Neil Gaiman's *Neverwhere*: A Translatological Analysis

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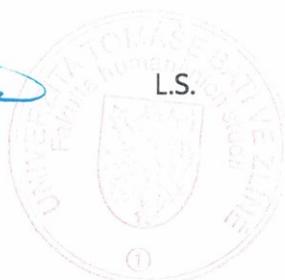
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ABSTRAKT

Předmětem této bakalářské práce je komentovaný překlad románu *Nikdykde* současného Britského autora Neila Gaimana a jeho porovnání s českým překladem. Translatologická analýza se zaměřuje na způsob překladu, jakým způsobem se autorka české verze vypořádala s překladem kulturních odkazů, jazykových deformací či tvoření nových slov. Hlavní důraz je zde kladen na téma ekvivalence v překladu.

Klíčová slova: Překlad, translatologická analýza, román, ekvivalence, Nikdykde, překladatelské postupy

ABSTRACT

The subject of this bachelor thesis is a commented translation of the novel *Neverwhere* of the contemporary British author Neil Gaiman and its comparison with the Czech translation. The translatological analysis focuses on the mode of translation, how the author of the Czech version dealt with the translation of cultural references, language deformations, or the creation of new words. The main emphasis is put on the issue of equivalence in translation.

Keywords: Translation, translatological analysis, novel, equivalence, Neverwhere, translation procedures

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I hereby declare that the print version of my Bachelor's/Master's thesis and the electronic version of my thesis deposited in the IS/STAG system are identical.

"Translation is that which transforms everything so that nothing changes."

~ Günter Grass

CONTENTS

INTRODUCTION

The main aim of this thesis is the analysis of the Czech professional translation, by Ladislava Vojtková, of the fantasy novel *Neverwhere* (2000) by Neil Gaiman and its comparison with an amateur translation, provided by the author of this thesis, Petr Dobešek. Neil Gaiman is a significant English writer and a winner of many literary awards. His works are not only popular with the English-speaking audience but also with everybody else. Translation is an important field worthy of studying, because, if it is done well, it brings something new, interesting and enriching to a language, culture and society. Trying to understand the original text and when translating it to create a text that, despite being new, different and in another language, perfectly preserves the original idea of the original work. This is the field to which this thesis wants to contribute to.

Tight deadlines pressure translators, to deliver translated works as quickly as possible to the market, which often ends with lamentable quality in the translations of popular works. Either the translators have stopped taking into account Jiří Levý's (2013) tripartite translation rules, and therefore bear the blame on their shoulders, or the fault lies with the contracting authorities because they have transferred importance from quality to quantity.

The first part, theoretical, is divided into two chapters. The first one presents a literature review on the theory of translation, in addition to the processes and procedures of translating, according to Hrehovčík (2006), and Vinay and Darbelnet (1995), and their types. An integral part of the translation theory are also strategies to deal with obstacles and difficulties in translation. The difficulties a translator may encounter in a translation of a literary text include, besides idioms and puns, also his awareness or unawareness of the specificity of the translated text, and the effects it procedures.

Since Neil Gaiman uses a large number of phrases, idioms and newly coined words in his novel, the second chapter is devoted to the problem of equivalence. The equivalence both at the level and above the level of the word are described here, and practical examples are attached thereto. The main literature in this chapter is *In Other Words* (2011) by Mona Baker.

When writing the theoretical part, I draw mainly from translation guides, for example Jiří Levý's *Umění překladu* (2013), Teodor Hrehovčík's *Prekladateľské Minimum* (2006) and Dagmar Knittlová's *K Teorii i Praxi Překladu* (2000).

The analytical part is divided into four chapters. The first one is about the author himself and his style of writing. There is also mention of his other works and Ladislava

Vojtková, a translator with whom I compare my own translation. Another chapter deals with the book itself. It briefly describes the story and the characteristics of the protagonist and main characters. When translating a literary text, it is important to understand not only the text itself but also characters' ways of thinking in the light of the unfolding communicative practices, particularly the choice of words and their mutual relationships. The third chapter represents a methodology, a short introduction describing the procedure for translating selected parts of the chapters. The last chapter contains comments on selected translations. I try to objectively evaluate Vojtková's translation and offer possible translation adjustments and improvements.

The thesis concludes with summarizing of the insights gained from translating. The conclusion is followed by my own translated parts of the selected chapters, list of abbreviations and the bibliography.

As Levý said, the main aim of the translation is not to create a new piece of work, but to keep the original and accurately capture and convey its original idea (2013, 27). Translation is a process in which the translator constantly decides between a variety of word variations and equivalents. The fact that I used different phrases or collocations in the translation does not mean that this is the only correct translation option. The aim of this thesis is to create a translatological analysis that preserves the specificity of the author's style both from the point of view of the language and from the point of view of the realities and pitfalls the translator must face.

I. THEORETICAL PART

1 THEORY OF TRANSLATION

According to Juliane House, translation is a process of replacing an original text, known as the source text (ST), by another text in a different language, known as the target text (TT) (2018, 9). Teodor Hrehovčík used the word *translation* referring to at least three different, yet interrelated concepts. Namely (1) the process of replacing the ST by TT, (2) the product in the target language which is the outcome of that process and (3) an abstract concept which includes both, the process and the product. The general aim of translation is to reach equivalent relationship between ST and TT, in other words, to ensure that both texts contain the same information and ideas (2006, 10).

Straková characterizes translation as the activity, consisting of *oscillation* between two poles, the ST and TT. This oscillating character is caused by the fact that translating is an activity mediating inter-lingual as well as intercultural communication. Straková describes it as a bridge in terms of language, culture, territory, and temporality (1994, 13).

According to Vadim Kadyrov (2014), text, from a writer's point of view, has more than just two types, it can be narrative, descriptive, argumentative, etc. However, from a translator's point of view, it differs as they may be divided into a literary or a non-literary type. Each type of text has its own nature and requires different translation strategies. Literary text is more time consuming and difficult. Translator of such a text needs to know not only proper terminology and knowledge of SL and TL, but also he must be to be aware of idioms and fully understand the text. On the other hand, the translator of a non-literary text translates according to a given key, thus he must have a deep knowledge of the proper terminology that is used in a given discipline (Paul Gill 2009, 7-8).

In terms of equivalents in technical texts, the search and placement of equivalents is clearer. But that does not mean that translation of such texts is easier. There are still new fields that do not have standardized terminology (Straková 1994, 16). Translation of such a text can be equally difficult and time-consuming as a translation of a literary text, however, as Hrehovčík says, when translating literary text, the translator primarily focuses on the idea or message of a text, not on the content as it is in the translation of the non-literary text (2006, 43-44). Problems of equivalents in a literary text are described in more detail in chapter 2. Since this bachelor thesis deals with the translation of the novel *Neverwhere* (2000), more attention is paid to the description and rules of translation of the literary text.

1.1 Procedures and approaches to translation

Even though there is an enormous amount of a different methods or procedures of translating, such as Technical and Organizational procedures by Nida (1964, 241-47), or Newmark's (1991, 10-12) Communicative and Semantic translation methods, they are all based on the same idea, they differ from each other only by emphasizing certain steps or phases of translation. According to Jean-Paul Vinay and Jean Darbelnet, these methods can be condensed to just seven steps. They can be used on their own or be combined with one or more of the others. They continue to explain that there are two major methods of translation, Direct (literal), and Oblique. Speaking of Direct translation, it is possible to transpose the SL message element by element into the TL (Vinay and Darbelnet 1995, 30-40) through three translation procedures: borrowing, calque and literal translation. However, there can be a gap in a TL, which must be filled by a corresponding element. The overall impression must be the same for the two messages in source and target language (Vinay and Darbelnet 1995, 31).

But a situation may occure, in which there cannot be certain stylistic effects transposed into the TL without disrupting the syntactic order or changing the lexis. In this case, more complex methods have to be used; namely - oblique translation procedures (i.e. transposition, modulation, equivalence and adaptation) which allow translator a flexible conversion of the text while also preserving its stylistic effects (Vinay and Darbelnet, 1995, 31). The following chapters will present examples of both direct and oblique methods and respective translation procedures.

For instance, according to Levý, translator's work can be summarized in three basic steps.

- The first one is the understanding of the original text, thus understanding the work he translates. More precisely philological understanding, the correct reading of the text and mediation of ideological aesthetic values and understanding of artistic units, such as characters, their relationships, or plot environment.
- The second step is to interpret the original, therefore, the necessity of a translator to understand the reality that stands behind the text.
- The third step is to recast the original text. Expectations from the translator to adapt the resulting text using such language elements to make the initial translation act for a reader in the same way as the original (2013,10).

Hrehovčík, as opposed to Levý, divided the process of translation into 6 basic steps:

- **Preparation**: divided into two types. The first one starts before the translation and requires training in creative writing, in linguistic sensitivity and the principles of translation. The second one is the study of core materials based on the characteristics of the text.

- **Analysis**: in which the translator is analyzing lexical units that appear to be key to understanding the text.

- **Transmission**: the process of transition, that takes place in the mind of the translator, from the analysis of semantic structures to the initial version of the translation.

- **First translation concept**: a process in which it may be necessary to make a deeper analysis of the text and hence return to Analysis and Transmission. Moreover, it must be clarified to whom the text is translated.

- **Reworking of the First translation concept**: it is done repeatedly after the translation of a larger unit. The translator reads the translated unit and looks for errors such as unintended vagueness, grammatical lapses, inappropriate meaning effects, and inadequate style.

- **Inspection of the translation**: a process in which not only the translator but also the consultants assess whether the TT is clear, accurate and sounds natural. Translation can be evaluated by a reverse translation into the SL, if all information are equivalent or if the text is readable, faithful to the original or whether it is clear enough and natural (2006, 65).

Furthermore, a translator must be familiar with the effective procedures as well as their advantages and disadvantages, either according to Nida's Technical and Organizational procedures or Newmark's Communicative and Semantic translation methods, and approaches to translations according to Hrehovčík, who continues and expands Levý's (2013) approaches to deliver a suitable or adequate translation. As a next step, the translator needs to know how to work with the text influenced by a different cultural background, author's relation to audience and grammatical structures, their lexical content, thus the process of translation.

1.2 Process of translation

In her work, Knittlová states that a translation process takes place at two levels or points of access, namely:

- **Macro-access**, a strategic decision that focuses on the cultural background, historical and local placement, literary cues, national studies, author's relation to audience and the subject of translation, type of audience, type of text and its function.
- **Micro-access**, a stage of detailed decision making, in which the translator takes note of particular units, grammatical structures, and their lexical content, thus building a definitive TT (2000, 21).

Knittlová continues that it is based on considerations of the distinctive features of the translated text, which contains information about what genre the text belongs to and for which recipients it is intended, besides what function it has and which factors need to be most respected (2000, 21).

According to Hrehovčík, the translation process itself can be simply divided into:

- **Text analysis** – decoding the meaning and purpose ST.
- **Text synthesis** – encoding and reconstructing text to TL (2006, 23).

In the first step, Hrehovčík says the translator must understand the meaning and purpose of the text to find and recognize specific translation units, also known as cognitive units, such as unified words, phrases, parts of the text, or the whole work. A translator who wants to decode the full meaning of ST must undergo a strenuous cognitive operation which includes conscious and methodical interpretation and analysis of all ST properties (2006, 23).

Such a process requires not only a thorough knowledge of SL grammar, semantics, syntax and idioms but also a general overview of the realities of the country from which the original text comes from. An equally important role is played by the translator's knowledge of TL (grammar, semantics, syntax, idioms and cultural overview), at the moment when he wants to encode ST into TT (Hrehovčík 2006, 23).

1.3 Types of translation

From a linguistic point of view, authors like Hrehovčík (2006, 20), Jakobson (1959, 232) or Grygová (2010, 14) say that translation can be distinguished into three types, namely according to Jakobson:

- **Intralingual translation**, which is based on paraphrasing of a word or phrase in the same language to explain its meaning.

- **Interlingual translation**, also known as Translation proper in which linguistic resources of SL are interpreted by the corresponding linguistic resources of TL.

- **Intersemiotic translation**, also known as Transmutation, in which linguistic resources are interpreted through non-verbal sign systems (1959, 232).

Grygová further defines the interlingual translation, according to the orientation either to form or meaning:

- Orientation to form

  a) **Interlinear translation**: translation, that does not respect the TL grammatical system, it retains only information.

  b) **Verbatim translation**: a translation that respects the grammatical system, but does not take into account context.

- Orientation to meaning

  a) **Free translation**: considered to be false, it is the opposite of interlinear translation.

  b) **Communicative translation**: used when translating idioms and greetings (2010, 16-7).

Furthermore, translation can be divided according to Vinay with Darbelnet (1995, 30-40) and Hrehovčík (2006, 37-42) in terms of translation procedures, namely:

- **Adaptation**: used when the message in SL is unknown in the TL culture. For a case like this, a translator must create a new situation in TL that corresponds with the original situation in SL and also must be considered as being equivalent.

- **Borrowing**: this is the easiest translation method which translator usually used to preserve or create a stylistic effect. An example of such a translation can be the word tortilla, thanks to borrowing the meaning of the word will not be changed in any way, on the contrary, a reader of such translation will be more closely draw near to the culture, from which the word is taken over. However, it often happens

that words which are taken over are so often used that they become a part of the respective TL lexicon.

- **Calque**: a special kind of borrowing whereby a TL borrows an expression form of SL but then translates literally each of its elements.

- **Equivalence**: a process in which one and the same situation can be described by two texts using completely different stylistic and structural methods, thus by this method, a translator is producing equivalent texts.

- **Literal translation**: an act in which the translator attempts to reproduce the form and linguistic features of SL. It is a word for word translation, in which grammatical constructs of SL are transformed into their closest equivalents in TL. The lexical units are translated regardless of the context. Thanks to this a literal translation has small communication value and therefore is useless to the readers who are interested in the meaning of the text.

- **Modulation**: consists of altering words or phrases, basically the form of the message, which is different in the SL and TL to convey the same idea. Through a modulation, the translator will change the semantics and shift the point of view of the SL. The translator will also avoid creating a sense of awkwardness.

- **Transposition**: operates at the grammatical level and involves replacement of one-word class with another without changing the meaning. The new transposed expression does not have the same value but will keep the meaning.

The mentioned list is not final because each author focuses on a different part of translation. However, they all observe the movement of sensory components during conversion from SL into TL.

Hrehovčík further mentions other methods used in translation:

- **Explication**: this is the procedure whereby the translator adds words to TT that are implicitly present only in the SL and thus extends the TT. Explication is further divided into four types:

    a) **Obligatory**: caused by missing grammatical categories in SL, for instance missing articles when translating from the Czech language to English. E.g. *worker* : *pracovník/ce*.

    b) **Optional**: is based on differences in strategies used in text construction and stylistic preferences between languages. E.g. *ladle* : *žufánek.*

c) **Pragmatic**: is based on cultural differences. SL can use a name that is well known to the SL audience but is completely unknown to the TL audience. The translator can use an explanation by using another word. E.g. *harvest home* : *dožínky*.

d) **Inherent**: attributed to the very nature of the translation process. Regardless of languages, genres and registers, translation is usually longer than the original.

- **Paraphrasing**: in this procedure, the translator replaces the word in the ST with an expression or a group of words in TT.

- **Translator's note**: a footnote or a note at the end of the text, in which the translator fills in the missing information (2006, 38-42).

1.4 The quality and difficulties of translation

One of the factors that affect the translator's output is his influence. Influence might be one hand deliberate, in which case the translator intentionally adds information to the text that could facilitate the reader's understanding, and, on the other hand he might be unaware of his influence, which might be manifest in the target text due to the translator's cultural background or his personal taste.

Every translation is a decision process (Levý 2013), and therefore avoiding translator's influence is impossible, hence we can talk about the translator's creativity. As a result of this creativity in translation, certain shifts in meaning occur. These shifts are an inevitable result of the tension between the language and the culture of the original text and the translation. In the case of unaware editing of the text, translator's creativity is a demanding effect, however, the ideological and aesthetic values of the original text should be preserved (Levý 2013, 6-10). If the translator ignores the stylistic values, he can get to the point, where he lowers the quality of the translated text in terms of impoverishing certain expressive means and/or stylistically amplifying others, by which he creates the so-called stylistic leveling (Levý 2013, 6-10).

There is an enormous amount of influences which affect a translator, such as his residence, the period in which he lives or his cultural background. However, the translator must be able to process the stress he is facing in order to avoid a distorted text. A big problem here is subjectivism that may lead to an inappropriate or incomplete understanding of the original text in connection with his sociocultural and historical milieu. The translator as well as the reader are influenced by many factors and therefore may have

a tendency for the stylization of the translation into their own periods or worldviews (Levý 2013, 6-10).

According to Hrehovčík, the goal of translation is to ensure that the ST and TT communicate the same information, taking into account the different constraints. Each translation can be judged according to two main classic criteria:

- **Fidelity** – the extent to which the translator accurately mediates the ST information without adding or removing additional information and without adding or removing the intensity of information. A translation matching this criterion is called "faithful translation". It focuses on criteria such as the content of the original text, type, function and usage of the text, the social and historical context, the artistic properties of the text and others.

- **Transparency** – the extent to which the native speaker perceives the translation as the text originally written in TL, and to what extent he agrees with mediated grammatical, syntactical and idiomatic conventions. A translation matching this criterion is called "idiomatic translation" (2006, 29).

One of the biggest translation problems is untranslatability. Bassnett is in her *Translation Studies* (2002) mentioning that there are two types of untranslatability, which are divided by Catford (1965, 94) into linguistic, which relate to problems in grammar, lexical and meaningful ambiguity, and cultural, which relate to different situational standards (2002, 39). Hrehovčík adds on the topic of untranslatability that it is not possible to achieve a perfect translation. It is the one that does not bring any losses compared to the original text. He also provides examples of three approaches by researchers who deal with the untranslatability problem. The first approach is taken up by universalists, researchers who believe that the existence of linguistic universals ensures the translatability of the test. The second group of researchers are monads who assert that each language community interprets reality in its own way, which makes translatability impossible. The third group are analysts (deconstructionists) who perceive the translation only as information transmission (2006, 33). The amount of problems with which the translator has to deal with is inexhaustible, for example, Hrehovčík lists several examples:

- ST is unreadable, incomplete or superficially written
- Important information is missing in the text
- The text is a translation of a quote originally written in TL, but it is inaccessible and literal translation is not possible

- The text contains dialectical words and neologisms, unexplained acronyms and ab-breviations, or little-known jargon
- The text contains rhymes, puns, poetry metres or very special cultural references (2006, 32)

The quality of a translation highly depends on the translator's skills, how he can deal with dialecticisms and neologisms, make puns as funny in TL as the author made them in SL, and if he can identify and make up the missing information in the text.

2 EQUIVALENCE

As stated by Baker, for a problem of non-equivalence there is no ultimate guideline how to deal with it. There are just suggested strategies which may be used under specific circumstances. Equivalence is may occur at several levels, namely: equivalence at word level, equivalence above word level, grammatical equivalence, textual equivalence and pragmatic equivalence (2011, 17). Hrehovčík talks about equivalence as a definition of the relationship between ST and TT, which allows TT to be called a translation (2006, 24-25). With Popovič, Hrehovčík agrees on that there does not always have to exist identical and structurally equivalent units in both languages. Then the translator has to consider and decide which linguistic form should be used in the TL to preserve the meaning (Popovič 1976, 32-36). According to Straková, equivalence is a wide and multifaceted translational problem. She points out that equivalence does not mean dictionary equivalence, but textual equivalence (1994, 13). Pym adds, that it should not be interpreted as a language equality, but as the equality of values of ST and TT (2014, 6).

According to the level at which the translating process takes place, Hrehovčík according to Popovič identified the following types of equivalents:

- **Linguistic** − word for word translation, homogeneity of the units on the linguistic, phonetic, morphology and syntactic level of both SL and TL texts. E.g. *Let's play football* : *Pojďme hrát fotbal*.

- **Paradigmatic** − superior stylistic category, which is not identical with lexically synonymous equivalence. E.g. *I have two dogs* : *Mám dva psy*.

- **Stylistic** − functional equivalence of elements in TL and SL, which is directed to expressive identity with an invariance of identical meaning. E.g. *Brave as a lion* : *Odvážný jako lev*.

- **Syntagmatic** − equivalence in syntagmatic text construction, form and shape. E.g. *Once upon a midnight dreary, while I pondered weak and weary* : *V půlnoci kdys v soumrak čirý, chorý bděl jsem sám a sirý* (1976, 32-6).

2.1 Equivalence at word level

According to Knittlová, the methodology that is being used for analyzing and describing lexical units must distinguish between grammatical from ungrammatical and ordinary from the professional vocabulary. It must take into account the specific unit and a general and special link system in each unit, and the relationship between text and language (2000, 33). According to Baker, semantic fields have multiple sub-divisions which contain words and

expressions which are sometimes called lexical sets. These lexical sets have further sub-divisions. For instance, in the field of *speech* in English, there is a sub-division called *verbs of speech* which contains general verbs such as 'speak' and 'say'. These verbs have another sub-division with more specific variants such as 'mumble' or 'whisper'. It is reasonable to believe that there will be a greater difference between words from the same semantic field if SL has this field more developed than other languages (2011, 18-19).

Knittlová says that the translation counterparts basically distinguish between the three types of equivalence, namely absolute equivalence, partial equivalence and non-equivalence (2000, 33). The following subchapters give more detailed view of each type.

2.1.1 Absolute equivalents

According to Knittlová, absolute equivalents represent words with almost the same orthographic structure as well as with nearly identical denotational and connotative meaning, including the same stylistic function. E.g. *eye : oko* or *bottle : láhev*. This group includes even those words that have more or even many possible counterparts, which are monosemantized by a grammatical, lexical, situational or pragmatic context (2000, 33-35).

If there are words in the translated text that have their counterparts in TL as absolute equivalents, it is the best option for translators. Knittlová further states that the most common types of absolute equivalents are:

- **Substantives**: anthropocentric consideration predominates, words from categories such as body parts, people, animals, objects and time. E.g. *knee : koleno* or *cat : kočka*.
- **Verbs**: primarily action verbs describing the human activity or processes that surround a human being, e.g. *drive : řídit* or *read : číst*. It should be borne in mind that the Czech verbs contain more information than English verbs, therefore a translator should use it for the benefit when translating into Czech.
- **Adjectives**: here prevails the designation of objective properties, E.g. *black : černý* or *empty : prázný*.
- **Adverbs**: expressions connected with a place. E.g. *he was at home : byl doma* (2000, 33-35).

2.1.2 Partial equivalents

In contrast to absolute counterparts, Knittlová says that partials equivalents are occurring at a higher rate. This is mainly due to the fact that Czech and English are languages

typologically, culturally, historically, socially and geographically different. Knittlová also mentions here the types of differences that occur in combinations of two or more types:

- **Formal**: the problem of multi-word and monotony, because English has more multi-word expressions than Czech language (e.g. *poor man* : *chudák*) or explicitness and implicitness, manifest by more or less information (e.g. *fetch off one's hat* : *smeknout*).

- **Denotative meaning**: most common difference between SL and TL is a meaningful component, it can contain extra information. For instance, English movement verbs. E.g. *go home* : *jít/jet domů.*

- **Connotative meaning**: Connotation components may gain predominance over denotational components. It is a highlight of the statement and it intensifies the impact of the language unit on the perception of an addressee. E.g. *mug* : *hrnek/hrníček.*

- **Pragmatic**: differences caused by the fact that the translator took into account both linguistic and non-linguistic differences between SL and TL. E.g. *academic building* : *škola* or *Dr. Pepper* : *limonáda.*

The translator should be well-informed about their functions; otherwise, they can cause many difficulties in a process of translating (2000, 35).

2.1.3   Non-equivalents

Non-equivalence at word level means that the TL has no direct equivalent for a word which occurs in the ST. Bassnett adds that for the case of non-equivalence, the translator must take in consideration the question of meaning and translation for specific units, which are culturally bound, like idioms and puns (2002, 32). Baker provides a list of some common types of non-equivalence at word level:

- Culture-specific concepts.
- The SL concept is not lexicalized in the TL.
- The SL word is semantically complex.
- The SL and TL make different distinctions in meaning.
- The TL lacks a superordinate.
- The TL lacks a specific term.
- Differences in physical or interpersonal perspective.
- Differences in expressive meaning.
- Differences in form.

- Differences in frequency and purpose of using specific forms.
- The use of loan words in ST (2011, 21-26).

 Hrehovčík adds that the following strategies can be used to solve problems listed above:

- Use a more general word.
- Use a more neutral word.
- Cultural substitution.
- Paraphrase using a related word.
- Dismiss the word.
- Illustration.
- Explanation.
- Transliteration.
- Footnote.
- The glossary at the end of the book (2006, 35-6).

2.2 Equivalence above word level

From the syntactical point of view, words rarely occur alone. They rather occur in the company of other words and under specific restrictions, and in combinations to convey meaning. Because words occur in specific groups, such as collocations, idioms, and fixed expressions, it is usually a tricky task for translators due to cultural and linguistic differences between SL and TL, especially in metaphors (Baker 2011, 47). Baker (2011, 47-78) recognizes equivalence above word level in the form of collocations and metaphors on one hand, and idioms and fixed expressions on the other (cf. Kufnerová 1994).

2.2.1   Collocation and metaphors

Collocation can be taken as a tendency of certain words to co-occur in a given language. The patterns of collocation are largely arbitrary and independent of meaning, "they reflect the preferences of specific language communities for certain modes of expression and certain linguistic configurations" (Baker 2011, 49).

 Term is heavily bounded to collocations is a collocational range in which certain words are compatible and likely to co-occur with others. Some words have wider collocational range than others. Moreover, the collocational range is not fixed, new collocations can be created through a process of analogy, thus naturally, or created on purpose (Baker 2011, 49-52).

Baker concludes by saying that words cannot occur in free variations, they have a certain tolerance of compatibility. Due to a fact that collocations can be culture-specific and they carry a meaning and they have largely arbitrary nature, and so many challenges may occur for translators in the process of translating such collocations (Baker 2011, 63).

Similarly, in translating the metaphors, Kufnerová, emphasizes the interpretation of the particular metaphor in all its value elements. Therefore, before translating, the translator must understand not only the substance content of the metaphoric imagery, but also its degree of commonality, and it does not matter whether the metaphor or collocation is completely original, established or cliché, or whether it is generally understandable or rather obscure with respect to SL's cultural environment (1994, 113).

2.2.2   Idioms and fixed expressions

One of the biggest translation problems are idioms and fixed expressions. Idioms are based on a cultural background. In the process of translation, Bassnett states that an idiom from SL may be substituted by an idiom from TL. However, the substitution is not based on the linguistic elements in the phrase or on a similar image contained in the phrase, but on the function of the idiom, thus the phrase from SL is replaced by a phrase from TL that serves the same purpose in the TL culture (2002, 32).

Baker adds that idioms and fixed expressions are at the extreme end of the scale form collocations in their flexibility of patterning and/or transparency of meaning. The meaning of one word depends on the meaning of the second word with which it occurs. In idioms, individual meanings of words cannot be taken into account, as the sum of individual meanings would not make sense (2011, 63-64). Idioms might be culture-specific with mostly opaque meaning (2011, 68).

On the other hand, fixed expressions have fairly transparent meaning. The resulting meaning of a fixed expression is more than a combination of the meaning of individual words, "the expression has to be taken as one unit to establish meaning" (Baker 2011, 64). Then she continues that the translator will encounter many difficulties when translating these units, because SL and TL scarcely have direct equivalents in idioms and fixed expressions. For this reason, Baker recommends that the translator should translate from a foreign language into his mother tongue (2011, 64).

2.3 Grammatical equivalence

Factor, as a lexical resource, is not the only one, through which we analyze and report experience. Another one is the grammatical system of our language that determines the kind of distinctions we regularly make in reporting experience (Baker 2011, 82-83). Knittlová approaches grammatical equivalence on two different levels: morphological and syntactic (2000, 93). The following subchapters give more detailed view of each level.

2.3.1 Morphological point of view

Morphology is the study of language at a word level, particularly the structure and forms of individual words and relationships between them in a given language. In translation, it is important with respect to how their form changes to indicate a category in the grammar system. The morphological structure determines the basic information that must be expressed in the given language (Baker 2011, 83).

Knittlová says that the problem arises where there is a significant difference in the development of the grammatical category between SL and TL. The translator then has to deal with problems caused by differences in the category of numbers, grammatical gender, person, tense, aspect or voice. If such a category is non-existent, impoverished or no longer used in TL, it is possible to use lexical means at the expense of unnecessary emphasis on the translated meaning (2000, 92-94).

Knittlová also lists the most common differences between English and Czech:

- **Number and countability**: E.g. *clock* : *hodiny* or *talk nonsense* : *mluvit nesmysly*.
- **Grammatical gender**: E.g. *cook* : *kuchař/ka* or *lawyer* : *advokát/ka*.
- **Person**: the question of *vykání* and *tykání* (TV distinction). E.g. *you* : *ty/vy*.
- **Tense**: misinterpretations of tenses that the Czech language does not have or neglects (2000, 92-94).

2.3.2 Syntactical point of view

Syntax is the study of language at a sentence level, particularly the set of rules, principles, and processes that govern the structure of sentences in a given language. Each language has certain syntactic restrictions that need to be taken into consideration in translation (Baker 2011, 83-84).

According to Knittlová, equivalence at the syntactic level is incomparably more complicated, be it thanks to gerund, infinitive, participant constructions, word order or, for translators more important, segmentation into phrases, single verbal sentences or non-verbal sentences. Generally, many problems arise due to analytic character of English in

contrast with synthetic character of Czech, especially in verbal forms and in connecting sentences both syndetically and asyndetically (2000, 94-95).

2.4 Textual equivalence

Textual equivalence deals with text organization, information structure, coherence, and cohesion. There is also a problem for translators, particularly deciding whether adapt the text to the principles of TL or to maintain the specificity of the SL. English and Czech languages are typologically different, so they put different emphasis on the new and old information (Knittlová 2000, 96). Baker named this problem as thematic structure in which she distinguishes between new information (rheme) and a given old information (theme). Through theme, the sentence is connected with the previous piece of information and serves as a springboard to connect with the upcoming new information (2011, 121-122).

Drawing on the typological linguistic distinction, more precisely the fact that "English is isolating/ analytic, while Czech is a synthetic/fusional language" (Veselovská 2009, 46), Knittlová states that Czech places the theme at the beginning of the sentence and rheme at its end in a non-marked structure. *On the other hand, placing theme at the beginning of a sentence would mark a contrast, emphasis or new, potentially important information that may change the whole perspective. It is different in English due to its analytic character that demands more or less fixed word order as opposed to its flexible counterpart in synthetic Czech. Because of this, English has limited means to emphasize a new piece of information, which include, for example, cleft and pseudo-cleft structures (Knittlová 2000, 96-98; cf. Baker 2011, 120). The theme-rheme distinction is crucial in translation since a translator needs to identify new and emphasized information in order to place it adequately in TL.

2.4.1   Coherence

According to Knittlová, coherence is a net of relationships which co-create and organize a text, making it meaningful. If the text is coherent or not also depends on the reader's expectations and life experiences, whether the given knowledge is related to the knowledge of the reader (Knittlová 2000, 99). "Stretches of language are connected by virtue of conceptual or meaning dependencies as perceived by language users" (Baker 2011, 218).

2.4.2   Cohesion

By the words of Hoey, cohesion is usually defined as "the way certain words or grammatical features of a sentence can connect that sentence to its predecessors and

successors in a text" (1996, 3). A simpler explanation is "cohesion is a surface structure linkage between the elements of a text" (Tárnyiková 2002, 30). According to Knittlová, cohesion contributes to a better comprehension of the text, as it ties parts of the text lexically and grammatically together (2000, 103). In a contrast to coherence, Baker says that cohesion is the principle by which "stretches of language are connected to each other by virtue of lexical and grammatical dependencies" (2011, 218).

Halliday and Hasan (1976) divided cohesion into five classes, namely:

- **Conjunction**: formal signal showing how the sentences and paragraphs are related. Conjunctions and linking expressions.

- **Reference**: represent a reference to the term used in the text. For example, the use of cataphore links, reference pronouns, synonyms or hyperonyms and others.

- **Substitution**: refers to a replacement of full-featured units with a substitute expression.

- **Ellipsis**: stands for omitting part of the sentence.

- **Lexical cohesion**: consists of repetition of lexical units such as synonyms, hyponyms, hyperonyms or paraphrase.

2.5 Pragmatic equivalence

Pragmatics deals with language in use, meaning that pragmatic equivalence is secured when utterances are used in communicative situations are translated in a way that they are interpreted with the same effect both in SL and TL. The translator has to pay attention to the aspects of cohesion and coherence and how the connect with in specific situations and contexts. Failure to account for pragmatic aspects of the text may result in wrong translation and/or misinterpretation of the text by the reader. In terms of pragmatic equivalence, the translator should be able to discern language-specific and culture-specific elements in a SL and present adequately in the TL even at the cost of substantial morpho-syntactic changes (Knittlová 2000, 104).

II. ANALYTICAL PART

3   NEIL GAIMAN

Neil Gaiman, born on November 10, 1960 in Hampshire, UK, is one of the top ten living post-modern writers whose works crosses genres and reaches audiences of all ages, according to Dictionary of Library Biography. Although he is best known for his comic books and graphic novels, his writing career includes also poetry, film, prose, journalism, and drama (Neil Gaiman n.d.).

Gaiman's writing career started in England as a journalist. In 1984, he wrote his first book – the bibliography of the band Duran Duran, which was followed by another book in 1987 inspired by Douglas Adams: *Don't Panic: The official Hitch Hiker's Guide to the Galaxy Companion*. He describes himself as a "very good at taking a voice that already existed and parodying or pastiching it" (Neil Gaiman n.d.).

Thanks to love for libraries and books from his childhood, Neil became one of the most popular creators of modern comics, who is honored with many awards, including four Hugos, six Locus Awards, one World Fantasy Award, two British SF Awards and much more. His best known work is *Sandman* (1989), a work that has become the first comic book ever to receive a literary award, the 1991 World Fantasy Award for Best Short Story. As a child, Neil was strongly influenced by authors like J.R.R. Tolkien, Edgar Allan Poe, Ursula K. Le Guin and James Branch (Neil Gaiman n.d.).

Gaiman is a writer who is able to write for people of all ages. From books for young readers like *The Day I Swapped My Dad for Two Goldfish* (1997) or *M is for Magic* (2007) to adult audience with novels like *Neverwhere* (1995), *American Gods* (2001) or *Fragile Things* (2006). He is also active in a field of television and film. He wrote the screenplay for the original BBS TV series of *Neverwhere* (1996) and written and directed two films, *A Short Film About John Bolton* (2002) and *Statuesque* (2009) (Neil Gaiman n.d.).

3.1 Style of writing

In his works, Gaiman uses allusions and parallels to mythologies and historical periods. For instance, his comic book *Sandman* is based on allusions to Shakespeare's *A Midsummer Night's Dream* and *The Tempest* (Vorwerk 2002). In another book, *The Graveyard Book* (2008), Richard Bleiler allusive patterns to Walpole's gothic novel *The Castle of Otranto* and Jackson's novel *The Haunting of Hill House* (Bleiler 2011, 269-78).

3.2 Author of the Czech translation

Gaiman is popular among Czech readers not only because of his specific style of writing, but also thanks to the dexterity of Czech translators who are able to work with his word turnovers, complex and colourful thoughts, and especially the playfulness of the language and to give to the Czech reader a satisfactory translation. The most famous Czech translators who translate Gaiman's works are Viola Somogyi, Viktor Janiš, Richard Podaný and Ladislava Vojtková (Kosmas n.d.).

3.2.1   Ladislava Vojtková

Ladislava Vojtková is a Czech translator working under the Polaris publishing house. For several years she has been regularly translating Gaiman's works. Her translations are very popular among Czech readers. From an interview about Gaiman's translations for the internet portal Vlčí Bouda she states that the first novel she translated from Gaiman is *Neverwhere*. Despite the fact that she has never been into a fantasy literature, thanks to *Neverwhere* and the way it was written she became interested in it. She also said in her interview that she was dealing with one problem after another. Mainly the names of places and characters, phonetic plays such as homonyms Knightsbridge and Nightsbridge, and mixed language expressions (Kohoutek 2013).

4 NOVEL *NEVERWHERE*

Richard Mayhew, the main protagonist, who recently moved from Scotland to London so he can continue the successful career of a businessman. But everything changes when a small, bleeding weak girl falls out of the wall right at the moment when he goes with his fiancé to dinner to meet with her boss. Richard is a good-natured man, and so instead of the dinner, he helps that little girl. This marks the end of the world he knows and enters another world, a world full of dangerous things.

Next morning, he gets from the now fully recovered girl called Door instructions to find a character named Marquis de Carabas, a man who is able to help her. Richard later discovers that the girl is chased by two infamous assassins named Mr. Croup and Mr. Vandemar. Once he had managed to contact the Marquis and bring him to Door to take care of her and leave his apartment, he begins to realize the consequences of his actions. He has become overlooked, almost invisible to people from the real world as his friends and colleagues fail to recognize him, and not even a single taxi stops at his sign.

So he sets out for an adventurous trip on which he tries to find a girl he had helped, and to put things back in the right way, as he wants to go back to the world of real people. On his perilous journey, he meets Old Bailey, an old man who helps him to talk with a rat-speaker and find a way to the Floating Market, where he meets again with Door and Marquis de Carabas. Thus begins Richard's adventure across London Below, the place under the city of London. With his new friends and Hunter, their bodyguard, they tried to find killers of Door's family, and to escape the assassins named Croup and Vandemar, who are trying to kill them, and mainly to contact the Archangel Islington who has information about the slaughter of Door's family, the information about who killed them and why (Gaiman 2013).

4.1 Definition of fantasy

Fantasy literature is often considered as an attempt by both author and reader to escape from reality into the world of unlimited fantasies. According to The Concise Oxford Dictionary of Literary Terms by Chris Baldick, word Fantasy is defined as "a general term for any kind of fictional work that is not primarily devoted to the realistic representation of the known world" (Baldick 2001, 95).

As it already was mentioned in the previous chapter, the book *Neverwhere* belongs to a category of literary texts, more precisely, urban fantasy novel, which denotes – "the

subgenre of stories set in an alternate version of our modern world where humans […] and supernatural beings […] interact via adventure, melodrama, intrigue and Sex" (SFE, 1997). It is vital to know the genre of the translated novel because every kind of novel carries its own customs, vocabulary, environment, and especially character behaviour.

4.2 Motives

For the translator, motives are important as well, because through them, the translator is able to understand to the depths of characters' behaviour, how and why they are going to act in certain situations, and what kind of language they use.

One of the most noticeable motive is ignorance - the protagonist is ignorant towards the world around him. Only when everyone starts to ignore him as well, and he is at the risk of life, does he realize that he must open his eyes and begin to perceive the world around him. Another noticeable motive is homelessness - in contrast to London, where protagonist was employed and has his own flat, in London Below, the place where most of the story takes place, he was homeless. The motive of heroism plays its role too because despite the fact that the protagonist was a coward, at the end of the story he killed the Beast of London and was declared a hero of London Below. Finally, the motive of trust needs to be mentioned for the fact that even though the protagonist did not know Door or Marquis de Carabas, he was forced to believe them, otherwise he would have died in London Below.

4.3 Characters

To provide an adequate translation of the novel, translator must know the inner workings of its characters, their mutual relationships and how they feel in certain situations. The main character of this novel is Richard Mayhew. Explicitly characterized person, who had rejected the fantastic reality of the London Below at first, but later on accepted it and helped Lady Door with her task. At the beginning of the story, when he is a normal person, using a formal language. After the situation with Door, he becomes disturbed, which is also reflected in his way of speech, as fear and confusion are visible.

Another prominent character is Lady Door, oscillating between the position of confidant and protagonist. With the ability to create and open a portal basically everywhere to anywhere. She is trying to figure out, who killed her family. Despite the fact that she is very young and her behaviour is juvenile, here style of speech is more like a speech adult.

Marquis de Carabas, an assistant hired by Lady Door. He is her guide through London Below and a character with information. His style of speech is adequate to his position. His erudition and thirst for knowledge are evident in his interest in foreign words, metaphors and exotic/literary references, as he wants to make it known that he is omnipotent.

Mr. Croup and Mr. Vandemar are assassins, working for the angel Islington. Their task is to bring Lady Door to him. There is a big difference between Mr. Croup and Mr. Vandemar in their communicative practices. Mr. Croup loves to play with the language, which includes creating new words, describing situations or places in a lyrical style. His dialogues, monologues and notes are more challenging for translation. On the other hand, Mr. Vandemar's vocabulary is more austere. He is rather the man of action, as he does not like to speak much.

Angel Islington, the antagonist of this novel used to be a guardian angel of Atlantis but now he is imprisoned in his chamber. Only with the help of Lady Door he is able to escape his prison. His style of speech is more pompous, but his anger is noticeable.

4.4 Time and space

Story timeline is only about a few weeks long. The order of events is mostly *ab ovo* except for a few non-linear narrative techniques such as analepsis in a form of Door's memories, and a prolepsis in a form of Richard's future events.

The story takes place in London, mostly in London Below - the London subway system, consisting of old discarded and inaccessible metro stations for the public; in other words, fictional parts constituting together an underground world reminiscent of a big maze or a complex temple compound divorced from the laws of physics. London itself seems to be normal, clear, but from the point of view of the protagonist, the city is changing. At the end, the protagonist prefers to stay in a world that makes no sense, the London Below, instead of going back to a corrupted city of London, full of fake people.

5 METHODOLOGY

Translation of the amount of 2 562 words went on from October 2017 to February 2018. During the translating process, I used *Anglicko-Český Česko-Anglický slovník* and *Pravidla Českého Pravopisu*. From the internet dictionaries, I used especially the *Cambridge Dictionary* and *Oxford Dictionary*.

To review and propose changes to the Czech translation, it was necessary to firstly read the whole book in order to avoid misunderstanding of the relationships between the characters, their specific manners, and the way they speak. During translation, I proceeded according to publications as *Umění překladu* from Jiří Levý and *Prekladateľské Minimum* from Teodor Hrehovčík. In the follow-up translation procedures, I was working with the publication *Comparative Stylistics of French and English: A Methodology for Translation* from Vinay and Darbelnet. I have solved the problems of equivalence, which were listed in chapter 2 by Bassnett and Baker, and by recommended methods from Teodor Hrehovčík in his publication *Prekladateľské Minimum*.

6   TRANSLATION TRANSFORMATION

This chapter contains comments on the translation of selected parts from the chapters of the book *Neverwhere*, including the suggested adjustments to the original translation and their justification. Since the translation of a literary work is based on continuous decision-making in a myriad of possibilities, the proposed translation does not necessarily have to be the best possible solution and therefore does not mean that Vojtková made a marginal mistake.

6.1 Name of the book

The title of the book is the first thing the reader comes into contact with. The name should tell the content of the book, or at least give some idea before the reader opens it and starts reading. For the translation of the name *Neverwhere* Vojtková used calque, she literally translated it as *Nikdykde*.

This translated version, as same as the original, clearly describes and correlates with the story. The word *Never* in the title serves as an introduction to the fact that what is happening in London Below can never happen to people from London (Above) unless they fall into it through a crack in the ground. The word where is used to describe where the story is going. This place is non-existent for people from London (Above), thus nobody knows where it is. In the Czech translation *Nikdykde*, the words *Nikdy* and *kde* have the same meaning as in the original text. I would not recommend changing the title of the book. The calque has been used correctly here.

6.2 Formally graphical equivalence

The issue that should not be neglected is the formally graphical equivalence of the form and the content of the translated text. As Hrdlička mentions, to make a translation adequate, it must include a functional conversion of formally graphical characteristics, such as typological means (color, shape, and size of the font), punctuation marks, and spatial textual structure (line spacing, paragraphs indentation) (1995, 28).

Both Czech and English use italics in order to mark technical terms or foreign words. However, English has another use for it, especially in prose. Through italics, English highlights the word or part of the text, which should be more prominent, thus to attract attention. Italics plays a role of a medium, through which is increased the theatricality or the story is replenished (Svozílek 2014).

To the question of punctuation marks, English and Czech have a similar inventory of graphical tags. The biggest problem occurs in the using of commas in sentences. English does not separate all sentences and conjectures by a comma. In the case of short sentences, a comma is not used, however, if the sentence or conjecture is long, a comma is used, mainly to improve the clarity and understanding of the sentence. Whether the sentence is long or not is questionable (Vít 2006).

(1A)   *Caesar as Prospero*, thought the Marquis the Carabas.
(1B)   *Caesar jako Prospero*, pomyslel si markýz de Carabas.
(1C)   *Caesar jako Prospero*, pomyslel si markýz de Carabas.

In this case, the italics should also be used in the Czech language because Gaiman does not just emphasize the simile *Caesar as Prospero*, but because he uses the foreign word *Prospero*. Vojtková correctly preserves the italic font here and in the other parts as well. But the thing that she does not follow is keeping paragraphs in their original form, from time to time she divides them. It cannot be considered as a major mistake, moreover, the text for the Czech reader is more welcoming and easier to understand, but it is a violation of the formally graphical equivalence. Personally, in my translation, I am trying to respect it at all levels, thus keeping the paragraphs sorting structure.

In relation to the simile *Caesar as Prospero*. This passage is from the moment when Lady Door and Marquis de Carabas will enter into Lord Portiko's, the father of Lady Door, study to find Portico's journal. At the entrance to the room, a bust showing Lord Portico's head is on the table. Marquis commented on it without any link to the previous text *Caesar as Prospero*. This is an example of intertextuality alluding to the Shakespeare's play *The Tempest* (1564-1616). At first reading this intertextuality was unknown to me, so I translated it with the Latin word *prosper*, in Czech *úspěšný*, as *Úspěšný jako Caesar*. Instead of intertextuality, in the words of Carabas, I described the Lord Portico as a successful person like he was, instead of pointing out the fact that just as Caesar and Prospero, Lord Portico was betrayed and murdered by his kin.

(2A)   Economies had closed the deep tunnels completely *in the early 1990s*.
(2B)   Úsporné důvody nakonec zavřely hluboké tunely *na počátku devadesátých let*.
(2C)   *Na počátku devadesátých let* byly z ekonomických důvodů hluboké tunely kompletně uzavřeny.

In the following example, with Vojtková, we both intentionally violated the formally graphical equivalence. Instead of using digits in *in the early 1990s* we used the numerals *na počátku devadesátých let*. The reason for the change is to bring the reader closer to the text, the numbers expressed in words are much more pleasant to look at, even though we are giving the reader a way how to read it.

6.3 Translation at word level

This chapter contains comments on translations that deal with the equivalence at word level.

6.3.1   Character names

This chapter focuses on translating and working with the names of the protagonists, especially *Lady Door* and *Richard*.

6.3.1.1   Lady Door

Lady Door, a protagonist with a very controversial name. It is atypical for both English and Czech language. Gaiman used this name especially because of the fact that all members of the Door's family had supernatural abilities to create and walk through doors wherever they wanted. So everyone was given by the names that show this magical ability, E.g. Lord Portico, from the word *port*, a result of morphological clipping in *teleport*.

The translation of the name Door can be described as one of the most difficult tasks in translating this novel. Not only does the translator have to keep the word, through which he will show to reader Door's magic ability, but also to use a Czech equivalent that will fit into the context. Her name is spelled in several occasions. For instance, in chapter two, where Richard is confused by her name and wants from her to explain what kind of name it is.

A possible alternative for Vojtková' Czech equivalent *Dvířka* is *Branka*. This name equally as *Dvířka* shows the magic ability to create and go through doors basically everywhere. For more, this name has Slavic origins and it is a feminine counterpart to commonly used male name *Branislav*. Another possible alternative is a diminutive form of the name *Dorota* (i.e. *Dorka*) which is a name of Hungarian origin. However, using established names would cause several problems. The first one is with a respect to a phonetic similarity to the English word 'door' which makes it stylistically marked, and not all Czech readers have the knowledge of the basic English vocabulary, and so the markedness or specificity of the names would be lost. The second problem arises when

Lady Door talks to Richard, and he wants her to spell her name because he does not understand what this name means and how can someone call a child as a door.

Richard: "How do you spell it?"
Door: "D-o-o-r. Like something you walk through to go places."

6.3.1.2 Richard

In the book, the protagonist Richard is often approached by the English diminutive version *Dick*, but for Czech readers, it is rather unknown and unnatural. That is why I am dealing with the diminutive version *Dick* and recommend to replace it with *Richie*.

(3A) Sylvia was now standing next to him. "*Dick*? The Wandsworth Report?"
(3B) Sylvie už stála vedle něho. „*Dicku*? Ta Wandsworthova zpráva?"
(3C) Sylvie už stála vedle něho. „*Richie*? Ta Wandsworthova zpráva?"

In her translation, Vojtková has kept for the name *Richard* its own original diminutive version *Dick*. For Czech audience, it may sound strange. Name *Richard* is used in both English and Czech, and its abbreviated, diminutive versions are also available. But there is another reason why I think the translator should not keep the original diminutive version, even if there is an absolute equivalent in TL, *Ríša*. It is about the overall expression of the text. By using the name *Ríša*, the text would, in my opinion, be softened (i.e. nivelized). Therefore, I suggested using another diminutive version, which is also used in English, *Richie*, and for the Czech audience, it should be more natural.

6.3.2 Culturally-specific items

This chapter focuses on translation of culturally-specific items.

(4A) Door reached into the darkness, and removed something roughly the size and shape of *a small cannonball*.
(4B) Dvířka sáhla do tmy a vytáhla cosi velikostí i tvarem připomínajícího *kriketový míček*.
(4C) Dvířka šáhla do tmy a vytáhla něco, co zhruba svou velikostí i tvarem připomínalo *malou dělovou kouli*.

In this excerpt Vojtková used a substitution. She replaced the word *cannonball* by more general word *cricket ball*, in Czech *kriketový míček*. *Cricket ball* in itself carries the information that it is usually small. Thanks to that Vojtková omitted the adjective *small*. In

my translation, I used the calque, so I translated *a small cannonball* as *malá dělová koule*. Vojtková' translation is not bad, but unreasonable and unnecessary.

(5A)   She relit her *candle-in-bottle*, and then she opened a workman's door, and closed it behind them.

(5B)   Znovu zapálila *svíčku*. Otevřela dveře pro řemeslníky a zavřela je za nimi.

(5C)   Znovu zapálila *provizorní lucernu*, poté otevřela dveře pro řemeslníky a zavřela je za nimi.

The word *candle-in-bottle* means a low-cost homemade lantern and does not have a specific term in the Czech language. Vojtková thus replaced it by using a more general word *svíčka*. The translation is not wrong, but it is omitting the technical description invoking the intended imagery. With the word *svíčka*, a Czech reader can imagine a simple candle, which must be constantly protected against even a slight breath of wind. In my opinion, Gaiman wanted to show through this collocation not the poverty but the ingenuity of the people of London Below. I used the word *provizorní lucerna*, which could be described as explicitation, through which I tried to get the reader closer to the image of the homemade lantern. The main reason, why I used this translation is that the homemade lantern can easily be made from accessible items such as a candle and a bottle, which are used in the original text.

(6A)   "Well, what about the *Upworlder*? Why can't we kill him?"

(6B)   „A co s tím z *Horního*? Proč ho nemůžeme zabít?"

(6C)   „A co s tím *vrchošlapem*? Proč ho nemůžeme zabít?"

In this part, Gaiman created a completely new word, *upworlder*, which has no equivalent in the Czech language. It is a specific term created directly for this work. Vojtková solved this problem by using a substitution and transposition, which resulted in a change of the word for word *Horního*, which is a place description. Following the author, I opted for a brand new word, *vrchošlap*, that would match the meaning as well as a form of the original. This word describes a person, who belongs to the normal London, thus the place above London Below. Instead of inventing a new name, Vojtková changed the part of speech of noun *Upworlder* to adjective *Horního*. Another reason why I think the usage of *Horního* is wrong is based on the context. The sentence (6A) is said by Mr. Croup, who

loves to play with a language. To preserve his character, it is more reasonable for me to create a new word.

(7A)   "I'm afraid your bodyguard idea *went down like a dead baboon* … Varney? Yes, He's quite dead."

(7B)   „Obávám se, že váš nápad s osobním strážcem *šel ke dnu jako chcíplý pavián* … Varney? Ano, je úplně mrtvý."

(7C)   „Obávám se, že Váš nápad s osobním strážcem *pohořel jako Hindenburg* … Varney? Ano, je tak nějak mrtvý."

For the word *dead baboon* Vojtková used the calque, she literally translated it into *chcíplý pavián*, which is well-known collocation mostly for everyone. By this translation, she depicted a character named Varney as a baboon, not a very intelligent creature with large shoulders and chest, probably as Gaiman intended. Varney is a character, who was hired by the angel called Islington to accompany Door to him and protect her on the way. Varney, despite having a clear chance of winning, lost in the competition to win Door's bodyguard position. I resorted to the comparison with a fall of the airship Hindenburg, which was an airship that accidentally burned down in a wrong attempt to land. This sentence is told by a character named Mr. Croup, who is an assassin and likes to play with words and language in general. Taking into account his nature, it is more natural for me to use the substitution and use fall of Hindenburg in the Czech translation as the metaphor. There was a lot of expectation from it, like from Varney, but the result was disastrous. I am aware that not everyone knows about the fall of Hindenburg and thus this metaphor can be misunderstood. But as I mentioned earlier, it is said by Mr. Croup and he, like Marquis de Carabas, loves to have information that nobody else has, to ensure a position of power.

6.4 Translation above word level

This chapter contains comments on translations dealing with equivalence above word level.

(8A)   *She glowered at him*. Then she closed her eyes, and put her finger and thumb on each side of the bridge of her nose. Meanwhile, the Marquis examined the objects on Lord Portico's desk. (…) *Door lowered her hand from her face*. She looked puzzled and confused.

(8B) *Zlostně na něho hleděla*. Pak zavřela oči a stiskla si ukazovákem a palcem kořen nosu.

Markýz si prohlížel předměty na stole Lorda Portika. (…) *Dvířka sklonila hlavu*. Vypadala zmateně a rozpačitě.

(8C) *Mračila se na něj*. Poté zavřela oči a ukazovákem a palcem si zmáčkla kořen nosu. Markýz mezitím prozkoumal věci na Portikově pracovním stole. (…) *Dvířka spustila ruku z obličeje*. Vypadala zmateně, rozpačitě.

Here, Vojtková breaks pragmatic equivalence, as she omits an important detail that affects overall context. She has completely changed the character's stance. From *Door lowered her hand from her face*, she made *Door lowered her head*, in Czech *Dvířka sklonila hlavu*. Thus, she might potentially evoke a misconceived idea that Door bows her head while she is still holding her nose. My recommended translation is *Dvířka spustila ruku z obličeje*, which firmly corresponds with ST. Another problem lies at the level formally graphical equivalence in terms of splitting the paragraphs.

The sentence *she glowered at him* Vojtková translated as *zlostně na něho hleděla*. Such a translation sounds very unnatural to me. The word *zlost* raises the idea that the person is already so angry that he wants to hurt someone, but that is not the case in the given context. Lady Door is angry, but not that she would want to hurt someone at the moment, she is rather exhausted and poisoned by Caraba's inappropriate notes and provocations. That is why I recommend using *mračila se na něj*. By this phrase, in my opinion, her mental state will be adequately portrayed and will correspond with what is happening at the moment.

(9A) "*Knightsbridge*," repeated Richard, and he began to *chuckle, gently*.
(9B) „*Knightsbridge*," opakoval Richard a začal se *tichounce smát*.
(9C) „*Knightsbridge*," opakoval Richard a začal se *tichounce hihňat*.

Here Gaiman is using the homophony of words *knight* and *night*. In the context, it creates a comical effect of misunderstanding, when one speaks about the dreaded place *Nightsbridge* and the other one about the harmless subway station *Knightsbridge*. However, this homophony cannot be translated into Czech. Vojtková correctly used a translator's footnote, which I also used.

Original *chuckle, gently* Vojtková translated as *tichounce smát*. Underneath this colocation, I imagine a rather evil, malicious laugh, rather than the sincere, silent giggle

that is to come from the situation. Richard does not laugh at Anaesthesia but laughs at the misunderstanding that occurred. He thinks that Anaesthesia is afraid of the subway station Knightsbridge. So I recommend using *tichounce hihňat*.

(10A) Economies had closed the deep tunnels completely *in the early 1990s*.

(10B) Úsporné důvody nakonec zavřely hluboké tunely *na počátku devadesátých let*.

(10C) *Na počátku devadesátých let* byly z ekonomických důvodů hluboké tunely kompletně uzavřeny.

Unlike Vojtková, I changed in my translation the position of clauses. The text will come to me more seamless in this way. Moreover, instead of *úsporné důvody*, I used *ekonomické důvody*. The point is that, like Gaiman, I do not want to tell the reader that deep tunnels were closed because of the conservation, but I want the reader to derive it from the context itself. Another reason why her translation sounds unnatural is that she uses active voice where the agent *úsporné důvody* seems to be containing inanimate noun actually incapable of such procedure, whereas I used passive voice in which the agent is omitted, as it is generally known, which removes this discomfort.

6.4.1   Collocations, metaphors, idioms and fixed expressions

This chapter focuses on translation and works with collocations, metaphors, idioms and fixed expressions.

(11A) "Best way to scare crows," said Mr Vandemar, "you just creep behind them and put your hand around their little crow necks and squeeze until they don't move any more. *That scares the stuffing out of them*."

(11B) „Nejlepší způsob, jak vyplašit vrány," navrhoval, „jednoduše se připlížíte zezadu, chytíte je rukou kolem krčku a tisknete, až se přestanou hýbat. *To z nich vyplaší i střeva*."

(11C) „Nejlepší způsob jak vyplašit vrány," navrhoval, „jednoduše se k nim zezadu připlížíte a chytíte je rukou kolem krčku a stiskem držíte, tak dlouho, dokud se nepřestanou hýbat. *To z nich vyplaší i střeva*."

Vojtková' translation of *scares the stuffing out of them* used a metaphor *to z nich vyplaší i střeva*, which is in my opinion adequate equivalent when we take into account the personality of the character *Mr. Vandemar* who is the author of that sentence. *Mr. Vandemar* is a character who rather does things than just talk about them, and so he uses

simpler language. Just like Vojtková, I also omitted the word *crow* from the collocation *little crow necks*, because I acknowledged it as appropriate that it is not necessary to announce to Czech readers that we are talking about a *crow neck* since it is clear from the context.

(12A)   "At present, as you requested, *she is walking around, free as a daisy*."

(12B)   „V téhle chvíli, jak jste žádal, *se tady prochází, volná jako sedmikráska*."

(12C)   „V téhle chvíli, jak jste žádal, *se tu prochází po okolí, volná jako ptáček*."

In this case, Vojtková used for *free as a daisy* - a literal translation, in Czech *volná jako sedmikráska*, while there is an available equivalent in the Czech language that does preserve the stylistic function. More specifically, the informal idiomatic phrase *volný jako ptáček*, fulfills this function in my opinion. It is not always appropriate to stick to the original text when there is an adequate equivalent in the TL. The Czech reader appreciates it more, and he does not have to think about how a daisy can be free when such a metaphor is not used in Czech. As another translation error in this example, I find a translation *she is walking around* as *se tady prochází*. In this case, the context indicates that Lady Door is in the immediate vicinity of Mr. Croup and Mr. Vandemar, which is not true. Lady Door was in a completely different place at that time. That is why I suggest that the translation *se tu prochází po okolí* because it keeps the main idea of the sentence, namely that Lady Door is nearby. She is in a completely different place, but Mr. Croup and Mr. Vandemar know where she might be and they do not find it difficult to trace her quickly. That is why I recommend keeping the word *around*, in Czech *v okolí*.

CONCLUSION

The subject of this bachelor thesis was the translatological analysis of the novel *Neverwhere* by the author Neil Gaiman. The aim of the first part is to define the concept of translation and to describe translation procedures and approaches. The analytical part then deals with the procedures used by the Czech professional translator Ladislava Vojtková, where she could have been potentially misunderstood in translation and which parts were nicely done. The relevant parts of the text from the selected chapters are commented and adjustments or alternations are proposed. This novel was chosen not only because it is my favorite book by Gaiman, but also for its readable and easy to follow content.

During the writing of this bachelor thesis, I have encountered several difficulties, finding the same versions of the original text and the translation. Gaiman has released *Neverwhere* in several versions that differ from each other by supplementary information or even a change of whole paragraphs, as well as the translation itself.

After introducing and stipulating what the translation means, there are subchapters in which I am discussing this term further. By combining insights from different linguists and theoreticians of translation, the thesis employs several procedures and approaches to translation in a meaningful way in order to arrive at more precise or adequate translation. When translating the *Neverwhere* novel, it was mainly the frequent use of calque, the untranslatability of the *Knightsbridge* homophony, which had to be solved by a footnote, and the lack of proper equivalents as for instance *candle-in-bottle*. To which is the next theoretical chapter connected, equivalence. This section focuses on both equivalences at word level and above word level. The main literature here was *In Other Words* by Mona Baker.

For a better understanding of the translated work, I devoted another chapter to the work itself. I outlined the story and main plot, the characteristics of the main characters, and where the whole story takes place. This makes it easy for the reader to look inside the character's mind and understand how they think and what kind of speech are they using.

The theoretical contributions of Jiří Levý and Mona Baker proved instrumental in commenting on (A6) in the chapter Culturally-specific items. The biggest translation problem was to find an adequate translation for the name Lady Door. Also, the name of the book itself was not an easy task. When writing this thesis, I have established that translatology is a demanding science that is not based only on the perfect knowledge of SL and TL, but also on the knowledge of the cultural studies of both languages, the perfect

understanding of the text in the original text and the timing of the translation process itself. I found out by the first-hand experience how the translation in the time press is unpleasant and the result is of a poor quality.

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LIST OF ABBREVIATIONS

A   Original text

B   Translation by Ladislava Vojtková

C   Translation by Petr Dobešek

E.g.   For example

I.e.   This is/ this means

ST   Source text

SL   Source language

TT   Target text

TL   Target language

TRANSLATION OF SELECTED PARTS

Kapitola 1, 7-27 (7-7)

Už čtvrtým dnem byla na útěku, odvážně napříč chodbami a tunely. Byla hladová a vyčerpaná, víc než by lidské tělo mělo být schopno zvládnout. Každé další dveře bylo čím dál tím těžší otevřít.

Po čtyřech dnech zběsilého útěku si našla skrýš, maličkou kamennou noru, v podzemí, kde byla v bezpečí, nebo se v to alespoň modlila, no přinejmenším spala.

Kapitola 1, 7-27 (15-15)

Sylvie už stála vedle něho. „Richie? Ta Wandsworthova zpráva?"

Kapitola 1, 7-27 (21-21)

„Sláva, pane Vandemare, už zpomaluje."

„Zpomaluje, pane Croupe."

„Musí ztrácet hodně krve, pane V."

„Půvabné krve, pane C. Půvabně vlhké krve."

„Už to dlouho trvat nebude."

Cvak: zvuk bezduchého, osamělého a temného cvaknutí péra vystřelovacího nože.

Kapitola 2, 29-55 (35-35)

SLYŠÍ NA JMÉNO DOREEN.

KOPE A KOUŠE. UTEKLA.

DEJTE NÁM VĚDĚT, POKUD JSTE JI ZAHLÉDLI.

CHCEME JI ZPĚT. ODMĚNA JISTÁ.

Kapitola 2, 29-55 (38-38)

„A jsi … Doreen?"

Zakroutila hlavou. „Já jsem Dvířka, Richardrichardmayhewrichie. Mléko a cukr?"

Kapitola 2, 29-55 (41-41)

„Takže to je zdrobnělina pro Doreen?" zeptal se.

„Co?"

„Tvé jméno."

„Ne. Prostě Dvířka.“

„Jak se to píše?“

„D-v-í-ř-k-a. Jako to, čím projdeš, když chceš někam jít.“

Kapitola 3, 57-70 (65-67)

„Pokud mi faxem pošlete podrobnou smlouvu do kanceláře-“ řekl muž s chraplivým hlasem. Pak se za nimi zabouchly dveře a Richard zůstal stát v předsíni už ne svého bytu a v tichu se třásl zimou. „Tohle,“ oznámil světu, v přímém rozporu s tím co mu dávalo smysl, „se mi snad zdá.“ Jeho firemní telefon začal blikat a pronikavě zvonit. Richard ho opatrně zvednul. „Haló?“

Z telefonu se ozývalo praskání a šumění, jako by hovor přicházel odněkud z daleka. Hlas na druhé straně byl neznámý. „Pan Mayhew?“ zeptal se. „Pan Richard Mayhew?“

„Ano,“ odpověděl. Poté radostně pokračoval, „Vy mě slyšíte! Díky Bohu. Kdo jste?“

„Já a můj společník jsme se s Vámi setkali v sobotu, pane Mayhew. Sbíral jsem informace o místě pobytu určité mladé dámy. Vzpomínáte si?“ Hlas volajícího byl slizký, nepříjemný, úlisný.

„Aha. Ano. To jste vy?“

„Pane Mayhew. Řekl jste nám, že Dvířka s vámi nebyla. Máme důvod věřit, že jste si poněkud více než trošku přizpůsobil pravdu k obrazu svému.“

„No, *vy* jste zase tvrdil, že jste její bratr.“

„Všichni lidé jsou bratři, pane Mayhew.“

„Už tady není. A nevím kde je.“

„To víme, pane Mayhew. Jsme dokonale obeznámeni s oběma skutečnostmi. A mám-li být velkolepě upřímný, pane Mayhew – a jsem si jist, že chcete, abych k vám byl upřímný, že ano? – být vámi, tak už bych si o tu mladou dámu nedělal starosti. Její dny jsou sečteny a číslo, o kterém se bavíme, není ani dvojciferné.“

„A proč mi voláte?“

„Pane Mayhew,“ řekl pan Croup ochotně, „víte, jak chutnají vaše játra?“ Richard mlčel. „Protože pan Vandemar mi slíbil, že vám je osobně vyřízne a nacpe vám je do úst ještě před tím, než vám podřízne ten váš nešťastný tenký krk. Takže to brzy zjistíte, že?“

„Volám na policii. Takhle mi nemůžete vyhrožovat.“

„Pane Mayhew. Můžete zavolat, komu jen budete chtít. Ale zcela jistě bych nebyl potěšen, kdybyste si myslel, že vám vyhrožujeme. Ani pan Vandemar, ani má maličkost tohle neděláme, že ne, pane Vandemare?“

„Ne? Tak co to sakra *děláte*?“

„Slibujeme,“ řekl pan Croup skrze praskající zvuky a šumící ozvěnu v telefonu. „A víme, kde bydlíte.“ Pak zavěsil.

Richard pevně svíral sluchátko a hleděl na něj. Pak třikrát zmáčkl devítku: Hasiči, Policie a Záchranka.

„Tísňové volání,“ ozval se operátor. „Kterou službu voláte?“

„Můžete mě spojit s policií, prosím? Právě mi někdo vyhrožoval zabitím a nemyslím si, že se jednalo jen o vtip.“

Následovala pauza. Doufal, že ho spojují s policií. Po několika vteřinách se operátor znovu ozval: „Tísňové volání. Haló? Je tam někdo? Haló?“ Po té Richard položil sluchátko a odešel do ložnice, obléknout se, protože mu bylo zima, byl nahý a vyděšený a protože už nic jiného ani udělat nemohl.

Kapitola 4, 71-105 (89-93)

„Ahoj, tati,“ řekla Dvířka tiše.

Prsty se dotkla bysty svého otce a hladila ho po tváři.

Hubený, asketický muž, téměř plešatý. *Úspěšný jako Caesar*, pomyslel si markýz de Carabas. Bylo mu drobet nevolno. Ten poslední obraz *bolel*. Nu co, byl v pracovně Lorda Portika. A *to* je nejdůležitější.

Markýz vstoupil do místnosti, pohledem prozkoumával všech ny detaily. Vycpaný krokodýl visící ze stropu. Knihy v kožených deskách, astroláb, konvexní a konkávní zrcadla, podivné vědecké nástroje. Na stěnách byly mapy zemí a měst, o kterých Carabas nikdy neslyšel. Stůl pokrytý ručně psanými dopisy. Bílá zeď za pracovním stolem byla pošpiněna červenohnědou skvrnou. Na stole byl malý obrázek Dvířčiny rodiny. Markýz se do něj zahleděl. „Tvá matka a sestra, tvůj otec a tvůj bratr. Všichni mrtví. Jak se *ti* podařilo utéct?“ zeptal se.

Zpustila ruku z otcovy bysty. „Měla jsem štěstí. Byla jsem pár dní na průzkumu … věděl jsi, že u řeky Kilburn dosud táboří římští vojáci?

Markýz o tom nevěděl, což ho iritovalo. „Hmm. Kolik?“

Pokrčila rameny. „Pár desítek. Myslím, že to byli dezertéři z Devatenácté legie. V latině plavu. Každopádně, když jsem se sem vrátila …“ Odmlčela se, polkla, její opálové oči se zalily slzami.

„Vzpamatuj se,“ řekl markýz odměřeně. „Potřebujeme deník tvého otce. Musíme zjistit, kdo to udělal.“

Zamračila se na něj. „Víme, kdo to udělal. Byli to Croup a Vandemar-"

Otevřel dlaň a během toho co mluvil, si protahoval prsty. „Oni jsou jen paže. Ruce. Prsty. Musí tu být hlava, která to přikázala, která chce, abys i ty byla mrtvá. Ti dva nejsou levní." Rozhlédnul se po přeplněné pracovně. „Jeho deník?" připomenul markýz.

„Není tu," odpověděla. „Už jsem ti to řekla. Hledala jsem ho."

„Nejspíš jsem žil v milném domnění, že tvá rodina dokáže najít dveře ať už zjevné, či nikoliv."

Mračila se na něj. Poté zavřela oči a ukazovákem a palcem si zmáčkla kořen nosu. Markýz mezitím prozkoumal věci na Portikově pracovním stole. Kalamář, šachová figurka, kostěná hrací kostka, zlaté kapesní hodinky, několik psacích brk a …

Zajímavé.

Byla to malá soška divočáka, nebo krčícího se medvěda, nebo možná býka. Těžko říct. Velikostí odpovídala velké šachové figurce a byla hrubě vyřezaná z černého obsidiánu. Něco mu to připomínalo, ale nemohl si vzpomenout co." Nedbale ji zvednul, obrátil vzhůru nohama a sevřel v dlani.

Dvířka spustila ruku z obličeje. Vypadala zmateně, rozpačitě. „Co se děje?" zeptal se.

„Je to tady," odpověděla prostě. Dívala se ze strany na stranu během toho, co se procházela po pracovně. Markýz nenápadně schoval figurku do vnitřní kapsy.

Dvířka stála před vysokou skříní. „Tam." Natáhla ruku: ozvalo se cvaknutí a otevřel se malý panel na boční straně skříně. Dvířka šáhla do tmy a vytáhla něco, co zhruba svou velikostí i tvarem připomínalo malou dělovou kouli. Podala to markýzovi. Byla to koule vyrobená ze staré mosazi a leštěného dřeva, osazená lesklou mědí a skleněnými čočkami. Vzal si ji od ní.

„Tohle je ono?"

Přikývla.

„Výborně."

Vypadala vážně. „Nechápu, jak jen jsem to mohla před tím nevidět."

„Byla jsi rozrušená," řekl markýz. „Byl jsem přesvědčen, že to tady bude. A jen zřídka se mýlím. Teď …" zvednul malou dřevěnou kouli. Světlo se zachytilo v leštěném skle a blýskalo se v mosazi a mědi. Otrávený faktem, že musí přiznat nevědomost, se zeptal. „Jak to funguje?"

Anastázie vedla Richarda přes park na jižní straně řeky, pak dolů po kamenných schodech podél zdi. Znovu zapálila provizorní lucernu, poté otevřela dveře pro řemeslníky a zavřela je za nimi. Pokračovali v cestě dolů, obklopeni tmou.

„Existuje dívka jménem Dvířka," promluvil Richard. „Je od tebe trošku mladší. Znáš ji?"

„Lady Dvířka. Vím, o koho jde."

„No, ehm, do kterého baronství patří?"

„Do žádného. Je z rodu Archů. Její rodina bývala velice důležitá."

„Bývala? Proč už není?"

„Někdo je zabil."

Ano, teď si matně vzpomenul, že o tom markýz něco říkal. Přes cestu jim přeběhla krysa. Anastázie se zastavila na schodech a hluboce se uklonila. Krysa se také zastavila. „Můj pane," oslovila dívka krysu. „Ahoj," pozdravil Richard. Krysa se na ně na okamžik zadívala, pak se rychlostí vystřeleného šípu rozběhla dolů po schodech. „Takže," pokračoval Richard. „Co je pohyblivý trh?"

„Je hrozně veliký," odvětila. „Ale krysomluvčí se tam jen málokdy dostanou. Popravdě řečeno-" zaváhala. „Ale nic. Smál by ses mi."

„Nesmál," řekl Richard upřímně.

„No," začala ta hubená dívka. „Trochu se bojím."

„Bojíš? Trhu?"

Dostali se na konec schodů. Anastázie zaváhala a pak zahnula doleva. „To ne. Na trhu vládne příměří. Kdyby tam někdo někomu ublížil, celý Podlondýn by se na něj sesypal jako tuna splašků."

„Tak čeho se bojíš?"

„Jak se tam dostaneme. Pokaždé se koná na jiném místě. Cestuje po okolí. A dostat se tam, kde se koná dneska v noci …" nervózně otáčela korálky kolem krku. „Budeme muset projít opravdu ošklivým místem." Hlas se jí třásl strachem.

Richard potlačil nutkání ji obejmout. „A to je co za místo?" zeptal se. Obrátila se k němu, odhrnula si vlasy z očí a řekla mu to.

„Knightsbridge", opakoval Richard a začal se tichounce hihňat.

Dívka se od něj odvrátila. „Vidíš?" povzdechla si. „Říkala jsem, že se budeš smát."

Hluboké tunely, které měly být využity pro vysokorychlostní vlaky Severní linky Londýnského metra, byly vykopány ve dvacátých letech minulého století. Během druhé

světové války zde byly ubytovány tisíce vojáků, jejich splašky se musely pumpovat za pomocí kompresorů do kanalizace, která ležela mnohem výš. Obě strany tunelů byly lemovány kovovými palandami, na kterých spávali vojáci. Když válka skončila, palandy tam zůstaly a na jejich drátěných roštech se uskladnily krabice. Každá z nich nacpaná dopisy, složky a papíry: tajemství toho nejnudnějšího druhu, uloženy v hloubce, uloženy k zapomnění. Na počátku devadesátých let byly z ekonomických důvodů hluboké tunely kompletně uzavřeny. Krabice plné tajností byly odvezeny, aby je naskenovali do počítačů, nebo sešrotovali či spálili.

Kapitola 6, 135-148 (143-146)

Centrální nemocniční dvůr pánů Croupa a Vandemara byla zatuchlé a ponuré místo. Bujná tráva zde prorůstala opuštěnými stoly, gumovými pneumatikami a kusy kancelářského nábytku. Celkový dojem, který tato oblast vyvolává, působí jakoby před desetiletím (snad z nudy nebo frustrace, nebo možná jako vyjádření postoje nebo aktu uměleckého výkonu) skupina lidí vyházela obsah svých kanceláří ven z oken vysoko nad místem, kde je nechali na zemi shnít.

Bylo tam i rozbité sklo, nadbytek rozbitého skla. Také několik matrací. Z jakéhosi těžce vysvětlitelného důvodu některé z nich byly neznámo kým v určitém momentu zapáleny. Nikdo nevěděl proč, nikoho to nezajímalo. Tráva prorůstala pružinami. Celý živočišný svět se rozvíjel kolem okrasné fontány stojící uprostřed dvora, která už dávno nebyla ani okrasnou, ani fontánou. Nedaleká protékající prasklá vodovodní trubka, která s pomocí dešťové vody proměnila fontánu v chovnou stanici pro skupinku žabiček, které tu poskakovaly a těšily se z toho, že jsou v bezpečí před jakýmkoliv přirozeným nepřítelem. Na druhou stranu vrány, kosi a občas i rackové považovali dvůr za bez-kočičí lahůdkářství specializované na žabí pochoutky.

Slimáci se líně táhli pod pružinami spálených matrací, hlemýždi za sebou zanechávali lesklé stezky napříč rozbitým sklem. Velcí černí brouci pracovitě cupitali po rozmlácených šedých telefonech a podivně zmrzačených panenkách Barbie.

Pan Croup a pan Vandemar se sem přišli nadýchat čerstvého vzduchu. Pomalu se procházeli po obvodu dvora, pod nohama jim křupalo rozbité sklo. Ve svých černých roztrhaných oblecích vypadali jako stíny. Pan Croup byl v zápalu vzteku. Chodil dvakrát tak rychleji než pan Vandemar, obíhal kolem něj, až skoro tancoval zlostí. Chvílemi, když už nebyl schopný v sobě udržet vztek, se pan Croup vrhnul na nemocniční zeď, kterou následně fyzicky napadnul jak pěstmi, tak kopanci, jako by to byla ubohá náhražka reálné

osoby. Pan Vandemar, na druhou stranu, jednoduše chodil. Jeho chůze byla velice důsledná, příliš pravidelná a neúprosná na to, aby se dala považovat za procházku. Smrt chodí stejným krokem jako pan Vandemar. Pan Vandemar bezduše sledoval pana Croupa jak kopnul do skleněné tabule, která byla opřená o zeď. Roztříštila se s uspokojivým třísknutím.

„Já, pane Vandemare," řekl pan Croup při prozkoumávání výsledku své práce, „Já osobně už toho mám tak akorát dost. Opravdu. Až příliš opatrná, bezvýznamná, nanicovatá, nerozhodná … bledá ropucha – nejraději bych mu palcem vytlačil oči…"

Pan Vandemar zavrtěl hlavou. „Ještě ne. Je to náš šéf. Pro tuhle práci. Až nám zaplatí, tak si možná dopřejeme trochu té zábavy."

Pan Croup si odplivl. „Je to nanicovatý vyumělkovaný kretén … Měli bychom tu svini vykuchat. Anulovat, zrušit, pohřbít a nechat shnít."

Telefon začal hlasitě zvonit. Pan Croup a pan Vandemar se po něm zmateně rozhlíželi. Nakonec pan Vandemar telefon našel uprostřed hromady sutin na vrstvě vodou nasáklých lékařských záznamů. Ze zadní strany mu trčely zpřetrhané dráty. Zvedl sluchátko a předal panu Croupovi. „Pro Vás." Pan Vandemar neměl telefony rád.

„Pan Croup u telefonu," řekl pan Croup. Poté servilně dodal, „Ach, to jste vy, pane …" Odmlčel se. „V téhle chvíli, jak jste žádal, se tu prochází po okolí, volná jako ptáček. Obávám se, že Váš nápad s osobním strážcem pohořel jako Hindenburg … Varney? Ano, je tak nějak mrtvý." Opět se odmlčel.

„Pane, začínám mít jisté koncepční problémy s tím, jakou roli s mým společníkem v téhle šarádě zastáváme." Následovalo třetí mlčení a pan Croup začal blednout. „Neprofesionální?" zeptal se tiše. „My?" Zaťal ruku v pěst, kterou následně poněkud tvrdě bouchnul do stěny cihlové zdi. Avšak tón jeho hlasu zůstal beze změny, když odpověděl: „Pane, se vší úctou, dovolte mi Vám připomenout, že pan Vandemar a já jsme vypálili město Trójské. Že jsme přinesli do Flander černý mor. Zavraždili jsme tucet králů, pět papežů, půl sta hrdinů a dva akreditované bohy. Naše poslední zakázka, před touhle, obsahovala umučení celého klášterního osazenstva v Toskánsku v šestnáctém století. My jsme profesionální *skrz na skrz*."

Pan Vandemar, který se bavil chytáním malých žabiček a zkoušením, kolik si jich dokáže nacpat do úst, než bude muset začít žvýkat, řekl s plnými ústy: „Bavilo mě to…"

„Co tím chci říct?" zeptal se pan Croup a ze svého ošuntělého černého obleku smetl pár imaginárních smítek. Avšak Ty reálné na něm ignoroval. „Chci tím říct, že jsme vrahové. Jsme hrdlořezi. My zabíjíme." Poté opět chvilku naslouchal. „A co s tím

vrchošlapem? Proč ho nemůžeme zabít?" Pan Croup sebou trhnul a znovu si odplivl a kopnul do zdi- jak tam stál a v ruce držel zrezivělé napůl zničené sluchátko.

„*Postrašit ji*? Jsme zabijáci, ne strašáci." Pauza. Zhluboka se nadechl. „Ano, rozumím, ale nelíbí se mi to." Jenže osoba na druhé straně už dávno zavěsila. Pan Croup hleděl dolů na telefon. Pak ho jednou rukou zvedl a začal s ním metodicky třískat o zeď, až z něj létaly kusy plastu a kovu.

Pan Vandemar přišel blíž. Našel velkého černého slimáka s oranžovým břichem a žvýkal ho jako naduté lékořicové cigáro. Slimák, který nebyl až tak bystrý, se snažil odplazit po jeho bradě. „Kdo to byl?" zajímal se pan Vandemar.

„Kdo to sakra asi tak mohl být?"

Pan Vandemar přemýšlivě žvýkal, poté toho slimáka vcucnul, jak kdyby to byla tlustá, lepkavá černo-oranžová špageta. „Strašák?" odvážil se.

„Náš chlebodárce."

„To byla ta druhá možnost."

„Strašák," odplivl si znechuceně pan Croup. Měnil barvy z rudé naštvanosti k olejově šedé trucovitosti.

Pan Vandemar polkl obsah svých úst a utřel si pusu do rukávů. „Nejlepší způsob jak vyplašit vrány," navrhoval, „jednoduše se k nim zezadu připlížíte a chytíte je rukou kolem krčku a stiskem držíte, tak dlouho, dokud se nepřestanou hýbat. To z nich vyplaší i střeva."

A pak ztichnul. Kdesi v dálce nad nimi slyšeli krákání hejna naštvaných vran.

„Vrány. Čeleď *corvidae*. Podstatné jméno hromadné," notoval si pan Croup a vychutnával si zvuk toho slova: „vraždění."

Kapitola 10, 199-225 (199-203)

„Pijete víno" zeptal se.

Richard přikývnul.

„Jednou jsem měla kapku vína," řekla Dvířka váhavě. „Můj otec. On. Při večeři. Dal nám ochutnat."

Anděl Islington zvednul láhev. Vypadala jako karafa. Richarda zajímalo, jestli je ta láhev ze skla. Velice zvláštně lámalo a odráželo světlo svíček. Možná to byl nějaký druh krystalu, nebo třeba obrovský diamant. Dokonce se díky tomu zdálo, že víno uvnitř září, jako by bylo vyrobeno ze světla.