-man said.</p> <p>“We have flown far,” another said.</p> <p>“Do you have spice for us, dancer?”</p> <p>“Salt?” said another.</p> <p>“Pepper?” asked a third.</p> <p>“Saffron?” sighed a fourth.</p> <p>“Give us spice, and we will show you secret ways.”</p> <p>“Around the tarn.”</p> <p>“Around the inn.”</p>	<p>„Na hry nemáme čas,“ řekl jeden z nich.</p> <p>„My lovíme,“ dodal jiný. „Tančit budeme později.“</p> <p>„Jo, později,“ přikyvoval první. A jejich smích, pronikavý jako střepy, zaplnil les.</p> <p>„Je tu někde blízko Všeználkov?“ zeptala se Lirien.</p> <p>„Není,“ odpověděl jeden všeználkočlovíček.</p> <p>„Přiletěli jsme z daleka,“ prozradil další.</p> <p>„Máš pro nás koření, tanečnice?“</p> <p>„Sůl?“ přidal se další.</p> <p>„Pepř?“ dodal třetí.</p> <p>„Šafrán?“ prosil čtvrtý.</p> <p>„Dej nám koření a my ti ukážeme tajné cesty.“</p> <p>„Okolo jezírka.“</p> <p>„Okolo hostince.“</p>
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<p>“Oho.” Lirianne grinned. “What inn is this? I think I smell it. A magical place, is it?”</p> <p>“A dark place,” one Twk-men said.</p> <p>“The sun is going out. All the world is growing dark.” Lirianne remembered another inn from another time, a modest place but friendly, with clean rushes on the floor and a dog asleep before the hearth. The world had been dying even then, and the nights were dark and full of terrors, but within those walls it had still been possible to find fellowship, good cheer, even love. Lirianne remembered roasts turning above the crackling fire, the way the fat would spit as it dripped down into the flames. She remembered the beer, dark and heady, smelling of hops. She remembered a girl too, an innkeeper’s daughter with bright eyes and a silly smile who’d loved a wandering warfarer. Dead now, poor thing. But what of it? The world was almost dead as well. “I want to see this inn,” she said. “How far is it?”</p> <p>“A league,” the Twk-man said.</p> <p>“Less,” a second insisted.</p> <p>“Where is our salt?” the two of them said, together. Lirianne gave them each a pinch</p>	<p>„Paráda!“ Lirien se zakřenila. „Co to je za hostinec? Mám pocit, že to cítím. Je to místo plné magie, že jo?“</p> <p>„Místo plné temnoty,“ uzemnil jí všeznáčkočlovíček.</p> <p>„Slunce vyhasíná. Celý svět prorůstá temnota.“ Lirien si vybavila jiný hostinec. Skromné, ale přátelské místo, čerstvě uklizené, a před krbem tam spal pes. Už i tenkrát svět skomíral, noci byly temné a plné hrůz, ale stále bylo možné mezi těmi zdmi najít přátelé, dobrou náladu nebo dokonce lásku. Lirien si vybavila pečínku otáčející se nad praskajícím ohněm a prskání kapek tuku, které syčely v plamenech. Vybavila si, jak tmavé pivo vonělo chmelem a rychle stoupalo do hlavy. Vybavila si také dívku se zářivýma očima a přihlouplým úsměvem, dceru hostinského, která měla ráda potulné poutníky. Teď je mrtvá, chudinka. Ale co z toho? Svět už je skoro mrtvý taky. „Chci vidět ten hostinec,“ řekla.</p> <p>„Jak daleko to je?“</p> <p>„Pět kilometrů,“ řekl všeznáčkočlovíček.</p> <p>„To míň,“ namítl druhý.</p> <p>„Kde je naše sůl?“ vyhrkli dva z nich</p>
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of salt from the pouch at her belt. "Show me," she said, "and you shall have pepper too."

...

The Tarn House did not lack for custom. Here sat a white-haired man with a long beard, spooning up some vile purple stew. There lounged a dark-haired slattern, nursing her glass of wine as if it were a newborn babe. Near the wooden casks that lined one wall a ferret-faced man with scruffy whiskers was sucking snails out of their shells. Though his eyes struck Chimwazle as sly and sinister, the buttons on his vest were silver and his hat sported a fan of peacock feathers, suggesting that he did not lack for means. Closer to the hearth fire, a man and wife crowded around a table with their two large and lumpish sons, sharing a huge meat pie. From the look of them, they had wandered here from some land where the only color was brown. The father sported a thick beard; his sons displayed bushy mustaches that covered their mouths. Their mother's mustache was finer, allowing one to see her lips.

The rustics stank of cabbage, so Chimwazle hied to the far side of the room and joined the prosperous fellow with the

najednou. Lirien dala každému špetku soli z pytlíčku, co měla za opaskem. „Ukažte mi cestu,“ řekla, „a dostanete i pepř.“

...

Hostinec U Horského oka rozhodně nezel prázdnotou. Tadyhle seděl šedovlasý muž s plnovousem, který se cpal se odpornou polévkou z fialové batáty. Támhle posedávala tmavovlasá cuchta, která schraňovala skleničku vína, jako by to bylo novorozeně. U zdi lemované soudky ze dřeva, chlápek s obličejem jako fretka a umazaným knírem vycucával šneky ze schránek. Na první pohled Blafazelovi přišel lstivý a zkažený. Knoflíky na vestě měl stříbrné a pyšnil se vějířem pavích per na klobouku, což naznačovalo, že nestrádá. U stolu blíže ke krbu se okolo velkého masového koláče mačkali muž se ženou a jejich dvěma tlustými neohrabanými syny. Podle toho, jak vypadali, sem zabloudili z nějaké země, kde je všechno hnědé. Otec se pyšnil hustým plnovousem a jeho synové měli výstavní huňaté knírky, které jim zakrývaly ústa. Knírek jejich matky byl tenčí, té byly rty vidět.

Ti grobiáni nevypadali zrovna duchaplně, tak se Blafazel uchýlil na druhou stranu místnosti a přisedl si k tomu zámožnému

<p>silver buttons on his vest.”How are your snails?” he inquired.</p> <p>“Slimy and without savor. I do not recommend them.”</p> <p>Chimwazle pulled out a chair. “I am the Great Chimwazle.”</p> <p>“And I Prince Rocallo the Redoubtable.”</p> <p>Chimwazle frowned. “Prince of what?”</p> <p>“Just so.” The prince sucked another snail, and dropped the empty shell onto the floor.</p> <p>That answer did not please him. “The Great Chimwazle is no man to trifle with,” he warned the so-called princeling.</p> <p>“Yet here you sit, in the Tarn House.”</p> <p>“With you,” observed Chimwazle, somewhat peevisly.</p> <p>The landlord made his appearance, bowing and scraping as was appropriate for one of his station. “How may I serve you?”</p> <p>“I will try a dish of your famous hissing</p>	<p>chlapíkovi, který měl na vestě stříbrné knoflíky. „Jaký jsou ty šneci?“ optal se.</p> <p>„Slizcí a bez chuti. Nedoporučuji je.“</p> <p>Blafazel si přisedl. „Já jsem Mohutný Blafazel.“</p> <p>„Já jsem princ Horant Hrozivý.“</p> <p>Blafazel se na něj tázavě podíval. „Princ jaký?“</p> <p>„Jak jsem řekl.“ Princ slupnul dalšího šneka a prázdnou ulitu upustil na zem.</p> <p>Odpovědí se mu nezavděčil. „Se mnou si nikdo zahrávat nebude,“ varoval Blafazel toho rádooby prince.</p> <p>„A přesto sedíte tady, v hostinci U Horského oka.“</p> <p>„S tebou,“ poznamenal Blafazel poněkud nevrle.</p> <p>Zjevil se hostinský a poslušně poklonkoval, jak se sluší v jeho postavení.</p> <p>„Jak vám mohu posloužit?“</p> <p>„Já si dám vaše vyhlášené syčící úhoře.“</p>
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<p>eels.”</p> <p>The innkeep gave an apologetic cough. “Alas, the eels are . . . ah . . . off the bill of fare.”</p> <p>“What? How so? Your sign suggests that hissing eels are the specialty of the house.”</p> <p>“And so they were, in other days. Delicious creatures, but mischievous. One ate a wizard’s concubine, and the wizard was so wroth he set the tarn to boiling and extinguished all the rest.”</p> <p>“Perhaps you should change the sign.”</p> <p>“Every day I think the same when I awaken. But then I think, the world may end today, should I spend my final hours perched upon a ladder with a paintbrush in my hand? I pour myself some wine and sit down to cogitate upon the matter, and by evening I find the urge has passed.”</p> <p>“Your urges do not concern me,” said Chimwazle. “Since you have no eels, I must settle for a roast fowl, well crisped.”</p> <p>The innkeep looked lachrymose. “Alas, this clime is not salubrious for chicken.”</p>	<p>Hostinský si odkašlal a omluvně zakoktal. „Bohužel, úhoři nejsou... no... nejsou nyní na menu.“</p> <p>„Cože? Jak to? Na vývěsce prohlašujete syčící úhoře za svou specialitu.“</p> <p>„Ano, taky to tak dříve bylo. Jsou to lahodné, ale nevychované potvory. Jeden sežral družku jednoho kouzelníka a ten se tak rozčílil, že přivedl vodu v horském oku k varu a tím všechny ostatní vyhubil.“</p> <p>„Možná bys měl změnit vývěsku.“</p> <p>„Každé ráno, když se probudím, říkám si to samé. Ale pak mě napadne – třeba bude dnes konec světa. Měl bych strávit posledních pár hodin života balancováním na žebříku se štětcem v ruce? Tak si sednu, naleju si víno a zvažuju to, a navečer mě to nutkání přejde.“</p> <p>„Tvoje nutkání mě nezajímá,“ řekl Blafazel. „Když nemáš úhoře, budu se muset spokojit s pečeným kuřetem, pěkně do křupava.“</p> <p>Hostinský plačtivě řekl, „Bohužel, v téhle oblasti se kuřatům nedaří.“</p>
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<p>“Fish?”</p> <p>“From the tarn?” The man shuddered. “I would advise against it. Most unwholesome, those waters.”</p> <p>Chimwazle was growing vexed. His companion leaned across the table and said, “On no account should you attempt a bowl of scrumby. The gristle pies are also to be avoided.”</p> <p>“Begging your pardon,” said the landlord, “but meat pies is all we have just now.”</p> <p>“What sort of meat is in these pies?” asked Chimwazle.</p> <p>“Brown,” said the landlord. “And chunks of gray”</p> <p>“A meat pie, then.” There seemed to be no help for it.</p> <p>The pie was large, admittedly; that was the best that could be said for it. What meat Chimwazle found was chiefly gristle, here and there a chunk of yellow fat, and once something that crunched suspiciously when he bit into it. There was more gray meat than brown, and once a chunk that</p>	<p>„A ryba?“</p> <p>„Z horského oka?“ zeptal se s hrůzou. „To bych raději nedoporučoval. Ta voda není moc blahodárná.“</p> <p>Blafazel začínal být otrávený. Jeho společník se k němu naklonil přes stůl a řekl: „V žádném případě si nedávejte chlebovku. A koláčům s chrupavkami se také raději vyhněte.“</p> <p>„Prosím o odpuštění,“ řekl hostinský, „ale masové koláče jsou to jediné, co teď máme.“</p> <p>„S jakým jsou masem?“ zeptal se Blafazel.</p> <p>„Hovězí ze staršího skotu,“ řekl hostinský. „S kusama flaksy¹.“</p> <p>„Tak si tedy dám masový koláč.“ Zdálo se, že nemá na výběr.</p> <p>Blafazel musel uznat, že ten koláč byl obrovský. To ale byla jediná pěkná věc, co o něm mohl říct. Náplň tvořily povětšinou chrupavky, sem tam hrudka žlutého tuku a jednou kousl do něčeho, co podezřele křuplo. Bylo tam víc flaksy než libového</p>
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¹ Tuhé, šlachovité maso

<p>glistened green. He found a carrot too, or perhaps it was a finger. In either case, it had been overcooked. Of the crust, the less said, the better.</p> <p>Finally Chimwazle pushed the pie away from him. No more than a quarter had been consumed. "A wiser man might have heeded my warning," said Rocallo.</p> <p>"A wiser man with a fuller belly, perhaps." That was problem with Twk-men; no matter how many you ate, an hour later you were hungry again. "The earth is old, but the night is young." The Great Chimwazle produced a pack of painted placards from his sleeve. "Have you played peggoty? A jolly game, that goes well with ale. Perhaps you will assay a few rounds with me?"</p> <p>"The game is unfamiliar to me, but I am quick to learn," said Rocallo. "If you will explain the rudiments, I should be glad to try my hand."</p> <p>Chimwazle shuffled the placards.</p> <p>...</p> <p>The inn was grander than Lirianne had expected, and seemed queer and out of place, not at all the sort of establishment she would have expected to find along a</p>	<p>masa, a jedno sousto něčeho slizkého a zeleného. Narazil také na mrkev, nebo to možná byl prst. Tak nebo tak, bylo to rozvařené. O okrajích lepší pomlčet.</p> <p>Nakonec Blafazel koláč odstrčil. Nesnědl ani čtvrtinu. „Moudřejší muž by možná byl dal na mou radu,“ pravil Horant.</p> <p>„Moudřejší muž s plnějším břichem možná.“ To je ta potíž se všeznákočlovičkama. Za hodinu máte zase hlad, nehledě na to, kolik jich sníte. „Země je stará, ale noc je ještě mladá.“ Mohutný Blafazel vytáhl z rukávu balíček malovaných karet. „Hrál jsi někdy plátýnko? Báječná hra, která se skvěle hodí k pivu. Nechceš si se mnou dát plátýnko?“</p> <p>„To neznám, ale učím se rychle,“ řekl Horant. „Vysvětlete mi základy a rád zkusím štěstí.“</p> <p>Blafazel zamíchal karty.</p> <p>...</p> <p>Hostinec byl větší, než si Lirien představovala a působil prapodivně, nějak tam nezapadal. Rozhodně nevypadal jako podnik, který by očekávala u lesní cesty</p>
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<p>forest road in the Land of the Falling Wall. “Famous for Our Hissing Eels,” she read aloud, and laughed. Behind the inn a sliver of the setting sun floated red upon the black waters of the tarn.</p> <p>The Twk-men buzzed around her on their dragonflies. More and more had joined Lirianne as she made her way along the road. Two score, four, a hundred; by now she had lost count. The gauzy wings of their mounts trilled against the evening air. The purple dusk hummed to the sound of small angry voices.</p> <p>Lirianne pinched her nose and took a sniff. The scent of sorcery was so strong it almost made her sneeze. There was magic here. “Oho,” she said. “I smell wizard.”</p> <p>Whistling a spritely tune, she sauntered closer. A ramshackle cart was drawn up near the bottom of the steps. Slumped against one of its wheels was a huge, ugly man, big-bellied and ripe, with coarse dark hair sprouting from his ears and nostrils. He looked up as Lirianne approached. “I would not go up there if I were you. It is a bad place. Men go in. No men come out.”</p> <p>“Well, I am no man as you can plainly see, and I love bad places. Who might you be?”</p>	<p>v Zemi padajících hradeb. „Specialita: Syčící úhoři” přečetla nahlas a uchechtla se. Za hostincem se odraz zapadajícího slunce na černém jezírku sléval v červenou.</p> <p>Všeznáčkočlovíčky na vážkách poletovali okolo ní. Jak pokračovala dál po cestě, přilétali k ní stále další a další. Dva tucty, čtyři, stovka. V tu chvíli už nestíhala počítat. Tenká křídýlka jejich vážek se třepotala ve večerním vánku. Fialový soumrak šuměl za zvuku rozčilených hlásků.</p> <p>Liriane se štípla do nosu a zavěřila. Pach čarodějnictví byl tak silný, že si skoro pšikla. Je tu magie. „Heleme se,“ řekla radostně, „čichám tady čaroděje.“</p> <p>Vesele si hvízdala a kráčela dál. U schodů stál polorozpadlý povoz. O jedno kolo se opíral obrovský, šeredný muž, který měl paňděro a z uší a nosu mu trčely drsné tmavé chlupy. Jak se Lirianne přiblížila, zvedl hlavu. „Kdybych byl tebou, nechodil bych tam. Není to dobré místo. Muži vcházejí. Ale žádný nevychází.“</p> <p>„No, já očividně nejsem muž. A miluju pochybná místa. A ty jsi jako kdo?“</p>
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<p>“Polymumpho is my name. I am a Pooner.”</p> <p>“I am not familiar with the Pooners.”</p> <p>“Few are.” He shrugged, a massive rippling of his shoulders. “Are those your Twk-men? Tell them my master went inside the inn to hide.”</p> <p>“Master?”</p> <p>“Three years ago I played at peggoty with Chimwazle. When my coin ran out, I bet myself.”</p> <p>“Is your master a sorcerer?”</p> <p>Another shrug. “He thinks he is.”</p> <p>Lirianne touched the hilt of Tickle-Me-Sweet. “Then you may consider yourself free. I shall make good your debt for you.”</p> <p>“Truly?” He got to his feet. “Can I have the cart?”</p> <p>“If you wish.”</p> <p>A wide grin split his face. “Hop on, and I will carry you to Kaiin. You will be safe, I promise you. Pooners only eat the flesh of</p>	<p>„Tichosvárek jméno mé. Jsem hňupoun.“</p> <p>„Neznám žádné hňupouny.“</p> <p>„To jen málokdo.“ Pokrčil obrovskými rameny. „To jsou tvoji všeznátkočlovíci? Řekni jim, že se můj pán šel schovat dovnitř.“</p> <p>„Tvůj pán?“</p> <p>„Před třemi lety jsem s Blafazlem hrál plátýnko. Když mi došly peníze, vsadil jsem sám sebe.“</p> <p>„Tvůj pán je čaroděj?“</p> <p>Znovu pokrčil rameny. „On si myslí, že je.“</p> <p>Lirien stiskla rukojeť Lechtáčku. „Pak se můžeš považovat za svobodného. Splatím za tebe tvůj dluh.“</p> <p>„Opravdu?“ vyskočil. „Mohu si vzít ten povoz?“</p> <p>„Jestli ho chceš.“</p> <p>Na tváři se mu objevil široký úsměv. „Naskoč, vezmu tě do Kaiin. Tam budeš</p>
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<p>men when the stars are in alignment.”</p> <p>Lirianne glanced up. Half a dozen stars were visible above the trees, dusty diamonds glimmering in a purple velvet sky. “And who will be the judge of whether the stars are properly aligned for such a feast, or no?”</p> <p>“On that account you may place your trust in me.” She giggled. “No, I think not. I am for the inn.”</p> <p>“And I for the road.” The Pooner lifted the traces of the cart. “If Chimwazle complains of my absence, tell him that my debt is yours.”</p> <p>“I shall.” Lirianne watched as Polymumpho rumbled off toward Kaiin, the empty cart bouncing and jouncing behind him. She scampered up the winding stone steps, and pushed her way through the door into the Tarn House.</p> <p>The common room smelled of mold and smoke and ghouls, and a little leucomorph as well, though none such were presently in evidence. One table was packed with</p>	<p>v bezpečí, slibuju. Hňupouni jedí lidské maso, jen když jsou hvězdy ve správné konstelaci.“</p> <p>Lirien letmo pohlédla vzhůru. Půl tuctu hvězd bylo vidět nad stromy, diamanty z prachu blikotající na sametově fialové obloze. „A kdo rozhoduje o tom, jestli jsou ve správné konstelaci pro takovou hostinu?“</p> <p>„Ohledně toho mi můžeš věřit.“ Lirien vyprskla smíchy. „Tak to ne. Já jdu dovnitř.“</p> <p>„A já jdu dál.“ Hňupoun zvedl oje povozu. „Když si Blafazel bude stěžovat, že tu nejsem, řekni mu, že jsi převzala můj dluh.“</p> <p>„Řeknu.“ Lirien pozorovala, jak Tichosvárek pomalu s rachotem odjíždí směrem ke Kaiin. Prázdný povoz se za ním pohupoval a nadskakoval. Lirien vyběhla po klikatých kamenných schodech a protlačila se dveřmi hostince U Horského Oka.</p> <p>I když v lokálu po ničem z toho nebylo ani stopy, smrdělo to tu plísní, kouřem, ghúly a taky trochu chrchpadlicemi, U jednoho</p>
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<p>hairy rustics, another occupied by a big-bosomed slattern sipping wine from a dented silver goblet. An old man attired in the antique fashion of a knight of ancient Thorsingol sat lonely and forlorn, his long white beard spotted with purple soup stains.</p> <p>Chimwazle was not hard to find. He sat beneath the ale casks with another rogue, each of them appearing more unsavory than the other. The latter had the stink of rat about him; the former smelled of toad. The rattish man wore a gray leather vest with sparking silver buttons over a tight-fitting shirt striped in cream and azure, with large puffy sleeves. On his pointed head perched a wide-brimmed blue hat decorated with a fan of peacock feathers. His toadish companion, beset by drooping jowls, pebbled skin, and greenish flesh that made him look faintly nauseated, favored a floppy cap that resembled a deflated mushroom, a soiled mauve tunic with golden scrollwork at collar, sleeve, and hem, and green shoes turned up at the toe. His lips were full and fat, his mouth so wide it all but touched the pendulous lobes of his ears.</p> <p>Both vagabonds eyed Lirianne lasciviously as they weighed the</p>	<p>stolu se mačkali zarostlí grobiáni a další zabírala obdařená cuchta, která pocucávala víno z tepané stříbrné číše. Starý muž, oděný jako rytíř ze starověkého Thorsingolu, seděl osamělý a nešťastný, bílé vousy měl zamazané od fialové polívky.</p> <p>Najít Blafazla nebylo těžké. Seděl s dalším pobudou u soudků piva, jeden horší než druhý. První smrděl jako ropucha, druhý páchnul jako krysa. Krysák na sobě měl šedivou koženou vestu s blyštivými stříbrnými knoflíky. Pod ní vypasovanou košili s béžovými a blankytnými proužky a dlouhými volnými rukávy. Na špičaté hlavě měl posazený modrý klobouk se širokým okrajem a na něm vějíř pavích per. Jeho parťák Ropušák se pyšnil zplihlým kloboukem, který připomínal vysušený hřib. Měl povislou bradu, svraštělou pleť a nazelenalou barvu, takže vypadal, jako by mu bylo trochu šoufl. Na nohou měl špičatě zelené boty. Oblečen byl do zamazané haleny v barvě slézu se zlatým zdobením u límce, rukávu a lemů. Měl velké tlusté rty a pusou tak širokou, že téměř sahala k povislým ušním lalůčkům.</p> <p>Oba pobudové nenasytně pozorovali</p>
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<p>possibilities of erotic dalliance. The toad actually dared to venture a small smile. Lirianne knew how that game was played. She removed her hat, bowed to them, and approached their table. A spread of painted placards covered its rough wooden surface, beside the remains of a congealed and singularly unappealing meat pie. "What game is this?" she asked, oh so innocent.</p> <p>"Peggoty," said the toadish man. "Do you know it?"</p> <p>"No," she said, "but I love to play. Will you teach me?"</p> <p>"Gladly. Have a seat. I am Chimwazle, oft called the Gallant. My friend is known as Rocallo the Reluctant."</p> <p>"Redoubtable," the rat-faced man corrected, "and I am Prince Rocallo, if it please you. The landlord is about here somewhere. Will you take a drink, girl?"</p> <p>"I will," she said. "Are you wizards? You have a sorcerous look about you."</p> <p>Chimwazle made a dismissive gesture. "Such pretty eyes you have, and sharp as well. I know a spell or two."</p> <p>"A charm to make milk sour?" suggested</p>	<p>Lirien a rozmýšleli možnosti, jak s ní koketovat. Ropušák si dokonce troufnul se na ni usmát. Lirien věděla, jak to s nimi hrát. Sundala si čepici, poklonila se jim a přistoupila k jejich stolu. Na hrbolatém dřevěném stole byly rozložené karty a vedle nich zbytky ztvrdlého a mimořádně nevábneho masového koláče. „Co to je za hru?“ zeptala se nevinným hláskem.</p> <p>„Plátýnko,“ řekl Ropušák. „Znáš to?“</p> <p>„Ne,“ odpověděla, „ale hrozně ráda hraju. Naučíš mě to?“</p> <p>„S potěšením. Posad' se. Já jsem Blafazel, často zvaný Udatný. Můj přítel se jmenuje Horant Bázlivý.“</p> <p>„Hrozivý,“ opravil ho Krysák, „a jsem princ Horant, když dovolíte. Hostinský tady někde pobíhá. Dáte si něco k pití, slečno?“</p> <p>„Jo,“ odvětila. „Jste kouzelníci? Vypadáte tak.“</p> <p>Blafazel mávnul rukou. „Tak pěkné máš oči a k tomu bystré. Pár kouzel znám.“</p> <p>„Zaklínadlo na zkysnutí mléka?“ nadnesl</p>
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<p>Rocallo. "That is a spell that many know, though it takes six days to work."</p> <p>"That, and many more," boasted Chimwazle, "each more potent than the last."</p> <p>"Will you show me?" Lirianne asked, in a breathless voice.</p> <p>"Perhaps when we know each other better."</p> <p>"Oh, please. I have always wanted to see true magic."</p> <p>"Magic adds spice to the gristle that is life," proclaimed Chimwazle, leering, "but I do not care to waste my wonderments before such lumpkins and pooners as surround us. Later when we are alone, I shall perform such magics for you as you have never seen, until you cry out in joy and awe. But first some ale, and a hand or three of pegotty to get our juices flowing! What stakes shall we play for?"</p> <p>"Oh, I am sure you will think of something," said Lirianne.</p> <p>...</p>	<p>Horant. „To zná mnoho kouzelníků, i když zabere šest dní.“</p> <p>„Tohle, a mnoho dalších,“ chvástal se Blafazel. „Jedno mocnější než druhé.“</p> <p>„Ukážeš mi je?“ zeptala se Lirien, nadšením skoro nedýchala.</p> <p>„Snad až se lépe poznáme.“</p> <p>„No tak, prosím. Vždycky jsem chtěla vidět opravdovou magii.“</p> <p>„Magie je koření toho jinak nemastného a neslaného života,“ pronesl Blafazel chlípně, „ale já nehodlám plácát svoje zázraky před takovými nešiky a hňupy, jako jsou tady. Později, až budeme sami, ukážu ti kouzla, jaká jsi ještě neviděla, až budeš křičet radostí a úžasem. Ale nejdřív pivo a pár kol plátýnka, ať se trochu rozproudíme! Co budeme sázet?“</p> <p>„Ale no tak, určitě něco vymyslíš,“ popíchla ho Lirien.</p> <p>...</p>
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4 Comments on the translation

The possible impediments of translation have been described in the theoretical part. In the following part, I would like to illustrate the theory with examples along with explanation and justification of the solutions of some challenging words and expressions.

4.1 Lexical level

As far as the lexical level is concerned, the basic asymmetry between English and Czech was briefly described in the theoretical introduction. The translation of total equivalents with unambiguous meaning, e.g. *silver* : *stříbrný*, *dragonfly* : *vážka*, did not present a major challenge. However, the source text also featured many expressions that could only be translated by partial equivalents, e.g. *poor thing* : *chudinka*, *the toadish man* : *Ropušák*, *pulled out a chair* : *přisednout si*, *glanced* : *letmo mrknul*, *loomed* : *hrozivě se tyčil*, *an acorn shell* : *čepička žaludu*, *took a sniff* : *zavěřit*, *small angry voices* : *rozčilené hlásky*, *near the bottom of the steps* : *u schodů*, etc. All these, along with and other examples, and also the instances of zero equivalency, will be discussed in more detail.

4.1.1 Title

Newmark suggests that for imaginative literature a descriptive title should be '*literally*' kept. He also proposes that "the title should sound attractive, allusive, suggestive, even if it is a proper name" (56). Therefore, the title is a reformulation of the source title's semantic content. For the word *tarn* my dictionary offered three different translations: *jezírko*, *pleso*, *horské oko*, while the contextual equivalent of the word *house* was *restaurace* or *hostinec*. Despite the fact that the word *jezírko* seemed more fitting in some passages of the text, for the phrase *horské oko* was chosen for the title, as it arguably conveys the opacity and mystery of the original title. Also, the Czech convention is to name houses using postmodifiers.

A Night at the Tarn House : *Noc v hostinci U Horského oka*

4.1.2 Proper names

Krijtová suggests that apart from a number of exceptions, such as translation of names of monarchs or saints, translation of proper names is the choice of a translator who is free to choose which process they employ as long as they are able to justify it (23).

Levý asserts that proper names should not be translated unless they contain some semantic value (116). Similarly, Newmark states that first names and surnames should be transferred in order to preserve their nationality. However, for names that are semantically richer, he does not offer one single solution (214). “There remains the question of names that have connotations in imaginative literature. In comedies, allegories, fairy tales and some children's stories, names are translated, unless, as in folk tales, nationality is important.” (215).

The decision to translate some names into Czech was made on the basis of the fact that they contain important connotative meaning.

Although *molloqos* does not mean anything in particular, the objective was to find a name with the same initial letter as the attribute in order to maintain the alliteration.

Molloqos the Melancholy* : *Teodor Trudomyslný

In the next example, alliteration of the original name and the repetition of consonant *r* are also maintained. The intention was to find a name that would suggest something solid as well as the word *roca* meaning rock in Catalanian language.

Prince Rocallo the Redoubtable* : *princ Horant Hrozivý

Similar example is the name Chimwazle, where the part *wazzle* means *a good poker player* and therefore the Czech word *blufovat - předstírat (např. v pokeru)* seemed suitable because it suggests similar skill. Speaking of his attribute, the dictionary provided me with several equivalents. The final choice was the word *mohutný*, so that it would rhyme with *udatný* and consequently function well in a pun.

The Great Chimwazle* : *Mohutný Blafazel

Furthermore, the aforementioned names are once used in a pun. A pun, as defined by Newmark is made “by using a word or two words with the same sound in

their two possible senses, usually for the purpose of arousing laughter or amusement” (211). He also claims that the pun has to be transferred in the case where it is a slip of the tongue (211). Thus, the aim was to find two words that would have corresponding meanings in Czech, and although the re-creation of the pun does not use the same process, I compensated for alliteration with rhyming.

<p>“Gladly. Have a seat. I am Chimwazle, oft called the Gallant. My friend is known as Rocallo the Reluctant.”</p>	<p>„S potěšením. Posad’ se. Já jsem Blafazel, často zvaný Udatný. Můj přítel se jmenuje Horant Bázlivý.“</p>
<p>“Redoubtable,” the rat-faced man corrected, “and I am Prince Rocallo, if it please you.</p>	<p>„Hrozivý,” opravil ho Krysák. „a jsem princ Horant, když dovolíte.</p>

Even though the initial plan was to keep other names in its original form or transcribe it, after reading the translated text, I eventually decided to do so only with one name.

Lirianne : *Lirien*

Speaking of the other names, they were re-created to sound smoother for Czech readers and to achieve naturalness and ease of understanding. The intention was to find an approximate cultural equivalent and/or base the name on the original meaning of the name or its root, where the most probable one was chosen when there were several meanings. Of course, inevitably my subjective viewing of the characters was included.

<i>Florendal</i>	:	<i>Florentin</i>	
<i>Melescence</i>	:	<i>Melissa</i>	
<i>Princess Khandelume</i>	Khan = vůdce	:	<i>Vladana</i>
<i>Polymumpho</i>	mump = mumble, silent displeasure	:	<i>Tichosvárek</i>

4.1.3 Geographical terms

In terms of translation of place names, Krijtová mentions that generally known ones should be translated (23). Additionally, Newmark supports using classifiers to any town, mountain or river which is likely to be unknown to the readership. Also, Newmark advises a translator to check the existence of any place name used in a work of fiction (35).

Therefore, the names of the towns in the following examples were not translated:

during the glory days of Thorsingol , now a fading memory in the minds of men.	dávných dob slávy města Thorsingol , které je nyní pouhou vzpomínkou.
Soon enough he would be in Kaiin ,	Za nedlouho by mohl být ve městě Kaiin ,

In one case, a name was transcribed in order to better adapt on the level phonology.

in favor of a slender volume of erotic poetry from the last days of the Sherit Empire , whose songs of lust had gone to dust eons ago.	za útlou sbírku erotických básní z doby konce Šeritské říše , jejíž milostné písně jsou zapomenuté tisíce let.
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However, in one passage, when the title was put together from meaningful words, the translation was necessary.

along a forest road in the Land of the Falling Wall .	u lesní cesty v Zemi padajících hradeb .
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4.1.4 Weights, measures, quantities

Newmark claims that the decision whether to convert or transfer depends on the importance of retaining local colour (218). Likewise, Levý mentions that English measures are often transferred into universal metrical system. Therefore, it seemed legitimate to use approximate figures known in Czech because the exact number was not vitally important (124).

The Deodands moved at a steady trot, eating up **the leagues**.

Krutopařátníci kráčeli stálým tempem, **pět kilometrů** co by dup.

Seven feet tall and black as onyx,

vysocí **přes dva metry** a černí jako uhel,

4.1.5 Colloquial language

A non-literary form of the Czech language was chosen as a primary register, chiefly in order to make the resulting text more authentic. Furthermore, it seemed natural to do so mainly in direct speech.

“Bestir yourself! We must find shelter before evenfall, you great lump.”

“**Hejbni** sebou! Musíme najít přístřeší před setměním, ty nemehlo. “

“Move those feet, you verminious lout.”

„Začni trochu **hejbat** nohama, ty **zatracenej** klacku. “

Slumped against one of its wheels was a huge, ugly man, **big-bellied** and ripe, with coarse dark hair sprouting from his ears and nostrils.

O jedno kolo se opíral obrovský, šeredný muž, který měl **paňděro** a z uší a nosu mu trčely drsné tmavé chlupy.

4.1.6 Reporting verbs

Levý points out the difference between English and Czech reporting clauses. While the former one stereotypically repeats the verb *said* when introducing direct speech, the convention of the latter one is to be more specific and use a wide range of reporting verbs depending on the context (144).

“I will,” she **said**.

„Jo,“ **odvětila**.

“Oh, I am sure you will think of something,” **said** Lirianne.

„Ale no tak, určitě něco vymyslíš.“
popíchla ho Liriane.

“Except for that one,” **said** the Pooner.

„Kromě támhletoho jednoho:“
poznámenal hňupoun.

“Why do you dance, girl?” a small voice
said.

„Proč tančíš, děvče?“ **ozval se** tenký
hlásek.

4.1.7 Idioms and collocations

English is rich in idioms and collocations. Krijtová remarks that generally, idioms, phrases, metaphors should be substituted by Czech equivalents (29). In the same manner, Levý suggest translating the whole lexical unit, not individual words in the situation where one individual word does not make sense (129).

black as onyx

černí jako uhel

The **world’s long** afternoon had given
way to evening

Po **nekonečném** odpoledni se pomalu
stmívalo,

her cheeks dusted with freckles across
skin as pale as milk.

Tváře bílé jako sýr poseté pihami,

Of the crust, **the less said, the better**.

O okrajích **lepší pomlčet**.

“If you will explain the rudiments, I
should be glad **to try my hand**.”

„Vysvětlete mi základy a rád **zkusím**
šťěstí.“

4.1.8 Material culture

Let us now take a cursory glance at some of the words that were particularly challenging to translate.

4.1.8.1 Food

As Newmark notices, food is important means of expressing culture (97). Therefore, in order not to omit the words in the translation, it was necessary to find similar dishes in Czech history and consequently fitting equivalents in Czech.

“On no account should you attempt a bowl of scrumby . The gristle pies are also to be avoided.”	„V žádném případě si nedávejte chlebovku . Koláčům s chrupavkami se také raději vyhněte.“
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Closer to the hearth fire, a man and wife crowded around a table with their two large and lumpish sons, sharing a huge meat pie .	U stolu blíže ke krbu se okolo velkého masového koláče mačkali muž se ženou a jejich dvěma tlustými neohrabanými syny.
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However, what I failed to find is the translation of *brown* and *grey meat*. From the context it is clear that *grey meat* is of lower quality than *brown meat*. Thus, *šlachotina* and its synonym *flaksa* appeared to be sufficient words to imply that the meat is not palatable and of poor quality. Nevertheless, a footnote explanation is included because the first word is not generally known. When it comes to the latter one, the meat from animals physically exhausted before being slaughtered is dark, tough and dry.

“ Brown ,” said the landlord. “And chunks of gray ”	„ Hovězí ze staršího skotu “ řekl hostinský. „S kusama flaksy .“
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There was more gray meat than brown , and once a chunk that glistened green.	Bylo tam víc flaksy než libového masa , a jedno sousto něčeho slizkého a zeleného.
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Additionally, there are some very uncommon dishes. However, the recipes on the Internet were helpful and the names of the dishes were translated according to the them.

<p>Here sat a white-haired man with a long beard, spooning up some vile purple stew.</p>	<p>Tadyhle seděl šedovlasý muž s plnovousem, který se cpal se odpornou polévkou z fialové batáty.</p>
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4.1.8.2 House

Another issue was the word *rushes*. In medieval Europe, loose fresh rushes would be strewn on earthen floors in dwellings for cleanliness and insulation. Therefore, the aim was to convey the meaning of the room being clean.

<p>Lirianne remembered another inn from another time, a modest place but friendly, with clean rushes on the floor and a dog asleep before the hearth.</p>	<p>Lirien si vybavila jiný hostinec. Skromné, ale přátelské místo a čerstvě uklizené, a před krbem tam spal pes.</p>
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4.1.8.3 Games

The following instance is translation of the name of a game unfamiliar to the Czech readership, therefore, the name was analogically substituted by a hazardous game which is known in the target language.

<p>“Have you played peggoty? A jolly game, that goes well with ale.</p>	<p>„Hrál jsi někdy plátýnko? Báječná hra, která se skvěle hodí k pivu.</p>
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4.1.8.4 Magic

Newmark emphasises that any newly coined expressions should be recreated in fiction (143). Obviously, I have not considered the possibility of not translating them.

<p>Molloqos pulled his Cloak of Fearsome Mien across his legs,</p>	<p>přes kolena si přehodil plášť hrůzostrašnosti</p>
<p>On’her hip, Tickle-Me-Sweet rode in a sheath of soft gray leather</p>	<p>Na boku měla připnutý meč Lechtáček v pouzdře z šedé kůže</p>

Gaseous and swollen, his ripening flesh oozed noxious fluid from a thousand pinpricks where **the Excellent Prismatic Spray** had pierced him through.

Po zásahu kouzlem **Tříštivá střípková smršť** měl napuchlé mokvavé tělo, a z tisíce ranek, kde ho kouzlo prošpendlilo, mu vytékal odporný hnis.

4.1.9 Unfindable words

Newmark describes over eighteen types of undefinable word in a source language (176). In the text there were both real and invented place names.

Newmark states that “the translator can never ‘abandon’ an unfindable word” (183). It cannot be ignored only because it appears to be nonsensical. Conversely, the translator is advised to make a guess at the word they cannot find, and some compromise between the most likely contextual meaning of the word and the meaning suggested by the morphology or form of the word, if possible (183).

What will be discussed next are names of obscure persons and creatures that appear in the story.

Firstly, some of them could be translated on basis of its clear meaning:

Shapechangerd : *Tvaroměnič*

Secondly, sometimes the characteristics of the creature and meaning of the root/part of the word were combined to create a name:

Pooner : *hňupoun*

Twk-man : *Všeznátkočlovičci*

Lastly, there were some undefinable species. The interpretation of the following unfindable words is based on the book “Booty and the Beasts” published by Fantasy Art Enterprises (1979) where I picked up a better notion of the way the creatures behave, where they live, what they feed themselves, how they look and also the level of their intelligence. These aspects played vital role in the process of translation of the words because it was apposite that the words are self-explanatory and imply the characteristics of the creatures so that the readers could have at least rough images in their minds when reading the story.

<i>deodand</i>	:	<i>krutopařátník</i>
<i>grue</i>	:	<i>třasštěr</i>
<i>pelgrane</i>	:	<i>úpětýr</i>
<i>erb</i>	:	<i>bulvaston</i>
<i>leucomoorhp</i>	:	<i>chrchapadlice</i>

4.1.10 Eponyms

Eponym, as defined by Newmark is any word formed from a proper name (181). He also notes that “The biggest growth-point in eponyms in many European languages is the conversion (...) abstract nouns denoting (...) a conspicuous quality or idea associated with them” (199).

His **toadish** companion,

Jeho part’ák **Ropušák**

The rattish man wore a **gray leather vest**

Krysák na sobě měl šedivou koženou vestu

4.1.11 Specification

It is not unusual to come across a word with several equivalents. Besides employing specification when translating English verbs to Czech, as pointed out by Knittlová (48), some expressions also required the process to sound more natural.

Molloqos pulled his Cloak of Fearsome Mien **across his legs**,

přes kolena si přehodil plášť hrůzostrašnosti

Pull off your boots, put up your feet, enjoy a **cup of ale**.

Zujte se, hod’te nohy nahoru a s radostí si dejte **půllitr** piva.

4.1.12 Generalisation

Newmark says that if the particular piece of clothing is of no interest, it can be simply replaced by a generic word (97). Thus, the expressions in the first example was

generalised because it was not crucial to retain the same meaning, and it seemed more suitable to use analogous expression.

Speaking of the second examples, it appears to be a matter of a fixed expression.

the Deodands wore ragged skirts and nothing else.	byli oděni pouze do polorozpadlého pruhu látky .
nor the cracked and broken stones beneath their heels .	ani popraskané a rozpadlé kameny pod nohama .

4.2 Morphological level

4.2.1 Category of definiteness

As described by Dušková, the category of definiteness gives information about the reference of noun phrases. In English it is expressed by articles and some pronoun. Since Czech does not contain articles, Knittlová suggests using lexical means when translating determiners. Nevertheless, it often leads to undesirable emphasis of its meaning (121).

more sinister than the last , and he could almost see shapes moving in the underbrush ,	zlověstnější než ten předchozí . Připadalo mu, že viděl hýbající se siluety v houští ,
The pie was large, admittedly;	musel uznat, že ten koláč byl obrovský.
He found a carrot too, or perhaps it was a finger .	Narazil také na mrkev , nebo to možná byl prst .

4.2.2 Possessive pronouns

When translating possessive pronouns from English to Czech, Krijtová suggests that translators should avoid the overuse of possessive pronouns in the text and use the dative case instead, which sounds more natural (20).

The taste of blood filled his mouth , thick and sweet as moldy bread.	V puse se mu rozlila pachut' krve, byla hustá a sladká jako plesnivý chléb.
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4.2.3 The category of aspect

Knittlová mentions that the way one translates a particular verb is decided on the basis of its semantic meaning in the context as illustrated by the first example. In English the category of aspect is different than the one in Czech (vid) (122). However, the second example clearly shows the parallel between the progressive aspect in English which puts emphasis on the continuity of the action and imperfective aspect in Czech.

As the swollen sun sank slowly in the west, the words grew harder to discern.	Jak se vzedmuté slunce zlehka kutálelo na západ, slova přestávala být čitelná.
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“The sun is going out . All the world is growing dark.”	„Slunce vyhasíná . Celý svět prorůstá temnota.“
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4.2.4 Tenses

In English, mood and temporal system is more developed than in Czech. Therefore, Knittlová suggests using adverbial phrases, perfective aspect or explicit connectors between the actions (122).

Even he had had a mother once, but that was long ago.	Kdysi i on míval matku, i když to bylo už dávno.
--	---

an ancient and much-overgrown track whose stones had been laid during the	prastará zarostlá kamenitá stezka, jež byla postavena za dávných dob slávy města
--	--

glory days of Thorsingol,

Thorsingol,

Krijtová pays attention to the translation of free indirect speech, which is another issue to be aware of because in English the tenses are backshifted (19).

But what of it? The world **was** almost dead as well.

Ale co z toho? Svět už **je** skoro mrtvý taky.

Some claimed they **were** shapechangers, with faces malleable as candle wax.

Někteří tvrdili, že to **jsou** tvaroměničci s obličejem foremným jako vosk svíčky.

4.2.5 The categories of number and person

The common issue of addressing people in 2nd person singular (tykání) or 2nd person plural (vykání) should be according to Knittlová solved on the basis of the context, situation and convention (122).

Thus, 2nd person plural was used when prince Rocallo the Redoubtable / princ Horant Hrozivý addresses other people who he considers to be on equal level because in my personal opinion people brought up in noble background tend to be reserved and speak formally with people they are not well acquainted with, moreover, it gives the impression of good manners and education. Another reason for the choice was the level of formality contained his direct speech.

“**On no account should you** attempt a bowl of scrubby.

„V žádném případě si nedávejte chlebovku.

“**If you will** explain the rudiments, **I should be glad** to try my hand.“

„Vysvětlete mi základy a rád zkusím štěstí.“

Another situation where 2nd person plural was used is when the landlord/inkeep addresses his guests because it is a convention in the Czech language.

“How may I serve **you**?”

„Jak **vám** mohu posloužit?“

4.2.6 Passive voice

The translation generally seeks to transform passive voice into active voice because, as Knittlová asserts, in Czech fiction it is usually used only when the author intentionally does not want to express the agent (123).

One table **was packed** with hairy rustics

U jednoho stolu **se mačkali** zarostlí grobiáni

4.3 Syntactic level

4.3.1 Functional sentence perspective

In contrast to English, Czech has relatively free word order, moreover Krijtová mentions that there is a tendency to put the important part of the sentence at the end (20). Therefore, it is sometimes necessary to change the original word order.

Gaseous and swollen, his ripening **flesh oozed noxious fluid** from a thousand pinpricks where the Excellent Prismatic Spray had pierced him through

Po zásahu kouzlem Tříštivá střípková smršť měl napuchlé mokvavé tělo, a z tisíce ranek, kde ho kouzlo prošpendlilo, **mu vytékal odporný hnis.**

The cart bounced, and Chimwazle **bit his tongue** as one wheel slammed against a rock.

Povoz nadskakoval a jak jedno kolo najelo na kámen, Blafazel **se kousl do jazyka.**

4.3.2 Negation

Dušková points out that there is a considerable difference between Czech and English negative constructions. While English expresses negation in most of the cases only once, Czech obligatorily uses more negative elements.

“The Great Chimwazle is **no** man to trifle with,” | „Se mnou si **nikdo** zahrávat **nebude**.“

“Why do you molest me? I have done **nothing!**” | „Proč mě obtěžuješ? **Nic** jsem **neudělal!**“

4.3.3 Non-finite verb forms

There were many clauses containing non-finite verb forms to be dealt with. Contrarily to Czech, English is more economical language and prefers sentence condensations to subordinate clauses. Despite the fact that transgressive participle exists in Czech, it is considered archaic. Thus, finite verb forms were favoured as illustrated by the following example.

Closing his book, Molloqos pulled his Cloak of Fearsome Mien across his legs, and watched the trees go past. | **Teodor zavřel** knihu, přes kolena si přehodil Plášť Hřúzostrašnosti a pozoroval míhající se stromy.

Additionally, Krijtová suggests that complex sentences should be divided into smaller chunks not only because long sentences could be confusing, but also to avoid the overuse of relative clauses introduced by subordinator “který” (21).

His toadish companion, beset by drooping jowls, pebbled skin, and greenish flesh that made him look faintly nauseated, favored a floppy cap that resembled a deflated mushroom, a soiled mauve tunic with golden scrollwork at collar, sleeve, and hem, and green shoes turned up at the toe. | Jeho parták Ropušák se pyšnil se zplhlým kloboukem, který připomínal vysušený hřib. Měl povislou bradu, svažetelou plet a nazelenalou barvu, takže vypadal jako když by mu bylo trochu šoufl. Oblečen byl do zamazané haleny v barvě slézu se zlatým zdobením u límce, rukávu a lemů a na nohou špičatěné zelené boty.

5 Conclusion

The aim of this bachelor thesis was to translate a part of G. R. R. Martin's short story *A Night at the Tarn House* and use this primary material for examining some of the main issues of transferring lexical units from English to Czech. As for the theoretical support, both Czech and English secondary sources were consulted, which proved very helpful in the complex process of translation. The most important issues encountered during the translation process were eventually summarised in the third part of the thesis.

The theoretical part was structured according to three linguistic disciplines which were later more specifically subcategorized. Because one of the most challenging parts turned out to be the choice of lexis, especially names and fictional creatures where I had to be very creative, I placed the main focus on the lexical level. I hoped to preserve the overall stylistic quality and the spirit of the original. The practical part presents my translation of a part of the short story. It is followed by the analysis of the translation which seeks to explain of the solutions and choices made during the translation process itself.

Despite the fact that the literature dealing with translation or focusing on the discrepancies between the two languages provided me with extensive information, translation is unarguably a matter of professional training and experience. Therefore, being a beginner, I fell into a number of pitfalls that I had to deal with while translating. I often had to reread the target text in order to achieve more natural sound because it was easy to be influenced by the source language syntactic structures. The whole process of compiling my thesis made me realise how demanding task translation is.

I believe that the opportunity to become acquainted with the main issues of translation from and making use of my practical knowledge will prove useful and beneficial for my future professional development.

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