

# **Symbolism in The Tales of Beedle the Bard: A Translation Analysis**

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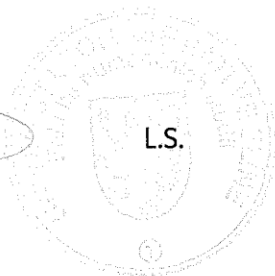
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## **ABSTRAKT**

Tato bakalářská práce se zabývá užitím symbolů ve vybraných *Bajkách barda Beedleho* a jejich následnou interpretací v překladu Pavla Medka. Zohledněny jsou také ilustrace, které tvoří nedílnou součást literatury pro děti, jejich symbolismus a stejně tak i jejich výklad.

Klíčová slova: symbolismus, symbol, dětská literatura, bajka, překladatelská analýza, J. K. Rowlingová, Pavel Medek, ekvivalence

## **ABSTRACT**

This bachelor's thesis deals with the usage of symbols in selected *Tales of Beedle the Bard* and their subsequent interpretation in the official translation done by Pavel Medek. Into consideration are also taken illustrations which create an essential part of children literature, their symbolism and at the same time their understanding.

Keywords: symbolism, symbol, children literature, fable, translation analysis, J. K. Rowling, Pavel Medek, equivalence

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## INTRODUCTION

*“You've never heard of The Tales of Beedle the Bard?” said Ron incredulously.*

*'You're kidding, right?’*

The above quote was uttered by Ron Weasley a character from the *Harry Potter* series. *Harry Potter* is a widely popular phenomenon popular by many generations. It is not commonly known that imaginary world was also enriched by *The Tales of Beedle the Bard* written by the same author J. K. Rowling in 2008. The book is a collection of five fantasy bedtime stories written for young wizards and witches. Thus, the Bachelor's thesis research is focused on the translation and symbolism of these tales, particularly on three of them: 'The Wizard and The Hopping Pot, The Warlock's Hairy Heart and The Tale of The Three Brothers.'

The theoretical part starts with the brief introduction to the background of the tales and their main purpose. The following part mentions Pavel Medek, the person responsible for the translation of this book into the Czech language; and his translation strategies. Further on is discussed the genre of fantasy and literature for children, and lastly a brief explanation of stereotypes connected with fairy tales and fables. The second section of the theoretical part is focused on the symbolism; the typical symbols and signs of fairy tales and their interpretation. And lastly, the third part consists of the translation for children and its main triggers; the levels of equivalence and types of translation. Thus, the translation takes into consideration the importance of illustrations in children books and the triggers that are connected with their translation.

The analytical part is divided into three chapters according to each tale. Analysis firstly deals with the symbols that appear in the particular tale, secondly with its illustrations and lastly the original text is evaluated with Medek's translation. The last part of the analysis continues with my own suggested interpretation.

The aim of this thesis is to find out what main symbols are included in the tales, and whether symbols are clearly understandable or what the possible interpretative problems are. Interpretation of the fables and their moral lessons also belongs to the analytical part. Secondly, whether the translation of Pavel Medek correlates with the original text and if not, thus comment on differences and suggest a more suitable option. And lastly to summarize how were the symbols influenced by the translation and what were the consequences following on.

## **I. THEORY**

# 1 BACKGROUND OF THE TALES OF BEEDLE THE BARD AND ITS TRANSLATION

*The Tales of Beedle the Bard* (2008) is the collection of five bedtime stories written for young wizards and witches. The Tales were firstly published in Great Britain by Lumos publishers, and illustrated by J. K. Rowling herself. Fables were translated into the Czech language in 2008 by Pavel Medek, who together with his brother already co-worked on the translations of Harry Potter saga (Rowling 2008, ix; Rowling 2008, ix). The Tales were given to Hermione Granger by professor Dumbledore (both fictional characters), and she translated them from original runes (Rowling 2008, ix). Characters mentioned belong to the fictional world, where humans live next to the wizards. And for the audience of young wizards were fables written.

## 1.1 The Author – J. K. Rowling

Joanne Kathleen Rowling is the British author who was born in 1965. She started working on the Harry Potter saga in 1993, and since now she has finished seven volumes of the book that were already followed by movie adaptations. Her books were translated into 78 languages and Harry Potter became a phenomenon. During her career Rowling supported with her work charities; firstly Comic Relief<sup>1</sup> with the volumes *Quidditch Through the Ages* and *Fantastic Beasts and Where to Find Them* (Harry Potter Bloomsbury 2016), later on, Lumos<sup>2</sup> with *The Tales of Beedle the Bard* (Rowling 2008, 107-109).

## 1.2 The Tales of Beedle the Bard

*The Tales of Beedle the Bard* were published in 2008 by Bloomsbury. The book consists of five different tales *The Wizard and the Hopping Pot*, *The Fountain of Fairy Fortune*, *The Warlock's Hairy Heart*, *Babbitty Rabbity and Her Cackling Stump* and according to the books and movies, the most popular *The Tale of The Three Brothers*. To which was referred to directly in the last Harry Potter movie when three friends were looking for Vitals and Xenophilius Lovegood<sup>3</sup> shared with them the legend of the Deathly Hallows.

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<sup>1</sup> One of the UK's largest charities fighting against the world poverty (Comic Relief 2016).

<sup>2</sup> British organisation helping children in institutions or orphanages worldwide to be raised by own family (Lumos 2016).

<sup>3</sup> Xenophilius Lovegood is one of the characters in Harry Potter saga. He works as an editor of a magazine and is father of one Potter's classmates Luna (Harry Potter, 2016).

Each story has a certain magical background teaching the reader a lesson (TM and J.K. Rowling, 2012).

Tales were collected by the bard Beedle who lived in the 15<sup>th</sup> century and his life is mostly a mystery. Little is known about his appearance, only that he had a luxurious beard. His stories include heroes and heroines representing mostly the positive human characters such as “kindness, common sense and ingenuity” (Rowling 2008, xiii).

Through the stories Beedle transfers his approach to the magic and Muggles (people who lack the magic power); he believed that the magic should be used for the common good and he did not trust Dark Magic, which for him symbolized “cruelty, apathy or arrogant misapplication” (Rowling 2008, xiii) of wizards talents (Rowling 2008, xiii).

The tales are equivalent to the bedtime stories for Muggle children such as *Cinderella*, *Sleeping Beauty* or *Beauty and the Beast*. Stories for muggles and little wizards share the same educational principle; moreover, the main difference is in the portrayal of the magic. In Muggle tales are characters with magic abilities portrayed as villains causing harm to people. For example - *poisoning apples, casting spells on a prince, putting princess into a hundred years sleep*. Contrastingly Bard does not portray the magic mostly as a positive element which is connected with the characters approach. In the tales, Rowling emphasizes that magic can create as many troubles as it can solve. Therefore, the purpose of these tales for any audience is educational (Rowling 2007, xi-xvi).

Each fable in the book is followed by additional notes of Professor Dumbledore which serves for the purposes of further explanation. Therefore, I have decided not to include these in the thesis and focus mainly on the symbolism of tales itself. For the analysis, I have chosen parts of *The Wizard and the Hopping Pot*, *The Warlock's Hairy Heart* and *The Tale of the Three Brothers*.

### 1.3 Pavel Medek

Pavel Medek was born in 1940, he studied foreign trade and he acquired English during his stay in England. He started with translating in the 1980s. Firstly he became acquainted with the Harry Potter saga thanks to his brother Vladimir, who is considered as one and only translator of Miguel García Marquéz into the Czech language. Vladimír was given the opportunity to translate the first book named *Harry Potter and the Philosopher's Stone* but he was not able to translate as fast as Rowling published next volumes and for that reason he asked for help his brother Pavel (Medek 2004).

### 1.3.1 Working Together

The two first books together with the fourth one were translated by Vladimír, who after first two translations realized he is not capable of translating in the same speed as J. K. Rowling. For that reason, Pavel translated third book *Harry Potter and the Prisoner of Azkaban* and apart from the *Harry Potter and the Goblet of Fire* the rest of Rowling's works (Medek 2011; Medek 2004).

#### 1.3.1.1 On Translation

Pavel Medek on translation "The main attribute of a good translation should be the reader unawareness of reading translated text" (Aktuálně 2016).

As books were mainly aimed at the children audience, brothers decided to create a special dictionary and translate terms that for example Slovak translators decided to keep in English. Moreover, they created a special dictionary, where they shared the translation of certain terms (Medek 2004).

As Pavel Medek declared, firstly he read the whole text and especially in Harry Potter saga he immediately started searching on the internet for the origin of the used neologisms. As a next step, he searched for the Czech equivalent. For example *dementor* in English refers to the process of sucking human brain and making him dumb. That is the reason why as he claims decided for the translation as *mozkomor* and not *hrůzotraš*. The next example is with *Dumbledore*, which is derived from Old English word for *bumblebee*; Czech *Brumbál* follows the same principle only in Old Czech. Further on the topic of translating names and neologisms Pavel Medek claims that everything translatable should be translated (Abicko 2007).

## 1.4 Fantasy

Fantasy is defined as "something produced by a person's imagination" (Webster's New Encyclopedic Dictionary 1994, 363). The genre itself is nowadays widely popular phenomenon by the readers of all ages. The term fantasy is originated in the Middle English era as *fantasie* and the imaginative fiction involves in its plot features of magic and adventure which settings are mostly in a different world (James and Mendlesohn 2012, ix).

### 1.4.1 Children Fantasy Literature

Oittinen classified ChL as "a literature read silently and aloud to children" (1993, 11). On the other hand, Klingenberg quoted in Lathey describes ChL "Literature for children and

young people...is defined not as those books which they read, but as literature which has been published for – or mainly children and young people” (Lathey 2006, 16-17).

Children readers create the audience, who do not have distinguished between reality and imagination yet and fantasy literature provides them with the moral and spiritual counseling. The writers for such an audience are empowered to deal with certain psychological, ethical and existential topics. Creating the battle of evil and good is concerned as a much more persuasive device rather than reader’s actual background. In addition, children fantasy is accepted as assumptions of folk and fairy tales, generally as the mean of a socialization manner (James and Mendlesohn 2012, 224).

J. K. Rowling merged together two fantasy worlds, one where peopled gifted with magical aptitude live ordinary Muggle life and the second one, where they are taken into the Hogwarts boarding school unfathomable for ordinary people. In order to oppose that these two co-existing worlds have an important influence on each other as Rowling claimed. Using literary models are not wizards portrayed as aliens, but rather similar to the mundane. All thanks to transformations such as:

- Realization (rendering non-existing elements from myths and folklore into real – magic wands, pot, fountains, animagnuses)
- Substitution (replacing the ordinary objects from mundane world – newspapers)
- Exaggeration (reproduction of normal stuff as satire mechanism and exaggeration – keeping dangerous pet ex. Owner of poisonous snake x Hagrid owns and extremely dangerous pet ex. Aragog, Fluffy or Norbert)
- Animation (inanimate objects are given life – moving figures at Hogwarts portraits, letters can shout)
- Antiquation (in order to distinguish these two worlds, even more, is Rowling using old-fashioned elements in the wizarding world, such as writing with quills, steam train running to Hogwarts, to distinguish them more from mundane present) (James and Mendlesohn 2012, 233-234).

To the mythological and folk literature are closely tied fairy tales and fables. The importance of fairy tales for children is mainly because of their educational and recognizable purpose which contributes to the development of children’s character (Černý and Holeš 2004, 260).

## 1.5 Fairy Tales and Fables

Both fairy tales and fables are aimed at the children audience, but each has a slightly different storytelling. Fairytale is defined as “a simple children’s story about magical creatures” (Merriam-webster 2016) and fable as “a short story that usually is about animals and that is intended to teach a lesson” (Merriam-webster 2016).

Heroes or heroines in the fairy tales and fables are human beings or animals who later on becomes children ideals. Either are the characters positive or negative, children are given through their acting a certain manual of how to behave (Navrátilová 2009, 260). Firstly were fables and fairytales spread only thanks to the oral tradition and their hearers were given the moral lesson (Pavera 2002, 39).

The main purpose of the fable, as was already mentioned, is to teach a moral lesson. According to the audience is the lesson or morality play expressed explicitly (for children) or implicitly (for adults) (Urbanová 2005, 126). Typical fable is mostly composed of two parts. One consists of longer telling adjusted with a short moral lesson that is based on the life experience and the wisdom. The main characters are mostly animals that have typical human qualities which later serve as their association. For example *cunning fox*, *dumb donkey*, *strong and domineering lion* or *violent and malicious wolf* (Mocná a Peterka 2004, 33). As stated above, one purpose of fables is educational; the second one is satiric, mostly in a political context, which criticizes the society; lastly, the poetic fables which have a humorous purpose (Urbanová 2005, 126).

Fairy tales are stories full of wonder, fantasies and a great importance of symbolism. They are folk stories that describe the human perception of a world, end the innocence, childhood and the entrance to the adulthood. In the same time, they often represent cultural and social ideals, and also, teach how to stand up to the fears and weaknesses. Psychologists Sigmund Freud and Carl Gustav Jung interpreted elements of fairy tales as the universal expression of fears, desires and the deepest anxieties of the human soul. For example, *Little Red Riding Hood* is firstly devoured by the *wolf*, that is later on killed and Little Red Riding Hood with Grandma came out of his stomach. The symbolic and psychological point of view interprets this part as the death of innocence, followed by a reborn of new life (Navrátilová 2009, 273). Moreover for Western countries is the symbol of *wolf* connected with the attributes of slyness, cruelty, libertinage and greediness (Navrátilová 2009, 52).



## 2 SYMBOLS

The word symbol firstly appeared in 15<sup>th</sup> century in Late Latin as *symbolum*; originated from Late Greek *symbolon*. In both original senses, the word reflected the token, sign or symbol. According to Merriam-webster dictionary is nowadays the meaning described as “an object or act representing something in the unconscious mind that has been represented” (merriam-webster.com 1994, 1049).

As a part of the mental world, humankind developed a system of signs and symbols that are supposed to remind us our belonging with the whole universe. Signs have a simple function, they can be part either of the visual or written communication; the simple message is given directly, for example, *road signs*. On the other hand, symbols represent the visual form of an idea and refer to more complex and universal values. For instance *spring flowers* symbolically represent the reborn and new life around us (Navrátilová 2009, 6).

Since the ancient time symbols refer to the universe, fertility, death and reborn, but with the onset of psychoanalysis, we tend to look at the thoughts and objects with the critical psychological point of view concerning the need of our psyche. For example as the consequence of the psychoanalysis might become *dark shadow* the symbol of our inner uncertainty. Many fairy tales were subjected to this kind of psychoanalysis and as the result they were given in the context of the process of growing up, facing obstacles and the final adolescence. Thus can be interpreted even the *Little Red Riding Hood* as was mentioned before (Navrátilová 2009, 7).

Through the millenniums symbols remained same, only their forms enlarged. Today heroes such as *Spider-Man* or *Superman*, share the similar values as the protagonists of ancient myths that brought fire to humans or restored the world after the flood. Their line is nowadays enriched by the famous people that are admired for their appearance or their luxurious lifestyle; in a sort of way they portray the human desire (Navrátilová 11).

### 2.1 Symbols and Tales

Symbols are present in the arts, religious, mythologies, fairy tales and dreams from the Ancient times (Černý and Holeš 2004, 188). And since then they were credited with certain meanings. Symbolism is transferred not only through the characters but also through the colors, shapes, behavior and contrasts (Navrátilová 2009, 11). I have briefly listed symbols that are mainly presented in fairy tales and fables.

**Dragons** – mostly pictured as monsters, against which heroes have to fight for the purpose of saving the maid/village or conquering the land; at the same time they are guardians of treasure and gateway to esoteric understanding. Fight of the dragon and the hero symbolizes the conflict among light and darkness (Cooper 1987, 113).

**Forest** – The place of feminine principles and the psyche; the place where heroes are tested by the darkness; also known as *Enchanted Forest* or the *Dark Forest* (Cooper 1987, 147).

**Mirror** – The tool reflecting the truth, wisdom, supernatural; portrays self-realization (Cooper 1987, 225).

**Black cat** – In the past used to be considered as Devil's gift; a symbol of the night and misfortune (Navrátilová 2009, 193).

### 2.1.1 The Meaning of Signs

There are different ways how to understand signs and symbols. For example, the *river* mentioned above; the word is so called “referent” of an object that naturally flows in nature and goes in the ocean, lake or pond. A *river* is a definable object from the real world. The meaning can be understood either from the **denotative** point of view, which can be found in the dictionary; or on the contrary from the **connotative** meaning which is connected with the readers mind and their associations (Kramsch 1998, 16). Just as Saphir claimed, the connotation is highly influenced by the culture and embedded communities. Native speakers of the particular language do not see an arbitrary linguistic sign, in their eyes, it is natural (Kramsch 1998, 20). Furthermore, Juliane House classifies the third type of meaning called **icon** that is described as the meaning of the word that can entertain with other entities or objects. They can appear in the form of images, sounds, words, acts or objects; yet they only become signs after investigation with a certain meaning (Chandler 2007, 13). Making of signs and interpreting them is driven by the desire and need of language user. The purpose is to influence people and mostly to inform (Kramsch 1998, 21).

### 3 TRANSLATION

The process of translation is defined as a rendering of a text from the source language (SL) into a target language (TL) considering the equivalence and the derivation of the SL. The role of the translator is not only to translate word by word or sentence by sentence but to find the corresponding equivalents and relationships in the SL and TL. Target text can never be equal to the translated text; it can only correspond to it on a certain level. (House 2009, 3-13).

Russian-American structuralist Roman Jakobson classified in general linguistics three types of translation:

- Intralingual translation – “rewording” (Munday 2012, 8); rephrasing of a certain expression, text or information from the SL in order of further explanation,
- Interlingual – ”translation proper” (Munday 2012, 8); the traditional translation that are translation studies focused on.
  - o Literal translation – unnatural translation word-by-word; mostly done by non-native speakers; do not pay attention to the idioms or collocations (Baker and Saldanha 2009, 49).
  - o Free translation – do not take into consideration register, style, connotations and for that reason, it loses its aesthetics qualities and the content of the information (Knittlová 2013).
  - o Communicative translation – connected to pragmatics; if the expression of SL does not have corresponding equivalent in TL it is translated according to the context (Knittlová 2013).
  - o Interlinear translation – translation word-for-word; words of TL are arranged in the exact form of ST words (Munday 2004, 210).
- Intersemiotic – “transmutation” (Munday 2012, 9); an interpretation of a written text into another non-verbal medium (Munday 2012, 8-9).

As my thesis is focused mainly on translation of literature for children audience, the followed division by Klingberg identifies four aims of this translation:

- Increase the international understanding through the overlook and description of foreign environment and culture
- Create more literature accessible to children audience
- Contribute to the development of values (readers/hearers)
- Offer the new type of text to the readers (1986, 10).

### 3.1 Translating for Children

Readers of children literature are not only children, but also grown-ups as teachers, librarians, and parents; those who are involved in the process of introducing and passing books to the young generation. The translators are an essential part of the second grown-ups group, but their role slightly differentiates from the others. For example, *Little Red Riding Hood* “has an ambiguous structure with an official addressee, the child, and, because of its ironic and satirical tone, an unofficial one, the adult” (Shavit 2009, 22-31). Other texts belonging to the same group are for example *Alice’s Adventures in Wonderland*, *Winnie-the-Pooh* or *Pinocchio*; all three are listed because of their complex dual addressee which is the feature very difficult to reproduce for the translator. Furthermore, some scholars adjudicate the decision to classify the target reader to the translator himself (Gambier and Doorslaer 2010, 24).

### 3.2 Illustrations

The essential parts of ChL are illustrations that become part of the translation. The function of the text is to communicate through the words, pictures fulfill the function from the visual point of view. Illustrations help children to develop their imagination of the individual characters or scenery. When reading on their own, pictures offer them incentives that help them with further reading. The best option is when author/translator and artist complete each other and the text corresponds with the visuals of the book, in that case, they prevent any inconsistencies. Thus, the translator needs to see not only ST but also SI according to which is he capable of producing a consistent translation. In this case, can publisher either copy the original illustration or he might decide to create a new one. This decision can change the author’s intended message and it is important to follow the principles of localization and adaptation; which can make the text translation vulnerable to criticism (Thomson-Wohlgemuth 1998). For instance translation of *Emil and The Detectives*; British translators decided to keep the SI whereas French decided to create their own one (Klingberg 1986, 16). The original story takes place in the German village with German names of institutions and typical food; culture. On the other hand, French version *Émile et Les detectives*, uses German signs such as ‘Bahnsteig’ [platform 2], ‘Wurst’ [sausages], ‘Blumen’ [flowers] but illustration includes French elements as well, such as with ‘Banque du Commerce’ or notice in the window ‘Votre argent nous interest’ (O’Sullivan 2005, 86). Klingberg claims that this mixing of cultures leads to the “anti-

localizing” and the child reader does not have the opportunity to learn about new cultures. He claims that all the information should remain same as in the original text in order to stress that the story is placed in the foreign country. Nevertheless, the decision is up to translators (Thomson-Wohlgemuth 1998).

### **3.3 Equivalence**

According to House equivalence in translation means that two things share certain features and functions. These equivalent peculiarities always offer more ways of interpretation, hence, the translation relies also on the pragmatic factors, therefore, it is upon the translator to choose the best equivalent expression in every case. (House 2009, 29-42). There are several types of equivalence, thus, I will include only the types that will be later on used in the analytical part.

#### **3.3.1 Textual Equivalence**

Textual equivalence is tight with the proper organization of the text, its informational structure, coherence, and cohesion. Yet there are differences according to the target audience of the text, thus, it is on the translator to adapt the text to the principles of the target language (Knittlová 2000, 96). According to Knittlová, more translators more likely give preference to remaining of the syntactical principles of the TL (Knittlová 2000, 98).

#### **3.3.2 Grammatical Equivalence**

Grammatical equivalence could be quite challenging for the translator if the source language and the target language have a different grammatical system and categories. For example gender, voice or verbal aspect. Grammatical equivalence takes into consideration morphology and syntax (Knittlová 2003, 6).

#### **3.3.3 Pragmatic Equivalence**

Pragmatic equivalence deals with the language meaning in particular situations of communication. Equivalence refers to words of SL and TL that supposed to have the same effect on the reader; basically, the translator has to take into consideration the audience (Knittlová 2010, 92).

### 3.3.4 Dynamic Equivalence

Dynamic equivalence founded by Eugene Nida is defined as a translation of receptor-language message which is corresponding to the source language message. Furthermore, the relationship between the receptor and the message should remain considerably same as in the original receptor and the message. The main aim is a natural expression and to concern the receptors behavior in the context of his own nature (Nida 1964, 15). In his *Toward a Science of Translating* are established the elements creating the dynamic equivalence, more precisely “receptor response, functional classes of lexical symbols, “kernel”<sup>4</sup> structures” that are used as a comparing tool, “and the structure of translation as a process of decoding, transferring, and encoding” (Nida 1964, 15).

#### 3.3.4.1 Categories of Lexical Symbolism

The base for the development of western languages was given by languages as Latin and Greek. As a consequence the noun in one language will be in most cases a noun in a different language, the same rule is applied to nouns. John Beekman and John Callow’s elaborative footnote in *Translating the Word of God* referred also to the historical use and creation of terminology aimed at classes of lexical symbols. Thus, *The Philosophy of Rhetoric*, edited by Lloyd Bitzer differentiates four semantic classes – things, operations, attributes, and connectives. Later on, Gustaf Stern defined in his book *Change of Meaning*, words as signs that are named according to what they sign (Meaning and Change of Meaning 1931).

*Ex. Chair = an object; Across = a relation; Read = an activity*

Later on, Nida classified four principal classes of lexical symbols; moreover named as TEAR<sup>5</sup> analysis which states three main benefits to be derived from transforming four primary semantic elements. Firstly, the equivalence of different formal structures is immediately visible; complex structures can be plotted without involving related information from history to kernels; highlighting contrasts between languages which might be often obscured (Kerr 2011, 1-4).

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<sup>4</sup> Kernel construction stands for the minimal number of elements from which can be rest relatively and functionally derived from.

<sup>5</sup> TEAR analysis describes things, events, attributes, and relationals.

### 3.4 Translation of Proper Names

Translation of the proper names is one of the most difficult parts in the process of translation. The strategies mentioned will be applied in the analytical part of this thesis as not only characters but also places in *The Tales of Beedle the Bard* have their own names and Pavel Medek had to deal with them.

According to Abdolmaleki can be PN kept in its original form or translated in terms of a phonological or graphological system of the TL". In case there is not an equivalent translation in the TL, the meaning of the PN can be enlarged. The very similar approach is applied by Aguilera who allows usage of duplicates that can be transcribed or transliterated; using of invented alternatives is allowed as well (Zarei 2014, 154). Or the PN can be Czechisize in order to make the translated name more natural and keep the form as similar as possible. *Aunt Gastonia – that Gastónie*. This example is for non-English speakers more explanatory and at the same time corresponding. The translator is allowed to use loanwords – *software*; or apply the partial calque and create the TL expression more corresponding to the SL, e.g. *North Carolina – Severní Karolína*.

The translator can also make a cultural translation when replacing the name with same or similar one according to the cultural connotation of TL, e.g. *Jack and Jill – Jeníček a Mařenka*. Lastly, the translation must keep in mind that preserving the form of a name is an important feature of translation; it allows him to recreate the SL word so it looks like a Czech word, e.g. *Pan Nedělka v. pan Neděle* (Levý 151). The transcription of proper names approved to be a good strategy when translation PN into TL, the search of the phonologically and orthographically close equivalents in the SL must precede, e.g. *Grawp – Dráp*.

Generally, there are no rules that should be followed when translation, but the good translator should be aware of the techniques mentioned above and pay attention to them when choosing the right equivalent. At the same time, it is up to him whether he decides to use explanatory notes that might be helpful for better understanding (Müglová 2004, 308).

## **II. ANALYSIS**



## 4 METHODOLOGY

For the analytical part of my thesis I have chosen three stories from the book - *The Wizard and The Hopping Pot*, *The Warlocks Hairy Heart* and *The Tale of The Three Brothers*. These tales were picked precisely for the reason of journey that has a different ending and tenor and also because of the illustrations that are full of symbols foretelling the plot. The analytical part derives from the information mentioned in the first part of this thesis.

The analysis given is based on the research in the field of children literature, which differentiates from the translating for the adults mainly at the terminology, vocabulary and the use of explicit and implicit symbols. As mentioned above, the illustrations are mentioned as well, but only at certain parts. Furthermore, because the symbolic meaning differs from the point of cultural ambivalence and the author/illustrator did not take into consideration parts when interjections are used which leads to the non-correlation of its interpretation.

The analytical part is divided by the tales into three completely same chapters. Each section starts with the significant symbols that were found and their brief symbolic meaning taken from the symbolic encyclopaedias. Subsequently is the interpretation compared on the level of English and Czech translation strategies and focused on the denotative and connotative meaning of the translation followed by the decision whether is it considered to be appropriate or not. Furthermore, I assume to be important to offer my suggested translation as I am analyzing and commenting on the translation of Pavel Medek. For that reason is each excerpt titled not only with the number and three capital letters that stand for the English text (ENG), the Czech translation (CZE) and my suggested translation (OWN).

The part of translation analysis mostly consists of the same excerpts that are mentioned in the second part dealing with symbolism, as not all the parts carry the symbolic meaning, I decided to include them only occasionally. Other excerpts are included because I consider them interesting from the point of translation.

The illustrations (IL) in the original book and the translated book remained the same, all of them have Rowling's signature so their change would have an impact on the whole storytelling. They include symbols as well and my analysis is focused only on the most significant one. I assume to be important to analyze them as the introductory drawings symbolically foretell the plot of the tales. Lately is my analysis summarized and the aims of the thesis are answered.

## 5 THE WIZARD AND THE HOPPING POT

The narration starts with introducing a kind old wizard who brews magical potions and antidotes in his cauldron in order to help people. Unfortunately, his son does not share his opinion. After father's death he expects to inherit gold or some fortune, but unfortunately, he finds only a cauldron with a single slipper inside. In anger of his father madness, he refuses the first villager, who came to ask for help. Since then, the pot starts to show symptoms of the problems that wizard refuses to solve. As the problems accumulate the pot becomes too noisy and repulsive which leads the young wizard to give up and solve the problems of the muggles. When everyone gets the help he deserved, the pot calms down and as friends they head home.

### 5.1 Symbols of the Tale

*Tab1: Wizard and The Hopping Pot Symbols*

<i>3</i>	The number that represents the symbol of unity and diversity. In Christianity symbol of virtue – love, faith, and hope. In fairytales it appears as the fulfillment number and also as the number of quests, riddles; further, in more complex tales might appear three princesses or three wishes (Černý and Holeš 2004, 199).
<i>Brass</i>	“in Alchemy represents the unclean body or raw stuff of the philosopher's stone which must be cleansed of its impurities” (Abraham 1998, 114).
<i>Cauldron</i>	Renewal and rebirth; magic spells; nourishment and fertility (Cooper 1987, 61).
<i>Dawn</i>	Represents the defeat of the Darkness (Cirlot 2002, xliv).
<i>Dittany</i>	The plant used as a cure in traditional medicine, its name means “love” (ScienceDirect 2016).
<i>Foot</i>	Symbolizes the freedom of movement. In Ancient times, bare feet symbolized sadness (Navrátilová 2009, 117). Stamping foot connotes with the frustration and rage (Cooper 1987, 139).
<i>Slipper</i>	Symbol of the journey (Cooper 1987, 98).
<i>Slugs</i>	“Silent tendency of darkness to move towards light” (Cirlot 2002, 299).

### 5.1.1 Interpretation of Symbols

The main human characters of the story are an old wizard and his son. Both are of a different opinion when it comes to helping muggles. Old wizard is described as kind, generous, well-beloved, gentle father on the contrary son appears to be a contentious, proud, selfish and stubborn character who expects to inherit a fortune. From the beginning of the story characters implicitly represent the wisdom of elder people and recklessness of youth that did not gain enough experience yet. From here, the young wizards symbolically starts his life journey to the realization.

The journey begins with the death of the old wizard who bequeaths his biggest treasure to his son.

(ENG\_1) *Rather than reveal the true source of his power, he pretended that his potions, charms and antidotes sprang ready-made from the little cauldron he called his lucky cooking pot. Upon the father's death, the son found hidden inside the old cooking pot a small package bearing his name. He opened it, hoping for gold, but found instead a soft, thick slipper, much too small to wear, with no pair* (Rowling 2008, 3-4).

In the story coexist together two different worlds, one, magical and the second, human. Even though the young wizard did not inherit true gold, he will realize the true value of the gift by the end of the story. The gift, that can ease problems of suffering people.

In the tale was mentioned number three, in this tale it represents the triad of villagers seeking help. Their demands develop the story and force the young wizard to grow up and help them. The first refusal brings the cauldron to the life and afflicts him with warts, secondly, it starts to bray and lastly crying like a baby. Other symptoms of human problems are brought to wizard's house, but no one else come directly to ask for help. Warts represent the contagion that needs to be cleansed against it the donkey, according to alchemy and donkey's connection to antimony, represents the purifying purpose. More precisely it represents the process that leads alchemists to the mercurial waters that have cleansing matter. And lastly, the crying baby tears express "mercurial waters which cleanse the blackened" (Abraham 1998, 111). Even though that all these elements are annoying and perturbative, their symbolical meaning foresees the good ending.

(ENG\_2) *Clang, clang, clang, went the cooking pot's single brass foot upon the floor, but now its clamour wax mixed with the brays of a donkey and human groans of hunger, echoing from the depths of the pot... Within few days, it was not only braying and groaning and slopping and hopping and sprouting warts, it was also choking and retching, crying*

*like a baby, whining like a dog, and spewing out bad cheese and sour milk and a plague of hungry slugs (Ibid, 7-9).*

Stamping foot; or as the conjunction in the title says “Hopping Pot” symbolizes kind of anger. Moreover, the cauldron became the mean of realization and animation as he embraces human qualities. The brass foot symbolizes the dirtiness and impurities that need to be cleansed. Together with all illnesses and afflictions the cauldron appears to be tormented, needs more and more cleansing which is implicitly symbolized through the donkey and the baby’s tears. The living with the pot becomes for the young wizard unbearable and after a couple of days, he is forced to help the villagers. At this point he becomes responsible and his journey to adulthood ends.

*(ENG\_3) And with the foul pot still bounding along behind him, he ran up the street, casting spells in every direction... ‘Well, Pot?’ asked the trembling wizard, as the sun began to rise. The pot burped out the single slipper he had thrown into it and permitted him to fit it on to the brass foot. Together, they set off back to the wizard’s house, the pot’s footstep muffled at last. But from that day forward, the wizard helped the villagers like his father before him, lest the pot case off its slipper, and begin to hop once more (Ibid, 11).*

In (ENG\_3) is described the point, when wizard starts to help people and casts the spells in every direction. He finally starts to symbolically ‘cook’ in the pot, as his father before. He finally lights up the fire and with every help given, the pot becomes cleaner and cleaner. The dawn expresses the defeat of the darkness and a promising start of a new life approach. And as their setting off back home, the pot’s permission to put the slipper on symbolizes the end of the journey. Even though the slipper had no pair, as mentioned at the beginning, by the end, this permission expresses that both, pot and the wizard, became one team.

To summarize, the explicit symbols such as magic hopping cauldron, three visitors asking for help, the initial refusal, anger followed by the consciousness and the kind of ‘friendship’, are easy to be understood by the children audience. It is important to mention, that working in the team led to the satisfaction of all the characters. All in all these factors help to develop children open-minded attitude and teach them, that helping others is very important. To comment on the relationships, the son does not really mourns over his father’s death but before he accepts the pot as a friend it takes some time. The clash of young and old symbolizes the wisdom and naive attitude of two different natures.

### 5.1.2 Symbols of Illustrations

The (IL\_1) apart from the original elements shows *a wand, a slipper, water and three slugs*; again the element of three – three villagers, three slugs, three demands and slug’s moving away express the darkness heading towards the light.

In the (IL\_2) is the *brass foot* illustrated as a human foot, firstly is the inanimate object directly personified and shows that the cauldron actually has feelings. On the contrary, the human foot is not capable of making noise upon the flagstones; its brassiness is very briefly drawn as the reflection at some parts of the foot. Moreover, the pot does not have lugs; this means it would not be able of clanging, as is described in the book.

## 5.2 Analysis of the Translation

(CZE\_0) *Čaroděj a skákající hrnec*

(CZE\_1) *Po otcově smrti našel syn ve starém hrnci ukrytý malý balíček, na němž stálo jeho jméno. Když ho rozbaloval, doufal, že v něm bude zlato, místo toho ale našel jen jednu měkkou a tlustou bačkoru, tak malou, že si ji nemohl about, a navíc bez druhé do páru* (Medek 2008, 7).

(OWN\_0) *Čaroděj a hopsající hrnec*

(OWN\_1) *Po otcově smrti našel syn ve starém kotlíku ukrytý balíček se svým jménem. Jaké bylo jeho zklamání, když při jeho rozbalování místo zlata objevil jen měkkou a tlustou bačkoru. Nejen, že na nošení malou, ale ještě ke všemu samotnou.*

Since the beginning I substituted the word “skákající”, as the title uses interjection to induce certain movement and the activity, which was in MT (Medek’s translation) softened, therefore a symbol of contentedness is vanishing and so does linguistics equivalence. As English does not use as many diminutives as Czech, I consider replacement of “malý balíček” quite fitting. Medek also completely omitted the poetic structure of the sentence which leads to the subduing of typical fairy tales language and its playfulness. The second part of the sentence in (OWN\_1) was translated more freely and from the point of pragmatic equivalence oriented rather to the reader than following the source text.

(CZE\_2) *Klink, klink, klink, zvonila na podlaze mosazná noha hrnce, tentokrát se však s hlasitým rachotem mísilo oslí hýkání a hladové lidské steny, zaznívajících z hlubin nádoby* (Ibid, 8).

(OWN\_2) *Břink, břink, břink, řinčela mosazná noha kotlíku hopsající po podlaze. A z jeho hlubin se k tomu všemu povyku přidalo ještě oslí hýkání a sténání hladových lidí.*

In the excerpt (ENG\_2) is in the MT the interjection translated according to the phonology, but it does not evoke the annoying noise that the pot was making; furthermore the symbol of the perturbative element is lost. As this is the rest of the excerpt does not carry any noticeable translation features I selected others from the story.

(ENG\_4) *...making a fearful noise upon the flagstones...*

(CZE\_4) *...a dělal na kamenech, jimiž byla vydlážděná, příšerný kravál...*

(OWN\_4) *...a svým poskakováním na kamenné podlaze dělal příšerný rámus...*

(ENG\_5) *... and he tried firstly to Vanish the pot...*

(CZE\_5) *...a pokusil se nejdřív nechat hrnec zmizet...*

(OWN\_5) *...a nejprve zkusil mizící kouzlo...*

(ENG\_6) *...the lost donkey was Summoned from...*

(CZE\_6) *...ztraceného osla našlo přivolávací kouzlo...*

(OWN\_6) *...ztracenou oslici našel pomocí vyhledávacího kouzla...*

(ENG\_7) *...the sick baby was doused in dittany and woke, well and rosy.*

(CZE\_7) *...nemocné dítě polil odvar z dobromysli, takže se probudilo zdravé a usměvavé.*

In (CZE\_4) Medek too sticks to the intralingual translation, which firstly, I did not consider essential as the reader and hearer already knew where the wizard was located; and secondly, the sentence became unnecessarily too complex. (ENG\_5) and (ENG\_6) capitalized the letter of the description of the spell being done, which Medek from the point of stylistic equivalence (CZE\_5) completely omitted whereas in (CZE\_6) he mentioned the spell. Since the wizard's knowledge was put aside and in MT partially deleted. (ENG\_7) included the word *dittany* which is the plant of Crete origin with healing powers. The direct translation was by right replaced with hyperonym of the same plant category which is nicely understandable for the children audience. In (CZE\_7) Medek decided to translate 'well and rosy' as 'zdravé a usměvavé'. The part could be translated even more freely for example 'zdravé jako řípa' or 'zdravé jako rybička' which is from the point of pragmatic equivalence more suitable. Also, 'usměvavé' does not reflect the condition of finally being cured and got rid of the suffering.

To sum up, in this translation Medek lowered the intensity of emotiveness and also the aesthetic qualities of the original text. On the other hand, the part with the *dittany* was translated appropriately as most of the work.

## 6 THE WARLOCK'S HAIRY HEART

The story describes talented young wealthy warlock, who despises of his friends falling in love and their foolish behavior. In order to protect himself from doing so, he uses Dark Arts. After the death of his parents, he puts his heart in the crystal casket and hides it in the castle's dungeon. Once he hears the servants talking about him being without wife, from that point he decides to find one; the one superordinate to others. Fortunately for him, he finds one and decides to organize a huge feast to honor her. However, she feels he does not have heart and he decides to show her his secret. Unfortunately, his heart became wild and perverse. Putting his heart back into his chest makes him a beast that eagers for the pristine heart of the witch. He kills by ripping her heart off her chest and then ripping his one. Guests find him holding both hearts in his hands and collapsing on the dead maiden body.

### 6.1 Symbols of the Tale

Tab2: *The Warlock's Hairy Heart Symbols*

<i>Warlock</i>	A male practicing witchcraft; in the Old English – evil person, savage, monster (Oxford Dictionaries 2016).
<i>Gold</i>	Symbolizes perfect metal, his beautiful color is associated with sun, perfectionism and heart, it is also prestigious among the royals and highborn. Furthermore, it has also negative connotations – wickedness, evilness, the mean of temptation and greediness (for example <i>King Midas</i> ) (Navrátilová 2009, 45).
<i>Maiden</i>	Also virgin; innocence, purity, pristine (Cooper 1987, 398).
<i>Heart</i>	The spiritual and emotional center of human personality; spirit; deep affections; a symbol of love (Navrátilová 2009, 115).
<i>Crystal casket</i>	Casket/coffin – place where gods and saviors were laid; place of resurrection, salvation Crystal – knowledge and spiritual perfection, purity (Cooper 1987, 98).
<i>Silver dagger</i>	In Antiquity served for the sacrificial ceremonies; became a strong symbol of carnage (Navrátilová 2009, 225).
<i>Throne</i>	“The seat of authority, knowledge and rule” (Cooper 1987, 367).

### 6.1.1 Interpretation of Symbols

The tale about the warlock and his hairy heart is slightly different from the previous one. The main character is not on any quest to the self-recognition. He is more likely on the journey to his own fall when refusing the love and human feelings.

(ENG\_1) *There was once a handsome, rich and talented young warlock, who observed that his friends grew foolish when they fell in love, gambolling and preening, losing their appetites and their dignity...employed Dark Arts to ensure his immunity... (Rowling 2008, 45).*

Since beginning is the Warlock described as wealthy, a talented and handsome character that rather focuses on him rather than foolishly fall in love. Love is here presented as a weakness, human feature and kind of dementia; as something disgusting. With employment of Dark Arts, his heart symbolically starts to blacken, or as in alchemy Nigredo.

(ENG\_2) *Though many maidens..., and employed her most subtle arts to please him, none succeeded in touching his heart. The warlock gloried in his indifference and the sagacity that had produced it (Ibid, 46).*

Maidens were trying to please him and conquer his heart, but they are rather described as seductive characters. His unyielding attitude is portrayed as only positive as it leads him to the sagacity and wisdom.

(ENG\_3) *She was a witch of prodigious skill and possessed of much gold. Her beauty was such that it tugged at the heart of every man who set eyes on her; of every man, that is, except one. The warlock's heart felt nothing at all. Nevertheless, she was the prize he sought, so he began to pay her court (Ibid, 49).*

The *maiden – witch – young woman – future wife* covers quite a variety of necessities that the warlock has. The remarkable point is that she, as a witch is not portrayed as ugly, old character, but rather wealthy, young, powerful and attractive. In other words, the warlock is looking for the copy of himself in the female body.

(ENG\_4) *...he led her from the feast, and down to the locked dungeon where he kept his greatest treasure. Here, in an enchanted crystal casket; was the warlock's beating heart. ..The maiden was terrified by the sight of it, for the heart was shrunken and covered with long black hair (Ibid, 51).*



Warlock's superior approach is described also through his property. He lives in the *palatial castle*, organizes a feast where the table *is laden with silver and gold, bearing finest wines and most sumptuous foods*. And he even allows the maiden to sit upon a throne beside him. Yet, he most appreciates his heart, which according to its loneliness acquired the beast qualities. There is a significant contrast of his almost completely blackened heart and the posh, sparkling, golden fortune he has, which is clearly portrayed as the blackness in his heart.

(ENG\_5) *The touch of her soft white arms, the sound of her breath in his ear, the scent of her heavy gold hair: all pieced the newly awakened heart like spear. But it had grown strange during its long exile, blind and savage in the darkness to which it had been condemned, and its appetites had grown powerful and perverse... The maiden lay dead upon the floor, her breast cut open, and beside her crouched the mad warlock, holding in one bloody hand a great, smooth, shining scarlet heart, which he licked and stroked, vowing to exchange it for his own* (Ibid, 52).

Even though both characters acquire magical powers, deep in their hearts they are complete opposites. Condemn to the loneliness, made the heart stronger, but with the side effect, that the warlock did not take into consideration. His refusal of love grew into perverse hunger and jealousy that led to killing the innocent maiden and craving for the pristine loved heart. The Scarlet color symbolizes the sun; love; strength; but also of the calamity and martyrdom (Cooper 1987, 80).

(ENG\_6) *...and seized a silver dagger. Vowing never to be mastered by his own heart, he hacked it from his chest* (Ibid, 53).

As was already mentioned in the table of symbols, the silver dagger symbolizes carnage; in this case the murder of the maiden, but one more death is ahead. Rather than being mastered by his completely black heart, the warlock kills himself. His life without love is basically described as his journey to the death. Apart from giving up love, the warlock still feels emotions that are rather negative – rumors of his servants make him angry and chagrined. In the story is a clear portrayal of the light and dark magic and that the decision of practicing the black arts has unfortunate consequences. And the similarity to the first tale is that the character does not grieve after the parent's death.

### 6.1.2 Symbols of Illustrations

The (IL\_1) preliminary drawing *pictures the lute, the book, spilled cup, the key, and the dagger*. The book symbolizes Warlocks wisdom, whereas the cup and lute the feast, simultaneously is the cup spilled, and out of him is leaking some liquid, it is not apparent whether is it blood or wine, but as the silver dagger is lying next to it, and its edge is stained with the black colour, I would rather examine it as a blood. Thanks to the cup and the dagger the picture creates dramatic atmosphere.

The (IL\_2) pictures closing scene, the death of two magical characters, even more, symbolizes their differences. The Warlock represents the Dark Arts whereas the Maiden the Whiteside. She is of light colors – white, fair hair and he is of the dark ones – gray and black.

## 6.2 Analysis of the Translation

(ENG\_0) *The Warlock's Hairy Heart*

(CZE\_0) *Mágovo chlupaté srdce*

(OWN\_0) *Čarokněžníkovo chlupaté srdce*

The first comment is again in the story's title; as the *mág* denotatively stands for very educated and wise wizard of immense powers and do not stand for someone practicing the Dark Arts. On the other hand, *čaroděj* or *kouzelník* do not master any enormous powers, for that reason I used neologism *čarokněžník*. I do not consider the Wizard as *černokněžník*, as he did not harm people and did not make lives of the people unpleasant. He only used the powers to protect himself from falling in love. Lately, his decision led him to the horrifying act, but apart from that, he did not trouble anyone's life. Moreover, I do not consider the word *mág* from the point of pragmatic equivalence appropriate for the audience of children as it might not be understood, the (OWN\_0) offers more space for the imagination.

(CZE\_1) *...který sledoval, jak pošetile si počínají jeho přátelé, když se zamilují – šňořili se a vyváděli všelijaké hlouposti, ztráceli chuť k jídlu i veškerou důstojnost* (Medek 2008, 27).

(OWN\_1) *...který sledoval pošetilé počínání svých zamilovaných přátel. Jejich švitoření a šňoření, ztrátu chutě k jídlu a především – své důstojnosti.*

(CZE\_1) is hypnotized by the source text and do not aesthetically offer substitution of 'gambolling' and 'preeing' whereas the alliteration 'š' in (OWN\_1) adds something extra to the description of the time when people are wearing pink glasses.

(ENG\_2) *The warlock gloried in his indifference and the sagacity that had produced it.*

(CZE\_2) *Mág se pyšnil svou lhostejností a posléze moudrostí, která byla jejím výsledkem.*

(OWN\_2) *Čarokněžník se pyšnil svou netečností, jejímž výsledkem se stala jeho bystrost a vědění.*

(ENG\_3) *The maiden listened, puzzled, and finally replied...*

(CZE\_3) *Dívka mu překvapeně naslouchala a konečně odpověděla*

(OWN\_3) *Krásná kouzelnice, poněkud v rozpacích a zmatená, mu naslouchala a pak odvětila*

(ENG\_4) *Here, in an enchanted crystal casket was the warlock's beating heart.*

(CZE\_4) *Tady dole v začarované křišťálové truhlici se nacházelo mágovo tlukoucí srdce.*

(OWN\_4) *Tam dole. V začarované truhlici bylo uloženo jeho bijící srdce.*

As was described in the part of symbolism, in this story is portrayed the clash of good and bad, the white side and the dark side. The problem is in the loss of emotiveness of the main characters. Both come from the magical world, yet the witch is rather translated as 'dívka', according to the translating proper, this is the right equivalent. But taking into consideration, that the story takes place in the imaginary world, she does not have to be portrayed so innocently. Moreover, some might interpret her as a cause of warlock's destruction, because he apparently died when he tried to please her. One might not see he did it only for his purposes and the image. The story stated the strength of her powers as 'a witch of prodigious skills' yet she could not protect herself from the warlock.

(ENG\_5) *They found the dungeon at last, and a most dreadful sight awaited them there* (Medek 2008, 53).

(CZE\_5) *Když pak konečně našli podzemní sklepení, čekal je tam příšerný pohled.*

(CZE\_5) describes the dungeon, but according to the fact, that the warlock lives in the palatial castle the expression 'podzemní sklepení' does not fit in the text. The solution for this tricky part could be description, for example 'temná podzemní zákoutí hradu'.

(ENG\_6) *Before the horror-struck eyes of his guests, the warlock cast aside his wand, and seized a silver dagger. Vowing never to be mastered by his own heart, he hacked it from his own chest* (Ibid, 53).

(CZE\_6) *Před zděšenýma očima svých hostů pak mág odhodil hůlku a chopil se stříbrné dýky. Slavnostně se zařekl, že se už nikdy nedá opanovat vlastním srdcem, a vyřízl si je z těla.* (Medek 2008, 31).

(OWN\_6) *Před očima zděšených hostů čarokněžník odhodil hůlku a chopil se stříbrné dýky. Přede všemi se zapřísáhnul, že raději zemře, než aby se nechal ovládnout svým srdcem. A v ten moment si jej vyňal z hrudi.*

The (CZE\_6) contains one archaic word, that might be for the children audience tricky. For that reason, the (OWN\_6) replaces this language at a different part with 'vyňal'. The problem according to the pragmatic equivalence might be similar. In this case is definitely a suitable archaic word that gives the act of hacking heart of the chest kind of sumptuousness that suits warlocks character.

(ENG\_7) *For one moment, the warlock knelt triumphant, with a heart clutched in each hand; then he fell across the maiden's body, and died (Ibid, 54).*

(CZE\_7) *Ještě okamžik zůstal vítězoslavně klečel s jedním srdcem v každé ruce, pak se svalil na dívčino tělo a zemřel (Ibid).*

(OWN\_7) *Ještě na okamžik zůstal vítězoslavně klečel, kdy v každé ruce třimal jedno srdce. Pak se skácel na bezvládné dívčino tělo a zemřel.*

As I mentioned above, warlock considered himself to be something more than the others. For that reason should be his death described as tremendous and magnificent. The symbol of his selfishness, self-agazement and egoism is at this climax point slightly moderated.

## 7 THE TALE OF THE THREE BROTHERS

The story is about three brothers, who tricked Death when they created a bridge upon the river. As a reward, they are offered a prize, each one up to his choice. The first brother, who wished for unbeatable wand; the second brother asked for a stone, which can bring dead to live and the youngest asked for something that would prevent Death from following him. The Death let them pass the bridge and they go separate ways. Two elder brothers die very soon, one because of his pride and boasting in an inn; the second brother brought from death women he loved, unfortunately, she was not fully alive so he killed himself in order to join her. The youngest brother lived a long life, when he decided it was his time to greet with Death, he took off the Cloak of Invisibility, passed it on his son and voluntarily went with Death.

### 7.1 Symbols of the Tale

*Tab3: The Tale of Three Brothers Symbols*

<i>Triangle</i>	Trinity of truth, love, and wisdom; heaven, earth, man; the triangle pointing upward symbolizes life, fire, flame, and heat (Cooper 1987, 382).
<i>Veil</i>	In many cultures, a veil supposed to avert the evil and the evil ghosts (Navrátilová 1987, 127). Also, darkness, secrecy, the darkness of mourning; bride's veil illustrates sacrifice and death to the old life (Cooper 1987, 393).
<i>Banks of the river + bridge</i>	Banks represent the mortal and immortal world; the bridge is the passage from death to immortality; hope (Cooper 1987, 50).
<i>Twilight</i>	Uncertainty; the end of one cycle and start of another (Cirlot 2002, 387).
<i>Death</i>	"The unseen aspect of life; the King of death usually depicts as a skeleton; omniscience" (Cooper 1987, 103).
<i>River</i>	The flux of the river represents the passage of life. Journey across the river represents the boundary between the life and death, whereas the flux from the spring to the ocean represents the cycle of life (Cooper 1987, 295).

### 7.1.1 Interpretation of Symbols

(ENG\_1) *There were once three brothers who were traveling along a lonely, winding road at twilight. In times, the brothers reached a river too deep to wade through and too dangerous to swim across. However, these brothers were learned in the magical arts, and so they simply waved their wands and made a bridge appear across the treacherous water* (Rowling 2008, 87-88).

Since the beginning of the story, there are two literal symbols – the journey and the twilight. Both signify the start of something new. When they get to the river and together conjure a bridge, the flux of the river symbolizes their life passage, but the bridge over it represents the life and death, the known and the unknown. And the element of three is mentioned again – three brothers, in this case, it represents the bond that they have and collective strength.

(ENG\_2) *He pretended to congratulate the three brothers upon their magic and said that each had earned a prize for having been clever enough to evade him* (Ibid, 89).

In a typical fairy tales, the prize comes from releasing *Golden fish*, unfortunately, this reward has a hitch. As in Aesop's fable *The Fox and The Crow*, which moral lesson is not to listen to flattery too much, as there might be something behind. The congratulation of the Death is the typical example.

(ENG\_3) *So the oldest brother, who was a combative man, asked for a wand more powerful than any in existence... So Death crossed to an elder tree on the banks of the river, fashioned a wand from a branch that hung there and gave it to the oldest brother. Then the second brother, who was an arrogant man, decided that he wanted to humiliate Death still further, and asked for the power to recall others from Death. So Death picked up a stone from the riverbank and gave it to the second brother... And then Death asked the third and youngest brother what he would like. The youngest brother was the humblest and also the wisest... So he asked for something that would enable him to go forth from that place without being followed by Death. And Death, most unwillingly, handed over his own Cloak of Invisibility* (Ibid, 89-90).

Two older brothers asked Death for powerful things, which she picked from the bank of the river. As the banks of the river symbolize the mortal and the immortal world, objects were taken from the mortal world and given its magical powers symbolically from the immortal world. Even though the magicians could practice magic, their abilities were limited. Basically, even the magical object went through the process of realization in the

magic world. As among the three brothers usually is the smartest or the savior for example in the *Tale of Three Piglets, Third Prince*. He picked the object in Death's possession, which was the most powerful of them all, did not harm anyone and granted him a long life. (ENG\_4) *Here he took out the stone that had the power to recall the dead and turned it thrice in his hand... Yet she was silent and cold, separated from him as though by a veil* (Ibid, 92).

The veil is a typical symbol of death, even though he brought her back to life, she could not be brought back entirely, only as a kind of mortal frame without living; feelings. (ENG\_5) *And then he greeted Death as an old friend, and went with him gladly, and, equals, they departed this life* (Ibid, 93).

The greeting with Death symbolizes his awareness and reconciliation with his destiny. As the wisest of them three, he knew that the life ends at one point. Yet, passing the cloak on his son symbolizes having something in store. Despite the death of the father, the story does not end unhappily. The symbol of the family is here present only through the brothers, and at the end of the tale because of the father and son.

### 7.1.2 Symbols of Illustrations

The (IL\_1) portrays all three gifts brothers received from Death. Firstly the Elder Wand that is leaned on the skull; representing the "transitoriness of life" (Cooper 1987, 328), secondly *the Resurrection Stone* and lastly *the Cloak of Invisibility* upon which everything stands on. The cloak is the only element whose owners wish was down to earth.

The (IL\_2) drawing shows tombstone that is held by the skeleton illustrating that he is the person who has the death and life in his hands. In the middle of the tombstone is a triangle divided into half, this kind of triangle symbolizes the element of fire; but also the trinity of love, truth, and wisdom. The symbolic meaning of the Death's gift is illustrated, triangle symbolizes *Cloak of Invisibility*; the split is *the Elder Wand* and the circle inside the triangle stands for *the Stone of Resurrection*. All together create the symbol of unity. The other elements pictured are coffin/casket and bones, two other deadly symbols. This symbol is for *Harry Potter* fans known as *the Deathly Hallow*.

## 7.2 Analysis of the Translation

(CZE\_1) *...Byli ale zběhlí v umění kouzel a čar, jen tedy mávli hůlkami a nad zrádnou vodou se okamžitě objevil most* (Ibid, 47).

(OWN\_1) *...Ale protože byli zběhlí v umění čar a kouzel, stačilo jen mávnout jejich hůlkami a nad zrádnou vodou se objevit most.*

From the point of paradigmatic equivalence, the syntax of the sentence sticks too much to the ST. Furthermore is in Czech more used word order *škola čar a kouzel* rather than *škola kouzel a čar*.

(ENG\_2) *...oldest brother, who was a combative man...*

(ENG\_2) *...second brother, who was an arrogant man...*

(ENG\_2) *...youngest brother was the humblest and also the wisest of the brothers...* (Rowling 2008, 89-90).

(CZE\_2) *Nejstarší z bratří, který byl povahy velice svárivé a bojechtivé...*

(CZE\_2) *Druhý bratr, který byl povahy pyšné a domýšlivé...*

(CZE\_2) *Nejmladší bratr byl z těch tří nejskromnější a také nejchytřejší...* (Medek 2008, 47-48).

Medek partially kept the structure of the ST, but when it came to the description of their qualities, he enlarged the linguistic scale. Instead of having mentioned one feature he added the synonym. Considering that the translation is aimed at children audience, the decision was well made. As visible in (CZE\_2) he did not keep the format of the ST and the aesthetical point of view is destroyed.

(ENG\_3) *Death was cunning. He pretended to congratulate the three brothers....* (Rowling 2008, 89).

(CZE\_3) *Smrt však byla prohnaná. Na oko třem bratrům popřála...* (Medek 2008, 47).

The significant difference appeared in the gender of Death, whereas Rowling considers Death as a male character, MT presents her as a female. According to the grammatic equivalence there is a difference, but considering the connotation and the male possibilities such as *smrták*, *pan Smrt*, *pan Smrtka* is the gender change culturally better.

(ENG\_4) *Though she had returned to the mortal world, she did not truly belong there and suffered. Finally, the second brother, driven mad with hopeless longing, killed himself so as truly to join her* (Rowling 2008, 92).

(CZE\_4) *Ač se vrátila do světa smrtelníku, nepatřila do něj doopravdy a velice trpěla. Trvalo to dlouho předlouho, až prostřední bratr, dohnán beznadějnou touhou k šílenství, vtáhl na sebe ruku, aby mohl být skutečně s ní* (Medek 2008, 49).



(OWN\_4) *Přestože se vrátila do světa živých, skutečně do něj nepatřila, a proto trpěla. A tak i druhý bratr, který byl dohnán šílenou touhou být se svou milovanou, vztáhnul na sebe ruku.*

From the point of equivalence, the (BRA\_4) was translated way too communicatively. The expressions are added, such as *trvalo to dlouho předlouho*, does not appear anywhere, nor even how long did it take. This is clearly the translator's intervention. Furthermore, the *prostřední* and *second* can be according to the text used as synonyms, I do not assume it in this case necessary as it only leads to the confusion

(ENG\_5) *And then he greeted Death as an old friend, and went with him gladly, and, equals, they departed this life* (Rowling 2008, 93).

(CZE\_5) *A poté se pozdravil se Smrtí jakožto se starou známou, ochotně se k ní připojil a coby rovnocenný poutník s ní odešel z tohoto světa* (Medek 2008, 50).

(OWN\_5) *A pak přivítal Smrt jako starou přítelkyni, ochotně se k ní připojil a jako sobě rovni spolu odešli z tohoto světa.*

The name of Death remained capitalized, but the word *poutník* was added. In this case was the lexical equivalence omitted, but taking in the consideration only the (CZE\_5) not the (ENG\_5) the reader does not recognize, that anything was added. In this tale, Medek mostly applied free translation that created the descriptive atmosphere that kept the tale coherent and understandable to the audience of young readers.

According to the analysis given, I would suggest reconsidering the title „Bajky barda Beedleho“ because the stories from the vast majority do not carry the typical fable characteristics, and rather present the form „short stories“ yet their title creates a nice alliteration.

## CONCLUSION

The thesis dealt mainly with the topic of the symbolism of the three tales from *The Tales of Beedle the Bard*. These tales were picked precisely for the reason of journey that has a different ending and tenor. In ‘The Wizard and the Hopping Pot’ it was the journey of consciousness and growing up; in ‘The Warlock’s Hairy Heart’ journey of love condemnation with the fatal ending; and lastly ‘The Tale of Three Brothers’ the life journey itself.

Another main symbol was the portrayal of the family. In each story were the protagonists resigned with the death of their family members and did not show any direct sign of grieving. Further on, the symbol of death was present in every analyzed story in the many different forms – *a tombstone, a veil, a dungeon, a dawn; or a murder*.

The main symbols were clearly understandable and recognizable, on the contrary, symbols with less importance were more difficult to discover – slugs, a silver dagger, a dittany, a brass. The cause was the symbolism connected with alchemy and its processes, that usually people are not aware of. Through the behavior and even the environment were less visible the characters dispositions, which were because of the translation in some cases suppressed. Moreover, in few cases, the translation lost the symbolical meaning. The reason of it was also Pavel Medek’s free translation full of descriptive additions, that on the contrary kept the text coherent and understandable not only for the children audience.

The tales do carry a moral lesson, but as the narration takes place on the boundary of the magical and non-magical world, the interpretation is slightly different comparing to Aesop’s fables.

What I truly liked about the stories was, that they do not portray the state of being different as something negative, wicked or even something to be ashamed of. For that reason, I think their translation can only enrich children and even adult readers. Not only for their symbolical meaning but also because of the portrayal of not always happy endings.

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**ABBREVIATIONS**

ChL	Children literature
MT	Medek's translation
SI	source illustration
SL	source language
ST	source translation
TL	target language
TT	target translation

## **TABLES**

Tab1: Wizard and The Hopping Pot Symbols

Tab2: The Warlock's Hairy Heart Symbols

Tab3: The Tale of Three Brothers Symbols

## **APPENDICES**

ENG 1 The Tales of Beedle the Bard

CZE 2 Bajky barda Beedleho

# APPENDIX 1 THE TALES OF BEEDLE THE BARD

1



## THE WIZARD AND THE HOPPING POT

There was once a kindly old wizard who used his magic generously and wisely for the benefit of his neighbours. Rather than reveal the true source of his power, he pretended that his potions, charms and antidotes sprang ready-made from the little cauldron he called his lucky cooking pot. From miles around people came to him with their



*The Tales of Beedle the Bard*



troubles, and the wizard was pleased to give his pot a stir and put things right.

This well-beloved wizard lived to a goodly age, then died, leaving all his chattels to his only son. This son was of a very different disposition to his gentle father. Those who could not work magic were, to the son's mind, worthless, and he had often quarrelled with his father's habit of dispensing magical aid to their neighbours.

Upon the father's death, the son found hidden inside the old cooking pot a small package bearing his name. He opened it, hoping for gold, but found instead a soft, thick slipper, much too small to wear, and with no pair. A fragment of parchment within the slipper bore the words "In the fond hope, my son, that you will never need it."

The son cursed his father's age-softened mind,



*The Wizard and the Hopping Pot*



then threw the slipper back into the cauldron, resolving to use it henceforth as a rubbish pail.

That very night a peasant woman knocked on the front door.

"My granddaughter is afflicted by a crop of warts, sir," she told him. "Your father used to mix a special poultice in that old cooking pot —"

"Begone!" cried the son. "What care I for your brat's warts?"

And he slammed the door in the old woman's face.

At once there came a loud clanging and banging from his kitchen. The wizard lit his wand and opened the door, and there, to his amazement, he saw his father's old cooking pot: it had sprouted a single foot of brass, and was hopping on the spot, in the middle of the floor, making a fearful noise upon the flagstones. The







wizard approached it in wonder, but fell back hurriedly when he saw that the whole of the pot's surface was covered in warts.

"Disgusting object!" he cried, and he tried firstly to Vanish the pot, then to clean it by magic, and finally to force it out of the house. None of his spells worked, however, and he was unable to prevent the pot hopping after him out of the kitchen, and then following him up to bed, clanging and banging loudly on every wooden stair.

The wizard could not sleep all night for the banging of the warty old pot by his bedside, and next morning the pot insisted upon hopping after him to the breakfast table. *Clang, clang, clang,* went the brass-footed pot, and the wizard had not even started his porridge when there came another knock on the door.



the door, and there on the threshold stood a young woman sobbing as though her heart would break.

"My baby is grievously ill," she said. "Won't you please help us? Your father bade me come if troubled –"

But the wizard slammed the door on her.

And now the tormenting pot filled to the brim with salt water, and slopped tears all over the floor as it hopped, and brayed, and groaned, and sprouted more warts.

Though no more villagers came to seek help at the wizard's cottage for the rest of the week, the pot kept him informed of their many ills. Within a few days, it was not only braying and groaning and slopping and hopping and sprouting warts, it was also choking and retching, crying like a baby, whining like a dog, and



An old man stood on the doorstep.

"'Tis my old donkey, sir," he explained. "Lost, she is, or stolen, and without her I cannot take my wares to market, and my family will go hungry tonight."

"And I am hungry now!" roared the wizard, and he slammed the door upon the old man.

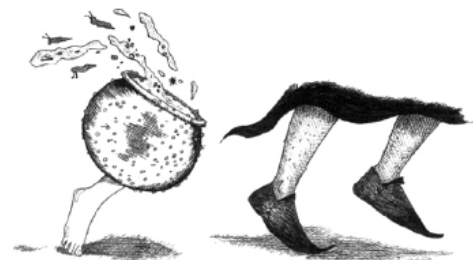
*Clang, clang, clang,* went the cooking pot's single brass foot upon the floor, but now its clamour was mixed with the brays of a donkey and human groans of hunger, echoing from the depths of the pot.

"Be still. Be silent!" shrieked the wizard, but not all his magical powers could quieten the warty pot, which hopped at his heels all day, braying and groaning and clanging, no matter where he went or what he did.

That evening there came a third knock upon



spewing out bad cheese and sour milk and a plague of hungry slugs.



The wizard could not sleep or eat with the pot beside him, but the pot refused to leave, and he could not silence it or force it to be still.

At last the wizard could bear it no more.

"Bring me all your problems, all your troubles and your woes!" he screamed, fleeing into the



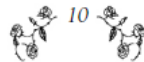


night, with the pot hopping behind him along the road into the village. "Come! Let me cure you, mend you and comfort you! I have my father's cooking pot, and I shall make you well!"

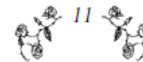
And with the foul pot still bounding along behind him, he ran up the street, casting spells in every direction.

Inside one house the little girl's warts vanished as she slept; the lost donkey was Summoned from a distant briar patch and set down softly in its stable; the sick baby was doused in dittany and woke, well and rosy. At every house of sickness and sorrow, the wizard did his best, and gradually the cooking pot beside him stopped groaning and retching, and became quiet, shiny and clean.

"Well, Pot?" asked the trembling wizard, as the sun began to rise.



The pot burped out the single slipper he had thrown into it, and permitted him to fit it on to the brass foot. Together, they set off back to the wizard's house, the pot's footstep muffled at last. But from that day forward, the wizard helped the villagers like his father before him, lest the pot cast off its slipper, and begin to hop once more.



## THE WARLOCK'S HAIRY HEART

There was once a handsome, rich and talented young warlock, who observed that his friends grew foolish when they fell in love, gambolling and preening, losing their appetites and their dignity. The young warlock resolved never to fall prey to such weakness, and employed Dark Arts to ensure his immunity.





Unaware of his secret, the warlock's family laughed to see him so aloof and cold.

"All will change," they prophesied, "when a maid catches his fancy!"

But the young warlock's fancy remained untouched. Though many a maiden was intrigued by his haughty mien, and employed her most subtle arts to please him, none succeeded in touching his heart. The warlock gloried in his indifference and the sagacity that had produced it.

The first freshness of youth waned, and the warlock's peers began to wed, and then to bring forth children.

"Their hearts must be husks," he sneered inwardly, as he observed the antics of the young parents around him, "shrivelled by the demands of these mewling offspring!"



But his companion jeered, asking why a man with so much gold and a palatial castle to his name had been unable to attract a wife.

Their words dealt dreadful blows to the listening warlock's pride.

He resolved at once to take a wife, and that she would be a wife superior to all others. She would possess astounding beauty, exciting envy and desire in every man who beheld her; she would spring from magical lineage, so that their offspring would inherit outstanding magical gifts; and she would have wealth at least equal to his own, so that his comfortable existence would be assured, in spite of additions to his household.

It might have taken the warlock fifty years to find such a woman, yet it so happened that the very day after he decided to seek her, a



And once again he congratulated himself upon the wisdom of his early choice.

In due course, the warlock's aged parents died. Their son did not mourn them; on the contrary, he considered himself blessed by their demise. Now he reigned alone in their castle. Having transferred his greatest treasure to the deepest dungeon, he gave himself over to a life of ease and plenty, his comfort the only aim of his many servants.

The warlock was sure that he must be an object of immense envy to all who beheld his splendid and untroubled solitude. Fierce were his anger and chagrin, therefore, when he overheard two of his lackeys discussing their master one day.

The first servant expressed pity for the warlock who, with all his wealth and power, was yet beloved by nobody.



maiden answering his every wish arrived in the neighbourhood to visit her kinsfolk.

She was a witch of prodigious skill and possessed of much gold. Her beauty was such that it tugged at the heart of every man who set eyes on her; of every man, that is, except one. The warlock's heart felt nothing at all. Nevertheless, she was the prize he sought, so he began to pay her court.

All who noticed the warlock's change in manners were amazed, and told the maiden that she had succeeded where a hundred had failed.

The young woman herself was both fascinated and repelled by the warlock's attentions. She sensed the coldness that lay behind the warmth of his flattery, and had never met a man so strange and remote. Her kinsfolk, however,





deemed theirs a most suitable match and, eager to promote it, accepted the warlock's invitation to a great feast in the maiden's honour.

The table was laden with silver and gold bearing the finest wines and most sumptuous foods. Minstrels strummed on silk-stringed lutes and sang of a love their master had never felt. The maiden sat upon a throne beside the warlock, who spake low, employing words of tenderness he had stolen from the poets, without any idea of their true meaning.

The maiden listened, puzzled, and finally replied, "You speak well, Warlock, and I would be delighted by your attentions, if only I thought you had a heart!"

The warlock smiled, and told her that she



the warlock drew his wand, unlocked the crystal casket, sliced open his own breast and replaced the hairy heart in the empty cavity it had once occupied.

"Now you are healed and will know true love!" cried the maiden, and she embraced him.

The touch of her soft white arms, the sound of her breath in his ear, the scent of her heavy gold hair: all pierced the newly awakened heart like spears. But it had grown strange during its long exile, blind and savage in the darkness to which it had been condemned, and its appetites had grown powerful and perverse.

The guests at the feast had noticed the absence of their host and the maiden. At first untroubled, they grew anxious as the hours passed, and finally began to search the castle.



need not fear on that score. Bidding her follow, he led her from the feast, and down to the locked dungeon where he kept his greatest treasure.



Here, in an enchanted crystal casket, was the warlock's beating heart.

Long since disconnected from eyes, ears and fingers, it had never fallen prey to beauty, or to a musical voice, to the feel of silken skin. The maiden was terrified by the sight of it, for the heart was shrunken and covered in long black hair.

"Oh, what have you done?" she lamented. "Put it back where it belongs, I beseech you!"

Seeing that this was necessary to please her,

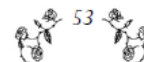


They found the dungeon at last, and a most dreadful sight awaited them there.

The maiden lay dead upon the floor, her breast cut open, and beside her crouched the mad warlock, holding in one bloody hand a great, smooth, shining scarlet heart, which he licked and stroked, vowing to exchange it for his own.

In his other hand, he held his wand, trying to coax from his own chest the shrivelled, hairy heart. But the hairy heart was stronger than he was, and refused to relinquish its hold upon his senses or to return to the coffin in which it had been locked for so long.

Before the horror-struck eyes of his guests, the warlock cast aside his wand, and seized a silver dagger. Vowing never to be mastered by his own heart, he hacked it from his chest.





For one moment, the warlock knelt triumphant, with a heart clutched in each hand; then he fell across the maiden's body, and died.



### THE TALE OF THE THREE BROTHERS

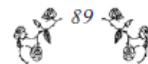
There were once three brothers who were travelling along a lonely, winding road at twilight. In time, the brothers reached a river too deep to wade through and too dangerous to swim across. However, these brothers were learned in the magical arts, and so they simply waved their wands and made a bridge appear across the



treacherous water. They were halfway across it when they found their path blocked by a hooded figure.

And Death spoke to them. He was angry that he had been cheated out of three new victims, for travellers usually drowned in the river. But Death was cunning. He pretended to congratulate the three brothers upon their magic, and said that each had earned a prize for having been clever enough to evade him.

So the oldest brother, who was a combative man, asked for a wand more powerful than any in existence: a wand that must always win duels for its owner, a wand worthy of a wizard who had conquered Death! So Death crossed to an elder tree on the banks of the river, fashioned a wand from a branch that hung there, and gave it to the oldest brother.







Then the second brother, who was an arrogant man, decided that he wanted to humiliate Death still further, and asked for the power to recall others from Death. So Death picked up a stone from the riverbank and gave it to the second brother, and told him that the stone would have the power to bring back the dead.

And then Death asked the third and youngest brother what he would like. The youngest brother was the humblest and also the wisest of the brothers, and he did not trust Death. So he asked for something that would enable him to go forth from that place without being followed by Death. And Death, most unwillingly, handed over his own Cloak of Invisibility.

Then Death stood aside and allowed the three brothers to continue on their way and they did



And so Death took the first brother for his own.

Meanwhile, the second brother journeyed to his own home, where he lived alone. Here he took out the stone that had the power to recall the dead, and turned it thrice in his hand. To his amazement and his delight, the figure of the girl he had once hoped to marry before her untimely death appeared at once before him.

Yet she was silent and cold, separated from him as though by a veil. Though she had returned to the mortal world, she did not truly belong there and suffered. Finally, the second brother, driven mad with hopeless longing, killed himself so as truly to join her.

And so Death took the second brother for his own.

But though Death searched for the third

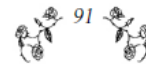


so, talking with wonder of the adventure they had had, and admiring Death's gifts.

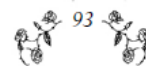
In due course the brothers separated, each for his own destination.

The first brother travelled on for a week or more, and reaching a distant village, he sought out a fellow wizard with whom he had a quarrel. Naturally, with the Elder Wand as his weapon, he could not fail to win the duel that followed. Leaving his enemy dead upon the floor, the oldest brother proceeded to an inn, where he boasted loudly of the powerful wand he had snatched from Death himself, and of how it made him invincible.

That very night, another wizard crept upon the oldest brother as he lay, wine-sodden, upon his bed. The thief took the wand and, for good measure, slit the oldest brother's throat.



brother for many years, he was never able to find him. It was only when he had attained a great age that the youngest brother finally took off the Cloak of Invisibility and gave it to his son. And then he greeted Death as an old friend, and went with him gladly, and, equals, they departed this life.



## APPENDIX 2 BAJKY BARDA BEEDLEHO

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### ČARODĚJ A SKÁKAJÍCÍ HRNEC

Žil byl kdysi dávno laskavý starý čaroděj, který svých kouzelnických schopností velkomyslně a moudře užíval ve prospěch sousedů. Aby nemusel prozradit pravý zdroj své moci, předstíral, že všechny lektvary, kouzla a protijedy vytahuje už hotové z malého kotlíku, který nazýval svým hrncem pro štěstí. S různými problémy za ním chodili lidé z širokého okolí a čaroděj vždy ochotně zamíchal obsah hrnce a jejich potíže napravil.

Všeobecně oblíbený čaroděj se dožil vysokého věku, když pak zemřel, zanechal všechno, co měl, svému jedinému synovi. Syn se však povahou od dobromyslného otce velice lišil. Kdo neovládal kouzla a čáry, nebyl podle jeho názoru k ničemu, takže proti otcovu zvyku poskytovat sousedům čarovnou pomoc často otevřeně protestoval.

Po otcově smrti našel syn ve starém hrnci ukrytý malý balíček, na němž stálo jeho jméno. Když ho rozbaloval, doufal, že v něm bude zlato, místo toho ale našel jen jednu měkkou a tlustou bačkoru, tak malou, že si ji nemohl obout, a navíc bez druhé do páru. V bačkoře byl zastrčený útržek pergamentu se slovy: „Upřímně doufám, milý synu, že ji nikdy nebudeš potřebovat.“

Syn proklel otcovu slabomyslnost, nepochybně vyvolanou staří, a hodil bačkoru zpět do kotlíku, který hodlal nadále

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hladové lidské steny, zaznívajících z hlubin nádoby.

„Bud' zticha! Zmlkni!“ rozječel se čaroděj, veškeré jeho kouzelnické schopnosti ale bradavičnatý hrnec nedokázaly utišit. Celý den mu poskakoval těsně v patách, hýkal, sténal a řinčel, ať šel čaroděj kamkoli a dělal cokoli.

Večer onoho dne se ozvalo třetí zaklepaní na dveře, na prahu stála mladá žena a plakala tak usedavě, jako by ji mělo puknout srdce.

„Moje děťátko je těžce nemocné,“ bědovala. „Pomůžete nám, prosím? Vaš otec říkal, abych přišla, kdybych měla nějaké problémy...“

Čaroděj jí ale také práskl dveřmi.

Hrncem nyní své mučení rozšířil o to, že se až po okraj naplnil slanou vodou, všude po podlaze cákal slzami, přitom nepřestával poskakovat, hýkat, sténat a naskakovaly mu další bradavice.

Ačkoli po zbytek týdne už do chaloupky nepřišli žádní další vesničané, aby čaroděje požádali o pomoc, hrnec ho průběžně informoval o jejich četných strastech. Během několika dnů už nejen hýkal a sténal, ronil slzy, poskakoval a ospával se bradavicemi, ale také chroptěl a dával se, plakal jako malé děčko, kňučel jako pes a chrtil plesnivý sýr, zksýslé mléko a hromady hladových slimáků.

S hrncem po boku se čaroděj nebyl schopen vyspat ani



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používat jako koš na odpadky. Ještě téhož dne večer zaklepala na dveře jeho domu jedna vesničanka.

„Vnuče se vyrazila úplná záplava bradavic, pane,“ stěžovala si. „Vaš tatík vždycky v tom starém hrnci míchal takový speciální obklad...“

„Zmiz!“ osopil se na ni syn. „Co je mi do bradavic tvého spratka?“

A zabouchl stařeně dveře před nosem.

Z kuchyně se v téměř okamžiku ozvalo hlasité řinčení a rámusení. Čaroděj rozžehl hůlku, otevřel dveře a ke svému úžasu spatřil otcův starý hrnec:

Narostla mu jedna mosazná noha, na níž teď poskakoval uprostřed kuchyně a dělal na kamenech, jimiž byla vydlážděná, příšerný kravál. Čaroděj k němu užasle přistoupil, ihned však spěšně couvl, když zjistil, že je celý povrch hrnce pokrytý bradavicemi.

„Odpomý krám!“ zaklel a pokusil se nejdřív nechat hrnec zmizet, potom kouzlem vyčistit a nakonec ho alespoň vypudit z domu. Žádné z jeho zaříkadel ale nefungovalo a nijak nedokázal hrnci zabránit, aby nejprve poskakoval po kuchyni a poté ho následoval i nahoru do ložnice; cestou hlasitě bušil a třískal do každého dřevěného schodu.

U postele starý bradavičnatý hrnec celou noc řinčel tak usilovně, že se čaroději vůbec nepodařilo usnout. Druhý den ráno za ním pak neúnavně poskakovala a doprovodil ho ke stolu se snídaní. Klink, klink, klink, zvonila mosazná noha a čaroděj nestačil sníst ani první lžiči ovesné kaše, když se ozvalo další zaklepaní na dveře.

Na prahu stál nějaký stařík.

„Jde o mou oslici, pane,“ vysvětloval. „Ztratila se, nebo ji ukradli. Nemůžu bez ní odvézt svoje zboží na trh, takže bude mít celá rodina večer hlad.“

„A já mám zase hlad teď!“ rozkřikl se čaroděj a přibouchl staříkovi dveře před nosem.

Klink, klink, klink, zvonila na podlaze mosazná noha hrnce, tentokrát se však s hlasitým rachotem mísilo oslí hýkání a

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najist, hrnec ho ale odmítal nechat na pokoji a čarodějova kouzla ho nedokázala umlčet ani utišit.

Konečně už to čaroděj nevydržel.

„Světě mi všechny svoje problémy, všechny starosti a bolesti!“ zaječel, vyběhl do noční tmy a hrnec za ním poskakoval po cestě do vesnice. „Pojďte! Hned vás všechny vyléčím, povyspravuju a utiším! Pojďte sem! Mám otcův hrnec a všem vám pomůžu!“

S prokletým hrncem neustále za zády hnal se čaroděj ulicí a metal kolem sebe zaříkadla na všechny strany.

V jednom domě malé holčičce ve spánku zmizely bradavice, ztraceného osla našlo přivolávací kouzlo ve vzdáleném trnitém houští a jenně ho uložilo do stáje, nemocné dítě polil odvar z dobromysli, takže se probudilo zdravé a usměvavé. Ve všech domech sužovaných nemocí a žalem udělal čaroděj vše, co bylo v jeho silách, hrnec po jeho boku postupně přestával sténat a chroptět a byl znovu tichý, lesklý a čistý.

„Tak co, hrnku?“ zeptal se rozřesený čaroděj ve chvíli, kdy se na oblohu vyhouplo slunce.

Hrncem si řinčel, vyplivl bačkoru, kterou do něj čaroděj hodil, a nechal si ji navléknout na mosaznou nohu. Když se pak společně vydali zpět k čarodějovu domu, byly kroky hrnce konečně ztlumené. Od onoho dne však čaroděj vesničanům pomáhal stejně jako před ním jeho otec, aby hrnec neodhodil bačkoru a nezačal opět skákat.



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### MÁGOVO CHLUPATÉ SRDCE

Žil byl kdysi dávno jistý pohledný, bohatý a nadaný mladý mág, který sledoval, jak pošetile si počínají jeho přátelé, když se zamilují – šňofili se a vyváděli všelijaké hlouposti, ztráceli chuť k jídlu i veškerou důstojnost. Mladý mág si proto umínil, že podobné slabosti nikdy nepodlehne, a zajistil se proti jejím svodům černou magií.

Příbuzní, kteří si jeho tajemství nebyli vědomi, pobaveně sledovali, jak povzneseně a lhostejně se chová.

„Však ono ho to přejde,“ prorokovali, „jen co mu nějaké děvče padne do oka.“

Mladému mágovi ale stále žádné děvče do oka nepadlo. Našlo se sice mnoho dívek, jimž jeho povýšené chování imponovalo a které se ho těmi nejrafinovanějšími metodami snažily zaujmout, žádné z nich se však nepodařilo proniknout mu k srdci. Mág se pyšnil svou lhostejností a posléze moudrostí, která byla jejím výsledkem.

První svěžest mládí pomalu uvadla, mágovi vrstevníci se začali ženit a brzy se jim rodily i děti.

„Z jejich srdcí jsou nepochybně jen prázdné slupky,“ posmíval se jim v duchu mág, když viděl, co všechno tyto mládí rodiče vyvádějí, „vysáté neustálým obskakováním ukřivaných mňousů!“

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ovšem přesně onu trofej, kterou hledal, a začal se jí tedy dvořit.

Všichni, kteří to viděli, žaslí nad změnou mágova chování a sdělovali dívce, že slaví úspěch u muže, od něhož stovka jiných odešla s nepořízenou.

Samotnou mladou čarodějkou mágovy pozornosti fascinovaly a odpuzovaly zároveň. Cítila chlad, který se skrýval pod jeho vřelými lichočkami, a říkala si, že ještě nikdy nepotkala muže tak zvláštního a nepřístupného. Příbuzní ho však považovali za nesmírně výhodnou partii, a aby napomohli jejich sblížení, přijali mágovo pozvání na velkolepou hostinu, uspořádanou na dívčinu počest.

Stoly se prohýbaly pod stříbrným a zlatým nádobím plným nejvzácnějších vín a nejvybranějších pokrmů. Bardové brnkali na hedvábné struny louten a zpívali o lásce, kterou jejich pán nikdy nepoznal. Dívka seděla na trůnu vedle mága; ten s ní hovořil tichými lichočivými slovy plnými něhy, která ukradl básníkům, aniž by chápal jejich pravý smysl.

Dívka mu překvapeně naslouchala a konečně odpověděla: „Mluvíš hezky, mágu, a tvoje pozornosti by mě nesmírně těšily, kdyby šly od srdce, které podle mne nemá.“

Mág se usmál a ujistil ji, že v tomto ohledu nemusí mít žádné obavy. Vyzval ji, aby ho následovala, odvedl ji z hodovní síně a sešel s ní po schodech do zamčeného sklepení, kde uchovával svůj nejvzácnější poklad.

Tady dole v začarované křišťálové truhlici se nacházelo mágovo tlukoucí srdce.

Protože bylo už dávno odloučeno od očí, uší i prstů, nepadlo nikdy za oběť kráse, melodickému hlasu ani doteku hedvábné kůže. Dívka se při pohledu na ně zděsila, neboť



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A znovu sám sobě gratuloval k tomu, jak moudře se kdysi rozhodl.

O něco později se čas mágových rodičů naplnil a oba zemřeli. Mág je nikterak neoplakával; považoval naopak jejich skon za požehnání. Nyní byl alespoň na jejich hradě jediným pánem. Svůj nejvzácnější poklad uložil do nehlubšího sklepení a plně se oddal životu v zahálce a hojnosti. Jediným úkolem početného služebnictva bylo starat se o jeho pohodlí.

Mág vůbec nepochyboval o tom, že je předmětem obrovské závidi všech, kdo mají na očích jeho úžasnou a ničím nenarušovanou samotu. Nesmímě ho proto raniilo a pobouřilo, když jednoho dne náhodou vyslechl rozhovor dvou sloužících, kteří se bavili o svém pánovi.

První se přiznal k soucitu s mágem, který je sice neobyčejně bohatý a mocný, nemá ale nikoho, kdo by ho miloval.

Jeho společník však reagoval posměšnou otázkou, proč si asi muž, který má tolik zlata a tak honosný hrad, nedokáže najít manželku.

Jejich debata zasadila pýše naslouchajícího mága strašlivou ránu.

Okamžitě se rozhodl, že si najde manželku a že to bude žena v každém směru převyšující všechny ostatní. Bude to úžasná krasavice, vzbuzující závist a touhu v každém muži, který ji spatří, bude pocházet z dobrého kouzelnického rodu, takže jejich potomci zdědí vlohy k vynikajícímu ovládnutí čar a kouzel, a bude přinejmenším stejně bohatá jako on, což zajistí jeho další pohodlnou existenci, přestože se mu domácnost rozroste.

Pátráním po takové ženě mág strávil třeba i padesát let, čirou náhodou se však stalo, že právě v onen den, kdy se ji rozhodl hledat, přijela na návštěvu k jeho nedalekým sousedům dívka vyhovující všem jeho požadavkům.

Byla to neobyčejně dovedná čarodějka, která měla doma hromady zlata. Krásná byla tak, že se při pohledu na ni rozbušilo srdce každému muži – přesněji řečeno každému až na jednoho. Mágovo srdce necítilo vůbec nic. Představovala

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srdce se scvrklo a zarostlo dlouhými černými chlupy.

„Ach, co jsi to provedl?“ zabědovala. „Snažně tě prosím, vrať je tam, kam patří!“

Když čaroděj seznal, že to musí učinit, aby ji uklidnil, vytáhl hůlku, odemkl křišťálovou truhlici, rozřízl si hruď a vložil chlupaté srdce zpět do dutiny, v níž se kdysi nacházelo.

„Teď jsi uzdravený a poznáš, co je to pravá láska!“ rozzářila se dívka a objala ho.

Dotek jejich hebkých bílých paží, ševl jejího dechu v mágových uších, vůně jejich hustých zlatých vlasů – to všechno nově probuzené srdce zasáhlo jako rány dýkou. Za dlouhého exilu se ale podivně změnilo, v temnotě, do níž bylo vykázano, osleplo a zdívčelo a osvojilo si neukojitelné zvrácené choutky.

Po chvíli si hodovnici nepřítomnosti hostitele a dívky konečně všimli. Zpočátku se nijak neznepokojovali, s ubíhajícími hodinami však jejich nervozita rostla a nakonec se rozhodli hrad prohledat.

Když pak konečně našli podzemní sklepení, čekal je tam přišemý pohled.

Na podlaze ležela mrtvá dívka s rozříznutou hruď, vedle jejího těla klečel šilný mág a v jedné zkrvavené ruce svíral velké, hladké a zářivé šarlatové srdce, které olizoval, hladil a zapřísahal se, že je vymění za své.

V druhé ruce třiml hůlku a pokoušel se z vlastní hrudi vytlákat své scvrklé a chlupaté srdce. To však bylo silnější než on a odmítalo vzdát se vlády nad jeho smysly a vrátit se do truhlice, v níž bylo tak dlouho uvězněné.



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Před zděšenýma očima svých hostů pak mág odhodil hůlku a chopil se stříbrné dýky. Slavnostně se zařekl, že se už nikdy nedá opanovat vlastním srdcem, a vyřízl si je z těla.

Ještě okamžik zůstal vítězoslavně klečet s jedním srdcem v každé ruce, pak se svalil na dívčino tělo a zemřel.

I sebrala Smrt z říčního břehu kámen, dala ho druhému bratrovi a řekla mu, že ten kámen dokáže navrátit mrtvému život.

Potom se Smrt zeptala třetího bratra, co on by si přál. Nejmladší bratr byl z těch tří nejskromnější a také nejchytřejší a Smrti nedůvěřoval. Požádal ji tedy, aby mu dala něco, co by mu dovolilo opustit místo, kde se spolu setkali, aniž bude s to vydat se za něj.

A Smrt mu velice neochotně věnovala svůj neviditelný plášť.

Pak ustoupila stranou a propustila tři bratry na další pouť. I vykročili, vzrušeně si povídali o zažitém dobrodružství a kochali se dary, jež od Smrti dostali.

Uplynul jistý čas a bratři se rozdělili. Každý z nich se vydal vlastní cestou.

Nejstarší putoval další týden a možná ještě déle, až došel do vzdálené vesničky a vyhledal v ní kouzelníka, s nímž byl ve pří. Jelikož byl ozbrojen bezovou hůlkou, nemohl jejich souboj skončit jinak než jeho vítězstvím. Poté nejstarší bratr nechal mrtvého nepřítele ležet na podlaze a odešel do hostince, kde se pyšnil a chvástl mocnou hůlkou, již vydobyl na samotné Smrti, a prohlašoval se za neporazitelného.

Ještě téže noci se k loži nejstaršího bratra opojeného vínem potichu přikradl jiný kouzelník. Zloděj spícímu hůlku sebral, a aby se ochránil před jeho pomstou, podřízl mu hrdlo.

A tak se Smrt zmocnila prvního z bratří.

Druhý bratr zatím doputoval z cest do vlastního domu, v němž žil úplně sám. Doma vytáhl z kapsy kámen, jímž bylo možné povolát mrtvé zpět na svět, a třikrát jím otočil v ruce. Nato se před ním k jeho údivu a radosti objevila ta, o níž kdysi doufal, že bude jeho ženou, leč v přemladém věku zemřela.

Dívka však zůstávala smutná a chladná, jako by ji od něj dělil neviditelný závoj. Ač se vrátila do světa smrtelníků, nepatřila do něj doopravdy a velice trpěla. Trvalo to dlouhou předlouhou, až prostřední bratr, dohnán beznadějnou touhou k šílenství, vztáhl na sebe ruku, aby mohl být skutečně s ní. A tak



### PŘÍBĚH TŘÍ BRATŘÍ

Bylo nebylo, žili kdysi tři bratři, kteří spolu jednoho dne za soumraku kráčeli po osamělé klikaté cestě. Po nějaké době došli bratři k řece příliš hluboké na to, aby ji přebrodili, a příliš nebezpečné na to, aby ji přeplavali. Byli ale zběhlí v umění kouzel a čar, jen tedy mávli hůlkami a nad zrádnou vodou se okamžitě objevil most. Byli už v polovině řeky, když náhle spatřili, že jim v cestě stojí jakási osoba zahalená v kápi.

A Smrt k nim promluvila. Rozezlilo ji, že přišla o tři nové oběti, protože většina poutníků se v řece utopila. Smrt však byla prohnána. Na oko třem bratrům poblahopřála k umění kouzlit a prohlásila, že tím, jak chytře se vyhnuli jejím nástrahám, si každý z nich vysloužil odměnu.

Nejstarší z bratří, který byl povahy velice svárlivé a boječtivé, požádal o hůlku, jež by měla větší kouzelnou moc než kterákoli jiná, o hůlku, s níž její majitel zvítězí v každém souboji, o hůlku hodnou kouzelníka, který přemohl Smrt!

I přešla Smrt k čemému bezu rostoucímu na břehu řeky, z větve visící jí nad hlavou stvořila hůlku a dala ji nejstaršímu bratrovi.

Druhý bratr, který byl povahy pyšné a domyšlivé, si usmyslel Smrt ještě víc pokořit, i požádal ji o schopnost přivolávat zemřelé z její moci zpět k životu.

se Smrt zmocnila druhého z bratří.

Dlouhá léta pátrala Smrt i po třetím z bratří, leč nikdy ho nevypátrala. Teprve když tento nejmladší dosáhl úctyhodného věku, svlékl si konečně neviditelný plášť a předal ho synovi. A poté se pozdravil se Smrtí jakožto se starou známou, ochotně se k ní připojil a coby rovnocenný poutník s ní odešel z tohoto světa.

