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Bakalářská práce

2020   **Jitka Holá**

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

Plzeň, květen 2020   …………………………………...

Content

1 Introduction

The theme of this bachelor's thesis is a comparation of two Czech translations of Jack London's novel *The White Fang.* Its objective is to compare translating methods of two translators, Vladimír Svoboda (2012) and Bohumil Zdeněk Nekovařík (1948) and show differences between their two translations on selected extracts of the novel written by Jack London. The thesis is divided into two parts – a theoretical part and a practical part.

In the first four chapters, attention will be focused on naturalism, Jack London and his life, the novel *The White Fang* and the basics of translating. The subchapter on the topic of translating is devoted to explaining the different motivations for usage of translating variations of a common source text, faithfulness of translation, possibilities of adjustment of the translation and translator's influence on the final form of the text in the target language.

In the practical part, extracts from *White Fang* and its translations will be compared. The objective of this part is to provide evidence and explanation of particular differences in the translations by Svoboda a Nekovařík.

The aim of this thesis is to prove which of the two translations provides the recipient of the translation with more similar impression, or rather, more adequate expressions with those that can be found in source text. Based on the first readings of the translations, Svoboda's translation is expected to be freer but more relevant to the atmosphere of the novel, whereas Nekovařík's translation is expected to be more faithful to the source text at the expense of suppressing the atmosphere described in the novel.

2 Theoretical part

2.1 American Naturalism

2.1.1 Time framing

Naturalism describes European and American literary movements of the second half in the nineteenth century. That time was an era of very fast demographical and social development in the USA, which had been portrayed by works of realism, later developing into naturalism[1].

2.1.2 Naturalism in America

In the 1890's, the United States already stretched from coast to coast of North America – the last decade of the nineteenth century was expected to bring a magnificent change. The increase in number of inhabitants was significant. Villages turned into cities and grew rapidly, for example Chicago grew from few hundreds of inhabitants to hundreds of thousands in less than a century. The infrastructure, housing, business… all together created an appearance adjusted by post-Civil War social situation. The material side – automobiles, telephones, electric street lightening and railways – and industrial prosperity "made America the world's leading technological power[2]." Because of the economic boom, the United States became a home to many new multimillionaires which resulted into calls for reforms. At the time "strikes and riots revealed the conflict of mass and class, poor and rich, new money and old"[3], that stormed through Europe already a decade ago. Those events finally provided authors with a content to write about which contributed to the development of *muckraking literature[4]*, a form known since 1879. Criticism of politic and social situation and political personalities as well as capitalism and industrialism were adapted in literature.

It was believed to be a new beginning – the time of destroying all certainties and creating a brand-new culture. Many authors struggled to self-define themselves in the new world. William James, the Harvard psychologist-philosopher-pragmatist,

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[1] Ruland, Bradbury, 1992: p. 225
[2] Ruland, Bradbury, 1992: p. 222
[3] Ruland, Bradbury, 1992: p. 222
[4] Ruland, Bradbury, 1992: p. 222

introduced a new term a *stream of consciousness*[5] – a metaphor for both the changing language of the new century and the new twentieth-century novel[6]. This new writing technique relies heavily on the subconsciousness and streams of thoughts rather than formally perfect expressions.

A prototypical character in literary works of young writers in the 1890's is not a person of proletariat origin who tries to live a fulfilled sensible and rational life anymore, but a man who lives in a system that ignores him and his individuality. This theme represents the point of view "of a generation suddenly brought face to face with the pervasive materialism of industrial capitalism,"[7] and could be described as a vision of "no center, no unifying principle, no philosophy, no joy in its coming, no climate of experiment."[8]

The beginning of the twentieth century seemed to be the time to shine for America, because "the British had had the nineteenth century and the twentieth would be one too many for them; the French, with their taste for the eternal, had difficulties too. America with its special gift for progress was the twentieth century…"[9]. Contrary to that, American society of the time was more concerned about new technology than art, which forced the authors into either "inward exile or outward expatriation"[10]. Since "the American arts had almost no artistic confidence, no certainty of direction or guiding tradition, no strong aesthetic feeling and no pride in the creative past,"[11] it had to face the problem of finding its characteristic appearance. According to Henry James, American authors were at "the state of having been so pierced, betimes, by the sharp outland dart as to be able ever afterwards but to move about, vaguely and helplessly, with the shaft in one's side,"[12] meaning that they were heavily influenced by European experiment.

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[5] Ruland, Bradbury, 1992: p.220
[6] Ruland, Bradbury, 1992. p. 220
[7] Ruland, Bradbury, 1992: p. 225
[8] Ruland, Bradbury, 1992: p. 225
[9] Ruland, Bradbury, 1992: p. 239
[10] Ruland, Bradbury, 1992: p. 240
[11] Ruland, Bradbury, 1992: p. 240
[12] Ruland, Bradbury, 1992: p. 240

2.1.3 Jack London and Naturalism

Jack London, a Nietzschean socialist was famous for his socio-political works on the topic of modern American mind, e.g. *The Son of the Wolf* (1900) and *The People of the Abyss* (1903), but his naturalistic works on the topic of the struggle in the wild turned to be even more famous; those are for example *The Call of the Wild* (1903), *The Sea-Wolf* (1904) of *White Fang* (1906).

London's work could by summarized by the following definition: "…at least two ways out of the universal chaos of the neutralists. Neither the career of the artist, a working-class self-made man in the semi-autobiographic *Martin Eden* (1909), nor the beastly life of a ruthless adventurer Wolf Larssen in *The Sea-Wolf* (1904) are for him solutions for a utopian golden are modelled more after his desires that after the Marxist doctrine he studies, sometimes he projects a return to nature…But most important work which puts at stake values of civilization and humanity in one of London's animal tales *The Call of the Wild* (1903)."[13]

The common theme of his books is exploring the dominant primordial beast. In his works, London depicted characteristic motives such as "the laws of the pack and the tribe, the life of the wilderness, the sea and the jungle, he celebrated endurance, courage and Nietzschean energy."[14]

The topics of London's work often gain inspiration from his life experience. Typical character of his literary works on the topic of adventures in the wild is his alter ego, who seems to be a know-it-all who travels widely. His famous works are often connected with the gold rush in Alaska, or for example *Martin Eden* (1909), being a story of London's alter ego, it describes adventures of a sailor who struggles with his education.

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[13] Procházka, 2007: p. 133
[14] Ruland, Bradbury, 1992: p. 244

2.2 Jack London

Jack London was born as John Griffith Chaney on 12th January 1876 in San Francisco (California) to Flora Wellman and an astrologist William Henry Chaney. Before his second birthday his mother got married to a war veteran John London.

London was born in an era of economic recession; hundreds of thousands of workers were unemployed and living in poverty, struggling to provide food to their families. The family often moved incessantly searching for job opportunities, which caused London to lack for friendship. When he was eight years old, the family moved to Livermore Walley, where London found his passion for reading[15]. During his early teenage years, he started working part-time jobs to help support the family. After finishing his education at the age of 13 with only a high school, the poverty once again ruled his life and despite his great school result, he could not start the university. At the age of 15, London started his career as a sea thief and became an alcoholic. Later he took a job for police, worked in a washhouse and finally tried to build his career working in the power house. In 1894, disillusioned by the capitalistic society, he decided to better become homeless[16]. After his return, London became a political activist and both his study attempts resulted in failure repeatedly. In 1897, he left for Klondike (Alaska) to take a part in the Gold Rush and came back home with no money only to find his step-father dead and he needed to find another low-paid job. He wrote down his stories from Klondike and offered them to be published. Although they were firstly declined, later on he obtained an answer and started to hope for a life of a writer again. He fought for his ideals for his live; his main enemies were poverty and class system. He died on 22nd November 1916 probably because of morphine overdose[17].

According to Jeanne Campbell Reesman (2011), London's political opinions were formed mainly through his life experience. His travels started as a search for adventure, but spending his days in prison and speaking with others outsiders and homeless helped him realise the impacts of social stratification on his life, which together with his life experience and disillusions caused his interest in socialistic ideals. Coming back to

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[15] Campbell Reesman, 2011: p. 40
[16] Campbell Reesman, 2011: p. 29
[17] Streissguth, 2001: p. 101

Oakland in 1895 he found and read *Manifesto of the Communist Party*[18] and became an active member of the communistic group, giving public speeches and writing essays for newspapers[19]. His communistic ideals were based on the *Manifesto of the Communistic Party*, not considering the real development of the movement. He insisted on the changes being started by people of labour, not the upper classes. This London's belief and criticism of the communists of that time later resulted in him being rejected by them.

Writing was not a priority for London in his young adult years. He used to be a great student, but leaving the school because of financial causes, he did not continue writing and focused more on his job. In 1893 his mother talked him into a writing contests that he eventually won. After publishing a series of short text, in 1899 London made a contract with Houghton Mifflin and Company (conservative Boston publishing house) to publish a book of short stories. His career as a writer consisted of many ups and downs; he published his opinions, but still wrote low-quality works to sell and make money for living. Besides that, his ideas were many times very subjective, since London tended to choose information he liked and dismiss others.

He managed to produce over fifty books, often by buying their plots from other writers and earned over a million dollars before his early death[20]. His most popular books are for example *The Son of the Wolf* (1900), *The People of the Abyss* (1903), *The Call of the Wild* (1903), *The Sea-Wolf* (1904), *White* Fang (1906), The *Iron* Heel (1908) or Martin *Eden* (1909).

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[18] Originally called *Manifest der Kommunistischen Partei*, a document written by philosphers Karl Marx and Friedrich Engels in 1848.
[19] Campbell Reesman, 2011. p. 95
[20] Ruland, Bradbury, 1992, p. 244

2.3   White Fang

The story of the part wolf part dog named White Fang is set in Alaska during the time of the Klondike Gold Rush in the late 1890s. The novel is divided into five parts and a total of thirty-two chapters in chronological order; each part describing the events of different setting. The story is narrated from the third person's point of view. The narrator observes the events without his own participation but from the perspective of White Fang describing his mental processes, his learning and emotions. The main ongoing theme is the mental development of White Fang from his birth till his nearly- death experience in the last part – his endless inner conflict between his true nature temperament and obedience forced by mankind upon him.

2.3.1Summary

This summary is based on the book *The White Fang* by Jack London. It is structured according to the parts of the book.

The first part narrates the story of three man on their way from the Wild back to the civilized world. On their way, they are threatened by a pack of hungry wild wolves, who successively kill five of their six dogs and one of the men. This part introduces the character of She-Wolf to the recipients – it is a part dog, part wolf, domesticated by an Indian tribe in the past but living with wild wolfs in the beginning of the novel.

Next part chronicles the life of the pack during the period of famine, its gradual break-up and forming of relation between the She-Wolf and the One Eye, who together bring to the world five cubs of which only one survives because of famine and malnutrition. The hunger drives eventually even the last surviving cub outside the lair into the surroundings and later to the hands of a man, and an Indian tribe, with his mother following him. At this time the cub also gets the name White Fang.

The third part describes White Fang's puppyhood in the Indian village, his domestication and his first conflicts with other dogs and puppies. The narration puts in words the feelings and knowledge of the young White Fang, who is learning to live with men and to respect their laws. From that time starts the long process that shapes White Fang into an aggressive and withdrawn creature interested in fights and killing of his

rivals. He eventually learns how to serve his owner and forms a very loyal relation towards him.

In the last-but-one-chapter White Fang was betrayed and sold by his god, an Indian, to a cruel man in the town, who saw his killing potential and bought him to make him to participate in dog fights. At that time White Fang starts hating all the world and becomes a remorseless killer. He is rescued from the cruelty of Beauty Smith by Weeden Scott, who sets himself a goal to right the wrongs that mankind did to White Fang. By his kind behaviour towards White Fang, Weeden Smith earns his trust and becomes the first human loved by the animal.

The fifth part tells the story of White Fang's meeting with Weeden Scott's family. The wolf completes his inner education on human laws, becoming more a domesticated dog than a wild animal – protecting the family and their property, not attacking other domestic animals. His loyalty saves the father of his master from a killer, sacrificing his own life. In return the family provides White Fang with the best healthcare possible, fighting for his life. He recovers from the fight to find out he is a father to half a dozen of puppies.

2.4 Translation theory

The following subchapters will focus on the issue of interlingual translating, since it is the most relevant type of translating concerning the topic of this thesis.

2.4.1 Defining translating as a discipline

Generally said, the translator has to have knowledge in the following three areas: the source language, the target language and the context of the translated text – this is common for both translators and interpreters; they all need to know "problems emerging from the differences between two languages, source language and target language, and from technical, psychological and other difficulties that occur during decoding the source text and message transfer to the other language."[21] Translators have to be able to differentiate elements that cannot be changed during the process of translation (invariable elements) and elements that can be replaced with corresponding equivalents in the target language (variable elements).

According to a Polish translation theoretician Zenon Klemensiewicz: "The original must be understood as a complex system, not just as a group of elements. It is an organic unit, not only mechanically created group of elements. Translators' main task is not to reproduce the original text in the target text via changed elements and structures of the source language, but they need to capture the function of these elements and structures and use the most appropriate and effective elements and structures of the source text to express their closest substitutes and equivalents instead."[22] That means, it is possible to admit that one translation can differ from the other, because translating is not a process of finding the exact equivalents, which in fact, is often not even possible. A strict translation respecting all forms of the source text could result in a different understanding of the target text instead of providing the recipient with a faithful perception of the original meaning. The translator's aim is to find the best possible way of expressing the content of the source text in the target text, which is influenced by the style of the translator; there are many aspects the translator must decide on, e.g. usage of time-relevant expressions, currently used words or an amount of personal style adaptation. This could be explained via a metaphor of family relations; when

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[21] Levý, 2012: 25 (vlastní překlad)
[22] Levý, 2012: p. 29 (vlastní překlad)

translating, the translator should work towards creating the target text as "a brother" to the source text instead of trying to make it its "son", meaning the content of both texts should be the same but one text should not arise from the other word from word[23]. Sometimes various translations could use similar expressions contrary to being done by different translators; that can be caused either by a small number of translation possibilities for certain phenomena, a coincidental agreement of two or more translators or a situation or one translator's inspiration in the other, which could endanger the meaning of the content, in case the inspired translator changed other parts of the translation to correspond with the once already translated part and without consideration of the source text. Furthermore, a normalisation of one expression in the target language of an originally polysemic word could lead to distortion of the meaning in the target language.

Another way to understand the process of translating is to imagine it as an illusion; the translator's goal is to provide the recipients with a believable illusion that makes them feel like they understand the original. In this concept, the translator plays the role of a commentator, guide, who describes and explains the original via their own words[24].

2.4.2 The art of translating

The art of reproduction is based on two norms; the norm of reproduction and the norm of artistic creation. To understand the artistic part of translating, we need to define it in relation to other types of art. Translating cannot be classified as only exact or only artistic discipline; when translating the translator needs to reproduce the content of the source text via their knowledge of both source and target language and replace the stylistic tools of the source language with appropriate tools of the target language, but stylistic tools hardly ever have equivalents in different languages with the same exact meaning – that is where space for translators creativity springs up. Usage of free translation can be more accurate than usage of equivalent – Otokar Fisher defined the space for translator's creativity in the following way: "the translation needs to be so changed that it can stay faithful to its source"[25], meaning that clinging to the exact translation could create naturalistic translation, rough and distorting forms of the original.

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[23] Levý, 2012. p. 37 (vlastní překlad)
[24] Levý, 2012. p. 115
[25] Levý,2012: p. 80 (vlastní překlad)

The translators' task is to transfer all important qualities of the source and present them to the recipient in an appropriate form. To achieve the most accurate translation, they are allowed to use the free translations to provide the recipients with genuine substance of the source text. Leaning too much on the formal aspect of the translation could possibly distort the substance, therefore it is important to prefer tools preserving the aesthetic and meaning substance.

It is worth mentioning that some expressions of source language without any equivalents in target language can be bound to a specific term in target language – that could be the one used by the first translator to deal with the particular translating problem. This specific term has been used repeatedly by other translators following the first creation and became a standard replacement for the missing vocabulary of the target language. This phenomenon is known as "translation tradition"[26].

2.4.3 Translating problems

This subchapter is dealing with particular translating problems found in the novel *White Fang*. Furthermore, the origins of the problems during translation will be explained together with possible solution suggests.

One of the most obvious changes done by translators, are syntactical changes. These are necessary from linguistic point of view, because different languages usually use different word orders in sentences – considering both the order of the parts of speech and order of clauses within a sentence. Preservation of the source syntactical structure is possible in some cases, but on the other hand, sometimes it can make the target text less comprehensible or even incomprehensible. The translation might require a change of the order of clauses within a sentence or division of one sentence into more and vice versa, depending on the language tradition. Similarly, various parts of speech can have different functions in particular languages, therefore, it is necessary to understand their functions and work with them accordingly taking in regard conversion from a low declination language, which is English to Czech with very complex declination and conjugation systems influencing the word order too.

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[26] Levý, 2012. p.96 (vlastní překlad)

Translating proper names can be a difficult discipline. The first possibility is to leave the names in their original form and not to transform them in any way, which seems to be the easiest way to deal with it, but on the other hand foreign language words in the text written in a completely different language appear to be unnatural and their declination (if needed) is problematic too. Besides that, character names or names of locations can often have a meaning connected to the object they are describing and leaving them untouched could cause a pun not to be recognized in the target language. Change of the proper name form in the source language can help preserve the meaning.

Considering influences on the literary work in the source language, the translators needs to understand, that the original text shows partly what the author wanted to depict but it is also possible to recognize reflections of the author's life experience or social influence of their time, which means the work shows traces of both the time and settings chosen by the author but also circumstances surrounding them. Therefore, it is also important not to try to correct factual mistakes the author made in the source text, because those apparent mistakes can provide the reader with additional information about the author's background, and denying it would be a failure of translation. For example, Shakespeare's play *The Tragedy of Hamlet, Prince of Denmark* is situated in Denmark in the 12th century, but many social schemes correspond with the situation in England in the 16th century, which means the play is not historically correct but it evinces a characteristic style of Shakespeare and his life in Renaissance. In such works the translator needs to respect the expressions specific for national and time recognition and treat them with caution to their importance for understanding the work as a whole.

Especially important is knowledge of unequally translated phrases and their meaning, e.g. English phrase "How do you do?" and its traditional Czech translation "Dobrý den". Sometimes the meaning can be translated without any problems, but the consent would not be understandable for the recipients; it is possible, maybe even more suitable to, for example, convert foreign units of measurement to more familiar ones, e.g. feet and meters[27]. On the other hand, it is usually more favourable to extend over the translation in target language non-existing phenomena with a short explanation than just change a word for another word to stay faithful to the source text at the expense of the

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[27] Levý, 2012. p.113

translation incomprehensibility. Those rules are also effective for translating metaphors – some could be translated via their equivalents in the target language but often it is more convenient to paraphrase the meaning with an explanation, since faithful translation causes the loss of the meaning in the target language.

The translator has an impact on both the language and style of the target text – the translation reflects his/ her personal style and, therefore, it is possible to find their impact on the length of the target text, which varies depending on translator's additions of useful information or omissions of redundant details both done with the aim to create an understandable output for the recipients. Also the authors' languages develop continuously; they often search for new creative expressions and collocations. Unlike the author of the original text, translator's language often uses outdated expressions, which causes the translation to grow old faster than the source text.

Beside above-mentioned mistakes, the translation damage can be caused by right but inappropriately chosen expressions and language parts, first of them being usage of too many neutral words in the target text, which causes the target text to lose its original atmosphere and underline hints. The final vocabulary seems to be poor for three reasons; either the translator prefers the hyponyms to of particular terms with specific meaning (e.g. a tree instead of a birch) or uses less or more intensive emotional expression (e.g. ošklivý and translations ohavný, odporný, hrozný[28]). Third type of vocabulary extent deprivation is insufficient number of synonyms used.

Especially when translating belle letters literature, the translator might feel the need to explain metaphors, allegories or insinuations and transform the text style into a more logical in the target language than the author of the original text did in the source language, destroying the mystery.

Last but not least, neutralisation can affect also the impression of character who's colloquial language was neutralized and translated within one language into for example formal style.

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[28] Levý, 2012:p. 131

Last but not least, the translator needs to consider the double concretisation – the original text is read understood by them, secondly it is also read und understood by the recipient. The translator has to work as a mediator between the author and the recipient with regard to both the preservation of the original content and adjustment of the translation for the recipient unfamiliar with cultural context of the literary work.

2.5   The translators

2.5.1 Bohumil Zdeněk Nekovařík (1898-1979)

Nekovařík was a translator from English and French, who also worked as an editor.[29]

His translation of *White Fang* cleaves to very punctual preservation of the formal structure of the source language. Typical of his style is the usage of many transgressive verb forms, which supports the impression that the story takes place in the past, but at the same time complicates the understanding of the recipient. His faithfulness to the original text can be noticed in the translation of metaphors, that despite being translated perfectly, sound incomprehensible and out of context because of their bound to the regional culture foreign to a Czech recipient.

2.5.2 Vladimír Svoboda (1927-)

Svoboda studied phonetics and English at the Faculty of Philosophy of Charles University where he obtained his PhDr. degree. He worked as an editor and later as a deputy of editor in chief for the publishing house Státní nakladatelství dětské kniny also known as Albatros. He translates English and German texts and he mainly focuses on the works of Jack London, Arthur Charles Clark and Colleen McCullough.[30]

Svoboda's translation of *White Fang* is freer and focused on the comprehensibility for Czech recipients at the expanse of translator's creative intervention in the source text. His final text gives the impression of natural fluentness created with help of changing word classes to go better with the dynamics of the target language and adaptations of metaphors and other cultural related links to help the recipient understand given circumstances.

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[29] online database of translators
[30] online database of translators

3   Practical part

3.1   Analysis of two translations

This part of the thesis focuses on comparison of two Czech translations of *White Fang* by Jack London. Following paragraphs will be dedicated to the exemplification of various difference in both translations and explaining of translators' choices. The choice of the extracts is based on certain phenomena that can be clearly observed in it. The following comparisons will pay extra attention to showing the differences in stylistics and methods of transfer of content in both compared texts.

3.1.1 Translation of names

The whole list of names of the characters in the novel *White Fang* will be mentioned in this paragraph, since its main goal is to demonstrate various approaches to the usage of proper names. Therefore, only those names will be discussed, which are remarkable from a certain point of view.

Three approaches to proper names can be observed in translations of both translators;

a)   the usage of the name in its original form of spelling. This method is used for names that do not express any features of the character, and therefore their translation is unnecessary. These proper nouns are often names of people, known to the recipients as usual English first names of those that are understood to be surnames without any importance of meaning for the story. Examples: *Bill* and *Henry*, *Weeden Scott* or *Alice*.

b)   the spelling of the names is transformed into phonological transcription of their sounding in the source language. This technique helps the recipient of the translation understand how names with difficult spelling are pronounced. This approach is applied to Indian names in the novel. Examples: *Kiche* transformed to *Kiče* by Nekovařík and *Kičo* by Svoboda or *Kloo-koooch* spelled in the translation as *Klú- kúč* by both the translators.

c)   the meaning of the names is translated, because the name characterizes its bearer. The translations vary greatly, depending on both the exact word of the target text chosen as the root and its suffix. Examples: *One Ear* renamed as *Jednouchý* by Nekovařík or *Jednoušák* by Svoboda, *Three Eagles* appearing as *Orel* in

translation by Nekovařík and *Tříorlý* in Svoboda's translation or *Beauty Smith* who is called *Krasavec Smith* by Nekovařík or *Hezoun Smith* by Svoboda.

3.1.2 Analysis of extracts

Chosen extracts are arranged in the same order as they follow in the books. For each phenomenon, only one extract was chosen to represent other occurrences.

Each extract consists of the original text, followed by the translations by B. Z. Nekovařík and Vladimír Svoboda. Extracts were cited from the books listed in the Bibliography, each of them is marked above as *ORIGINAL*, referring to the source text in English, and either *NEKOVAŘÍK* or *SVOBODA* showing the translator. Each of the marks is followed by page number in brackets.

The length of the extracts was chosen with the aim to include all necessary context information to explain translator's choices.

1)

ORIGINAL (p. 72):

"… toiled the two men who were not yet dead. Their bodies were covered with fur and soft tanned leather. Eyelashes and cheeks and lips were se coated with the crystals from their frozen breath that their faces were not discernible. This gave them the seeming of ghostly masques, undertakers in a spectral world at the funeral of some ghost."

NEKOVAŘÍK (p. 9):

„… se plahočili dva nezastrašení, nepodmanitelní muži, kteří ještě nebyli mrtví. Těla měli zahalena kožešinami a měkce vydělanou losí kůží. Řasy a zarostlé tváře měli tak pokryty ledovými krystalky ze zmrzlého dechu, že jejích obličeje nebyly k poznání. Dodávalo jim to vzezření příšerných masek hrobníků, pohřbívajících ducha v jakémsi strašlivém světě.“

SVOBODA (p. 8):

„… se dál prodírali oba nepoddajní a nepokoření muži. Stále ještě byli naživu, dýchali. Byli zachumláni do kožešin a do měkce vydělané kůže. Obočí, tváře i rty měli tak ojíněné krystalky zmrzlého dechu, že rysy jejich obličejů vůbec nebylo možno rozeznat. Podobali se přízrakům, postavám pohřebního průvodu z podsvětí.“

The first extract was chosen to show the way in which each of the two translators translated a relative clause and a chain of nouns. Both phenomena used in the Czech language an untypical way and, therefore, difficult to translate into an easy sounding Czech sentence.

In the first sentence the relative clause "*men who were not yet dead*" is translated into Czech as "*muži, kteří ještě nebyli mrtví*" by Nekovařík, which is correct and faithful translation except for the fact that the relative clause sounds somewhat affected in the Czech language given the context, i.e. that via this sentence the author distinguishes *Bill* and *Henry* from the dead man on the sled. Svoboda decided to detach it and form another sentence "*Stále ještě byli na živu, dýchali.*" and changed the polarity of the clause from negative to positive, both of which made the translation process more difficult to recognize. He also added the word "*dýchali*" in order to emphasize the difference between the dead man lying on the sled and those who were still alive.

Nekovařík**'**s effort to preserve the original structure of the text can be noticed in the metonymic description of those men – "*the seeming of ghostly masques, undertakers in*

a spectral world at the funeral of some ghost" by Nekovařík as "*vzezření příšerných masek hrobníků, pohřbívajících ducha v jakémsi strašlivém světě*" compared to Svoboda's "*podobali se přízrakům, postavám z průvodu z podsvětí*" is a very faithful translation, since Nekovařík kept all the parts of the description and translated them, while Svoboda rewrote the description in his own words, like a by-stander, trying to substitute a chain noun typical of English with the expression more suitable for Czech recipients.

2)

ORIGINAL (p. 72):

"...They travelled on without speech, saving their breath for the work of their bodies. On every side was the silence, pressing upon them with a tangible presence. It affected their minds as the many atmospheres of deep water affect the body of the diver. It crushed them with the weight of unending vastness un unalterable decree. It crushed them into the remotest recesses of their own minds, pressing out of them, like juice from grape, all the false ardours and exaltations and undue self-values of the human soul ..."

NEKOVAŘÍK (p. 9):

„*... Postupovali beze slova, jen dech prozrazoval práci jejich těl. Na všech stranách bylo mrtvé ticho, doléhající na ně hmatatelnou přítomností. Působilo na jejich mysli, jako tlak mnoha atmosfér hlubinné vody působí na tělo potápěče. Drtilo je vahou nekonečné nezměrnosti a nezměnitelné zákonitosti. Zatlačovalo je do nejodlehlejších koutů jejich vlastní mysli, mačkajíc z nich jako šťávu z hroznů všechnu tu falešnou horlivost, nadšení a nesprávné sebevědomí lidské duše ...*"

SVOBODA (p. 8):

„*... Putovali beze slova, šetřili dechem. Ze všech stran na ně doléhalo tísnivé a téměř hmatatelné ticho. Tížilo jejich mysli, tak jako tlak vody v hlubinách svírá tělo potápěče. Drtilo je tíhou nekonečného prostoru a neodvratné sudby. Pronikalo i do posledního koutku jejich vědomí, vytlačovalo z něho všechno lidské chvastounství a domýšlivost...*"

This extract was chosen to demonstrate how different approaches can affect the length of the text without losing any meaning. Nekovařík's translation copies the form of the source text word by word, resulting in an approximately similar length of the target text. On the contrary, Svoboda chooses to paraphrase the source text, taking advantage of Czech expressions, which fit the meaning of difficult and long English structures and achieved the significant reduction of the text.

The clause "*...saving their breath for the work of their bodies.*" needs to be paraphrased when translated into Czech, since a faithful translation would not make any sense. Nekovařík decided to add, that the *breath* showed something "*…jen dech prozrazoval práci jejich těl.*" while Svoboda omitted the part of the phrase and translated only "*šetřili dechem*". Similarly, Svoboda left out also phrases, e.g. "*many atmospheres*" and "*like juice from grape*" shortening the sentences without changing their meaning. Due to paraphrasing and leaving out information, that did not change the meaning.

3)

ORIGINAL (p. 74)

"What gets me, Henry, is what a chap like this, that's a lord or something in his own country, and that's never had to bother about grub nor blankets – why he comes a-buttin' round the God-forsaken ends of the earth – that's what I can't exactly see."

NEKOVAŘÍK (p. 12)

„Já jen nechápu, Henry, proč chlapík, jako byl tento, jenž byl ve své vlasti lordem nebo něčím podobným, a jenž si nikdy nemusil lámat hlavu, co bude jíst a čím se přikryje, proč takový člověk se toulá po zapomenutých koncích světa. To nechápu."

SVOBODA (p. 11)

„Stejně mi nejde na rozum, Henry, proč se zrovna takovýhle chlap, který je doma ve vlasti lordem nebo čím vlastně a nemusí se starat, čím se nacpe a čím přikreje, zatoulal až na tenhle mizerný konec světa. Fakt to nedokážu pochopit."

This extract of a dialog between Henry and Bill is spoken in colloquial language and therefore hard to translate. A majority of formal language expressions used in the source text could be translated with an ease into the formal form of the target language. Translating colloquial language is complicated by its close relation to culture. Most colloquialisms are based on particular associations of a group of people living in a certain geographic area. or a social group. Since those groups do not arise in the same way in every part of the world, they are not standardized and are very specific, their language cannot be equalized in two different languages. When translating a colloquial language, the translator needs to paraphrase the meaning of the original text with a more general expression in the source language, then translate it and eventually try to paraphrase the meaning to colloquialism in the target language. This extract shows, that Nekovařík decided not to go an the extra mile and search for informal expressions in the Czech language, leaving the translation sounding somewhat formal and not corresponding to the theme of two men tested by fortune. Svoboda's idea to use expressive informal words helps the recipient imagine two tough men in the wild instead of academics speaking in formal language.

4)

ORIGINAL (p. 81-82):

"You keep right on Henry; I'm goin' to see what I can see."

"You'd better stick by the sled," his partner protested. "You've only got three cartriges, an' there's no tellin' what might happen."

Nekovařík (p. 23)

"Ty ujížděj dál, Henry, a já zkusím, co uvidím."

"Zůstaň raději při saních, "odporoval jeho druh. "Máš jen tři náboje a nevíš, co se může přihodit."

Svoboda (p. 18)

"Jeď zatím dál, Henry, já se trochu porozhlídnu kolem. "

"Kdyby ses raději držel saní!" hartusil jeho kamarád. "Máš jen tři náboje a kdovíco se může stát."

This extract was chosen because of the translation of the existential construction in the last sentence of the extract *"there's no tellin'"*. The meaning of this colloquial phrase could be explained via a standard English clause *there is no way to tell*, equalling to the Czech translation *neexistuje způsob jak určit.* Based on this premise, it will be attempted to compare the translations in closeness in meaning. Nekovařík's translation with word *nevíš* was used in order to stay true to the structure of the original English sentence, only replacing the existential construction with a verb and preserving the following clause. At the same time, the verb *nevíš* is very close to the meaning *neexistuje způsob jak určit*, only it is less specific about the reason why one does not know. On the other hand, Svoboda decided to change the polarity of the expression and used positive. He also expressed the uncertainty in the Czech language using an indefinite pronoun *kdovíco*, which also functions as a subject to the clause.

5)

ORIGINAL (p. 82)

"Henry made no reply, and plodded on alone, though often he cast anxious glances back into the grey solitude where his partner had disappeared. An hour later, taking advantage of the cur-offs around which the sled had to go, Bill arrived."

NEKOVAŘÍK (p. 23)

„Henry neodpověděl a plahočil se dále sněhem sám. Často se obracel a úzkostlivé se díval do šedé pustiny, v níž zmizel jeho druh. Bill se objevil asi za hodinu, využiv zatáček, které saně musely dělat."

SVOBODA (p. 19)

„Henry neodpověděl a lopotil se dál se saněmi sám, občas se však stísněně ohlédl do šedavé pustiny, v níž druh zmizel. Spařil ho opět až za hodinu, Bill mezitím nadběhl přes vršky, které musely saně objíždět."

In this extract, attention will be paid to the last sentence. There is no equivalent of the expression of to take advantage of in Czech unless it is changed into another word class, for example as *využít*.

Nekovařík's translation used a transgressive form of the verb *využít* in gerund form *využiv*, which has a similar function in Czech as *take advantage* in English, allowing him to preserve the syntactic structure of the following clause. In his translation, Bill took advantage of the cut-offs, in the same way as in the source text, while what he really did was to take a shorter track. Svoboda, on the other hand, preferred to maintain the meaning by using a verb of narrower meaning *nadběhnout* which explicitly says that Bill's advantage was a shorter track he had to conquer.

6)

ORIGINAL (p. 83)

"They were meat. and it was hungry; and it would like to go in and eat them if it dared."

NEKOVAŘÍK (p.25)

„Oni byli maso a ono mělo hlad: bylo by se na ně vrhlo, kdyby bylo mělo k tomu odvahu."

SVOBODA (p. 20)

„Mělo hlad, a oni pro ně představovali maso; chyběla mu jen odvaha k tomu, aby se na ně vrhlo a zadávilo je."

In this extract the translators dealt with the translation of conditional clause. In the source sentence there is a typical English conditional construction, including a modal verb *would* and conjunction *if*. Nekovařík expressed the condition via verbs in a conditional mood *bylo by se vrhlo* and *kdyby bylo mělo* while Svoboda depicted the condition as a missing force that stood in the way of the attack and kept White Fang from the attack *chyběla mu odvaha* which is an opposite method. Although conditionals are part of standard English language, their word to word translation gives the impression of an historical text. While both London himself and Nekovařík used conditionals to express the unreal condition of what the animal would do if it was not afraid, Svoboda went right in and used the reason preventing the she-wolf from attack, achieving less archaic style of the target text.

7)

ORIGINAL (p. 103)

"Five or six miles from the lair, the stream divided, its forks going off among the mountains at a right angle. Here, leading up the left fork, je came upon a fresh track. He smelled it an found it so recent that he crouched swiftly, and looked in the direction in which it disappeared. Then he turned deliberately and took the right fork. The footprint was much larger that the one his own feet made, and he knew that in the wake of such a trail there was little meat for him.

Half a mile up the right fork, his quick ears caught the sound of gnawing teeth."

NEKOVAŘÍK (p. 54)

„Asi šest mil od doupěte se říčka rozdvojovala a její dvě ramena se rozbíhala v pravém úhlu do hor. Jednooký se vydal proti levému rameni a brzy přišel na čerstvou stopu. Očichal ji a shledal tak čerstvou, že se rychle přikrčil a zahleděl se směrem, kam mizela. Potom se obezřele obrátil a vydal se vzhůru proti pravému rameni. Stopa byla mnohem větší než jeho, i věděl, že za takovou stopou na něj čekalo velmi málo masa.

Když urazil asi půl míle proti pravému rameni říčky, zaslechl hryzání zubů."

SVOBODA (p. 42)

„Osm nebo devět kilometrů vzhůru od doupěte se přítoky říčky dělili a jejich dvě větve se v pravém úhlu rozbíhaly do hor. Jednooký se vydal proti proudu levého přítoku, až narazil na stopu. Byla tak čerstvá, že se až přikrčil a pohlédl směrem, kterým mizela. Potom se rozvážně vrátil a vydal se po břehu pravého přítoku. Stopa, kterou opustil, byla mnohem větší, než jakou ve sněhu zanechával on sám, a tak věděl, že za takovou šelmou pro něho sotva zbude nějaké maso.

Půl kilometru dál na pravém přítoku zachytily jeho bystré uši zvuk hlodajících zubů."

This extract was chosen to demonstrate the struggle of translating units of measurements and its solutions. The novel takes place in the USA, therefore, the units of measurements used in the source text are often different that those used in the Czech Republic and, thus, unfamiliar to the recipients of the translations in the sense of imagining the sizes, distances or weights of described items. For example, in this particular extract, Nekovařík used original units of measurements, *mile(s),* known as a general unit of distance but not very informative for a person used to metric system. He used an expression of approximation *asi* in both cases in this extract, resulting in one free translation *asi šest mil* instead of *five or six miles* and one faithful translation *asi*

půl míle for *half a mile*. Contrary to that, Svoboda converted miles to kilometers, more familiar unit for a Czech recipient. However, he converted the units only in the first case – *osm nebo devět kilometrů* equalling *five of six miles* – and in the second case, he used *půl kilometru,* which is mathematically incorrect as an equal to *half a mile,* yet it helps the recipient imagine the natural scenery instead of bringing the recipient's attention to the number eight tenths, that can be found in mathematics but usually not in a novel.

8)

ORIGINAL (p. 120):

"Because of the low-roofed entrance the lynx could not leap in, and when she made a crawling rush of it the she-wolf sprang upon her and pinned her down."

NEKOVAŘÍK (p. 80)

"Rysice pro nízký vchod nemohla skočit a když se rozběhla plíživě vpřed, matka vlčice po ní skočila a přitiskla ji k zemi."

SVOBODA (p. 62)

"Rysice nemohla vniknout dovnitř jedním skokem, na to byla jeskyně příliš nízká, a když se do ní pokusila proplazit, vlčice se n ani rázem vrhla a přimáčkla ji pod sebou k zemi."

This sentence serves as an example of change in intensity of the words during the process of translation. Despite that both translations describe the same activity, the denotation of pace described by the chosen words differs; in the source text, the lynx is approaching the she-wolf to fight her, struggling to enter the lair it crawls to, in the given context the fight is rather fast from the beginning till the end. Under given circumstances, *crawling rush* is more appropriately translated by Nekovařík, whose *rozběhla se plíživě* which expresses the high pace of the lynx's movement. Compared to that, Svoboda's translation *pokusila se proplazit* gives the recipient a feeling that the lynx got stuck in the entrance and struggled to even get through it, not indicating how fast the fight started.

9)

ORIGINAL (p. 124)

"One of the Indians arose and walked over to him and stooped above him. The cub cowered closer to the ground. It was the unknown, objectified at last, in concrete flesh and blood, bending over him and reaching down to seize hold of him. His hair bristled involuntarily; his lips writhed back, and his little fangs were bared. The hand, poised like doom above him, hesitated, and the man spoke, laughing, ʹWabam wabisca ip pit tah.ʹ (Look! The white fangs!)"

NEKOVAŘÍK (p. 84)

"Jeden z Indiánů vstal, šel k němu a sklonil se nad ním. Vlček se přikrčil těsněji k zemi. Bylo to neznámo, konečně ztělesněné ve hmotné maso a krev, jež se nad ním sklánělo a sahalo k němu, aby se ho zmocnilo. Srst se mu bezděčně ježila, skrčil pysky a vycenil maličké tesáky. Ruka, vznášející se nad nám jako osud, zaváhala a muž promluvil, směje se: "Wabam wabisca ip pit tá." (Podívejte se, bílé tesáky!)"

SVOBODA (p. 66)

"Jeden z Indiánů povstal, došel až k němu a zastavil se přímo nad ním. Zde měl ono neznámo konečně zhmotněno, bylo teď z masa a krve, sklánělo se nad nám, sahalo po něm. Vlčkovi se bezděčně zježila srst; pysky se mu samy ohrnuly a odhalily vyceněné zoubky. Ruka napřažená nad nám jako sám osud, zaváhala, muž se zasmál a pak promluvil: "Vabam vabiska ip pit tah." (Jen se koukněte na ty bílé tesáky!)"

This extract was chosen to show how the environment of the author affected his writing and how the translators expressed this feature in their translations. London, a native English speaker, considered the language of the Indians a foreign language and, therefore, his character of the cub does so. Here, the cub meets the Indians, he hears a sentence spoken in the language of the Indians, which is in both the original and Czech translations explained, or rather translated, into English (in the first case) and into Czech (in the latter one) and parenthesized. London provides the recipients with the sentence in the language of the Indians and in English, and both Czech translators decided to preserve this "double expression" and translated into Czech only the English, part which was the objective of their work. Despite that, it is possible to find some differences, e.g. Nekovařík modified only the last word of the sentence in the Indian language, changing tah into its phonetic transcription tá, while Svoboda intervened more and transcribed the whole sentence into its more phonetically similar form, changing w/v and c/k, but

leaving the word tah unchanged, probably aiming at better pronunciation by recipients of the translation unfamiliar with English phonology.

10)

ORIGINAL (p. 138)

"He became cat-like in his ability to stay on his feet. Even grown dogs might hurtle him backward or sideways with the impact of their heavy bodies; and backward or sideways he would go, in the air or sliding on the ground, but always with his legs under him and his feet downward to the mother earth."

NEKOVAŘÍK (p. 105)

„Stal se kočkou svou schopností udržeti se na nohou. Dospělí psi mohli jej sraziti vzad nebo stranou nárazem svých těžkých těl, ale vždycky dopadl nohama na matku zemi."

SVOBODA (p. 81)

„Navykl si držet se vstoje s kočičí pružností. I když na něho třeba narazil celou vahou těla dospělý pes, Bílý tesák jen odskočil dozadu nebo stranou, a i když přitom letěl nebo klouzal, vždycky nakonec stanul všemi čtyřmi prackami pevně na zemi."

This extract was chosen to discuss the translation of the phrase *he became cat-like*. The morpheme *like* is sometimes used as a suffix and bears the meaning of being similar to the root noun in a way characteristic way of the root noun. Here, London likens White Fang to a cat, because he is able to stay on his feet regardless the severe attacks and fights. This time, Nekovařík's very faithful translation *stal se kočkou* leads the recipient to the conclusion, that White Fang became a cat, a different animal species, because of his skill, giving the sentence a misleading effect, caused by the omission of likening morpheme *like* and using only the root morpheme. Svoboda used the closest possible translation *kočičí* and assigned this attribute to the White Fang's ability instead of to him and achieved both a natural sounding translation while preserving the simile to cat.

11)

ORIGINAL (p. 149)

"White Fag scarcely knew what happened. He did it in a surge of rage. And he did it so quickly that the boy did not know either. All the boy knew was that he had in some unaccountable way been overturned into the snow, and that his club-hand had been ripped wide open by White Fang's teeth."

NEKOVAŘÍK (p. 123)

„Bílý Tesák ani nevěděl, co se stalo. Učinil to v návalu vzteku. A proved to tak rychle, že chlapec ani nevěděl, jak se to přihodilo. Věděl jen tolik, že byl nějakým nevysvětleným způsobem poražen do sněhu a že ruku třímající klacek mu roztrhly zuby Bílého Tesáka."

SVOBODA (p. 94)

„Bílý tesák si sotva uvědomil, co se pak vlastně stalo. Všechno proběhlo v návalu hněvu. A proved to tak rychle, že si to nestačil uvědomit ani chlapec. Ten si zapamatoval jen tolik, že se zčistajasna ocitl na zádech ve sněhu a že mu z ruky, v níž držel klacek, crčí krev."

This extract was chosen because of its last clause depicting the result of White Fang's attack on Weedon Smith – *his club-hand had been ripped wide open by teeth* and its translations motivated by different viewpoints. On one side, in Nekovařík's translation the wound is described similarly as in the source text via the following sentence *ruku mu roztrhly zuby*. This translation seems to be somewhat less intense, comparing expressions *ripped wide open* to *roztržený*. It is caused by the fact that in the Czech language it is not possible to say *široce roztržený*, since from stylistic point of view, it would appear strange to the reader of the target text, who would be unaware of the source text. On the other side, Svoboda substitutes the description of the wound with the expression of the consequence of the bite. In his translation, the main theme is not the hand wound but the bleeding in which it resulted. Therefore, in Svoboda's work, the clause is translated in the following form: *z ruky mu crčí krev*.

12)

ORIGINAL (p.166)

"He was pre-eminently unbeautiful. Nature had been niggardly with him. He was a small man to begin with; and upon his meagre frame was deposited an even more strikingly meagre head. Its apex might be likened to a point. In fact, in his boyhood, before he had been named Beauty by his fellows, he had been called ′Pinhead.′"

NEKOVAŘÍK (p. 147)

„... byl velmi ošklivý. Příroda se k němu zachovala macešsky. Především byl maličký a na zakrslém těle měl posazenou ohyzdnou maličkou hlavu. V mládí, než byl nazván „Krasavec", přezdívali mu chlapci „Špendlíková hlavička"."

SVOBODA (p. 113)

„Vyhlížel až neskutečně ošklivě, příroda se k němu zachovala naprosto macešsky. Byl zakrslý, nad hubeným trupem čněla ještě vyzáblejší hlava. Lebku měl protaženou do špičky; za dětských let, ještě než si vysloužil přízvisko Hezoun, mu nadávali Kuželka."

This extract was chosen to show the differences in translating feature-based nicknaming. Here, an unattractive man, who earned a sarcastic nickname because of his appearance, is described. The disproportion in size of his body parts might remind one of the similarity between his body shape and the shape of a pinhead, larger on the top and thin underneath, which was preserved by Nekovařík, who translated Beauty's nickname as *Špendlíková hlavička*, using an exact equivalent of the word *pinhead*. Svoboda's chose a different way and "transformed" the nickname to *Kuželka*, which seems to be a product of his own imagination. For a contemporary reader, it is more understandable and readable than the original simile with pinhead. Moreover, it is also possible that he might have been influenced by another interpretation – understanding *pinhead* as a simile to bowling pin.

13)

ORIGINAL (p. 186)

"´Served´m right. You said so yourself. Mr Scott. He tried to take White Fang's meat, an' he's dead-O. That was to be expected. I wouldn't give two whoops in hell for a dog that wouldn't fight for his own meat. ´"

NEKOVAŘÍK (p. 177)

„Sám jste řekl, pane Scotte, že se mu dobře stalo. Pokusil se vzít Bílému Tesákovi maso a zaplatil je smrtí. To se dalo očekávat. Já bych nedal uhel z pekla za psa, který by nebojoval o svoje maso."

SVOBODA (p. 137)

„Ale vždyť si nic jiného nezasloužil. Sám jste to přece řekl, pane Scotte. Pokusil se sebrat Bílému tesákovi maso, a tak je zkrátka po něm. Nic jiného se nedalo čekat. Já bych nedal ani zlámaný cent za psa, který se o své maso neserve."

This section is focused on the translation of the metaphor *not to give two whoops in hell for something* which is used to express a very low value of a certain object for the speaker. In general, three approaches to translation metaphors can be defined; translation of the metaphor word by word, preserving the form sometimes at the expense of the loss of the meaning, or paraphrase of the meaning with explanation of it and finding an equivalent in the source language, trying to get as close as possible in the meaning at the expense of changing the form and words of the source text. Each of the compared translators chose different methods for their word: Nekovařík changed the words slightly still holding to the motive of hell and came up with *nedat uhel z pekla za*, while Svoboda used a Czech metaphor with a similar meaning *nedat ani zlámaný groš* and with respect to the location of the story, Alaska in the USA, replaced a former Czech currency *groše* with American *cents*, and created the following phrase *nedat ani zlámaný cent*.

4   Conclusion

The introductory part of the Bachelor's thesis contains the introduction to naturalism, a description of the novel White Fang and a brief bibliography of its author Jack London. The theoretical part pays special attention to the explanation of translating phenomena which are demonstrated in the practical part with help of selected extract from the novel and its translations. One of the chapters focus on Czech translators of the novel.

Thirteen extracts supplemented with commentary are provided in the practical part, explaining particular differences in the compared translations.

As results of the comparison, differences were found partly in the vocabulary itself, which was mainly caused by synonymic expressions – since those lexical differences are caused in majority of times by one's individual taste. The usage of various synonyms does not usually change the meaning and, therefore, those differences were not compared individually. A subchapter dealt with the translation of the names of characters; in the rest of the practical part different solutions of dealing with syntactic structure conversion and inequivalent translation, omission and addition of information, translating of colloquial language, units of measurements and metaphors were shown. Nekovařík prefers to translate the source text as strictly as possible, preserving both the meaning and syntactical structures of it.

Whereas Nekovařík's translation tends to correspond as strictly as possible to the source text in both form and meaning, Svoboda's translation is more faithful even with metaphorical expressions and syntactic structures, except for direct speeches that are converted from the colloquial language, which is used in the source language, to the formal language in the target language. Compared to that, Svoboda translated in a freer way, slightly changing some parts in order to improve the text coherence – changing grammatical polarity during the translation process, adjusting units of measurement, paraphrasing grammatical and syntactical structures untypical if the Czech language. His approach aims at the recipient's enjoyment at the expense of not staying faithful to the source text.

Based on the research done for the purposes of this thesis documented in the practical part, Svoboda's translation provides the recipient with more coherent translation and serves as an example of a translation which's quality is based on the invisibility of the translator's work, meaning that the translation is modified to the target language so well it seems to be the source language, not just translation. In conclusion, Svoboda's translation provides the reader with more similar impression that a recipient of the source text language has or may have.

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6   Abstract

The aim of this Bachelor's thesis is to compare two Czech translations of Jack London's novel *The White Fang* and show the differences in translation methods used by Vladimír Svoboda and Bohumil Zdeněk Nekovařík.

The thesis is divided into two main parts, theoretical and practical. The theoretical part focuses on the following topics: the life and work of the novel's author Jack London, the overall information about the novel *The White Fang* and its summary, description of naturalism as a literary movement and the basics of translation theory.

The practical part consists of extracts selected from the novel itself and their Czech translations. The objective of this part is to provide evidence and explanation of particular differences in the translation by V. Svoboda a B. Z. Nekovařík.

7   Resumé

Cílem této bakalářské práce je srovnat dva české překlady románu Jacka Londona a ukázat rozdíly v překladových metodách Vladimíra Svobody a Bohumila Zdeňka Nekovaříka.

Bakalářská práce je členěna do dvou hlavních částí, teoretické části a praktické části. Teoretická část obsahuje následující témata; život a dílo Jacka Londona, souhrnné informace o románu Bílý tesák a shrnutí jeho děje, popis naturalismu jako uměleckého hnutí a základy překládání.

Praktická část je tvořena výňatky z románu v anglickém jazyce a ekvivalentními částmi obou překladů. Tato část se zaměřuje na dokázání a vysvětlení vybraných rozdílů mezi překlady Vladimíra Svobody a B. Z. Nekovaříka.

8   Appendixes

List of appendixes

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Appendix I.

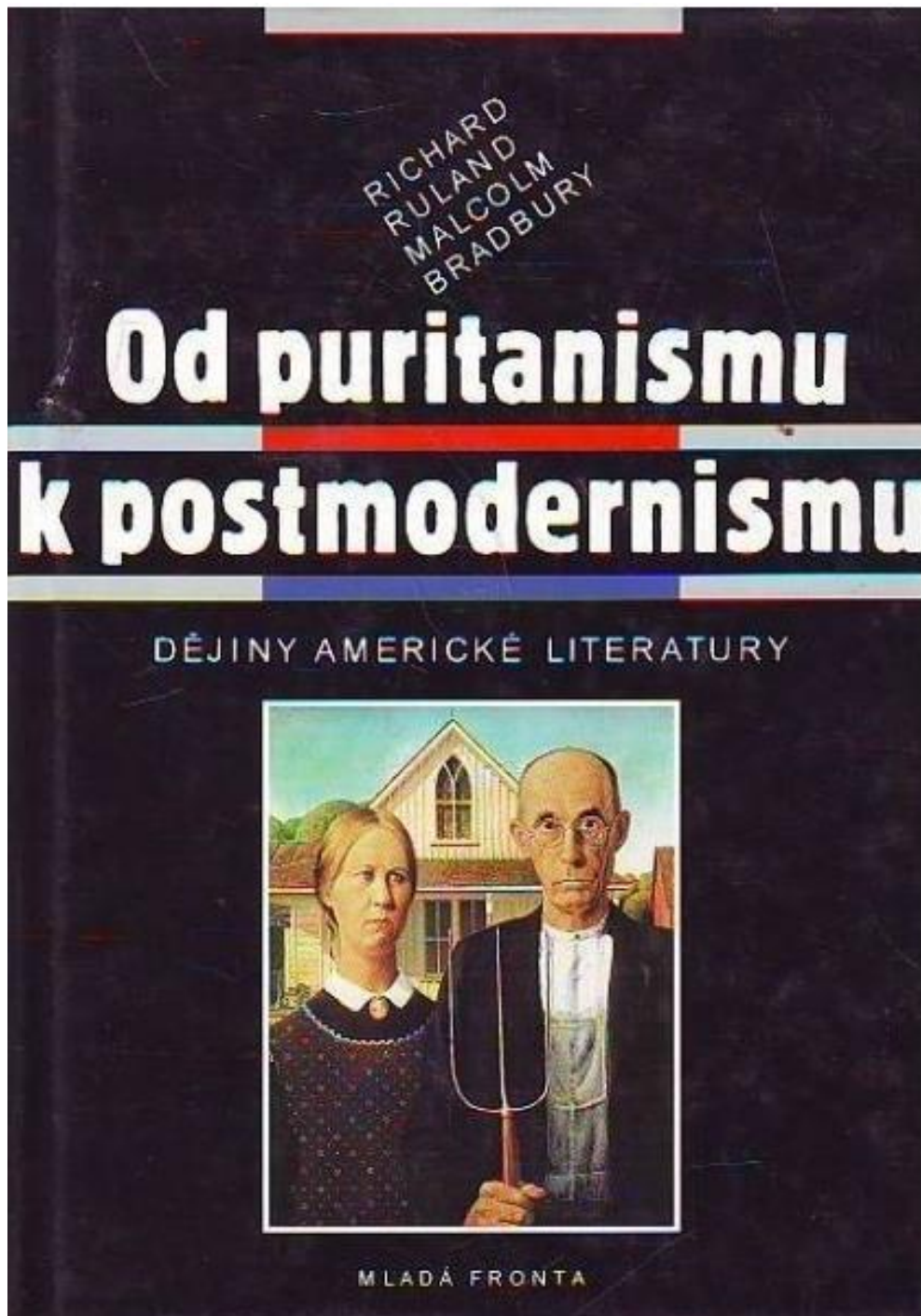Author of the novel *The White Fang* Jack London

source: Česká bibliografická databáze, Jack London [online]. Available from: <
https://www.cbdb.cz/autor-49-jack-london> [Retrieved 20th May 2020]

Appendix II

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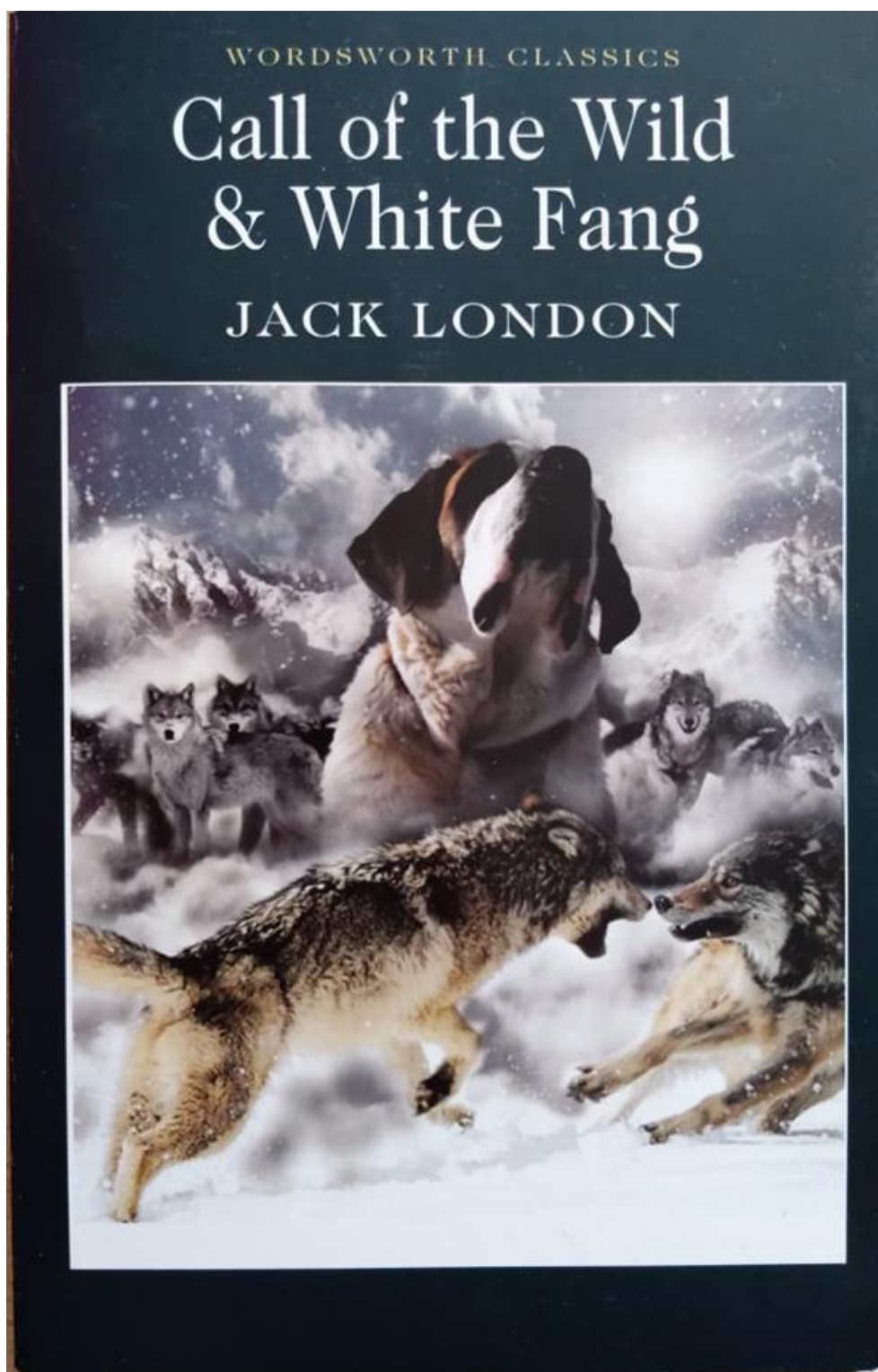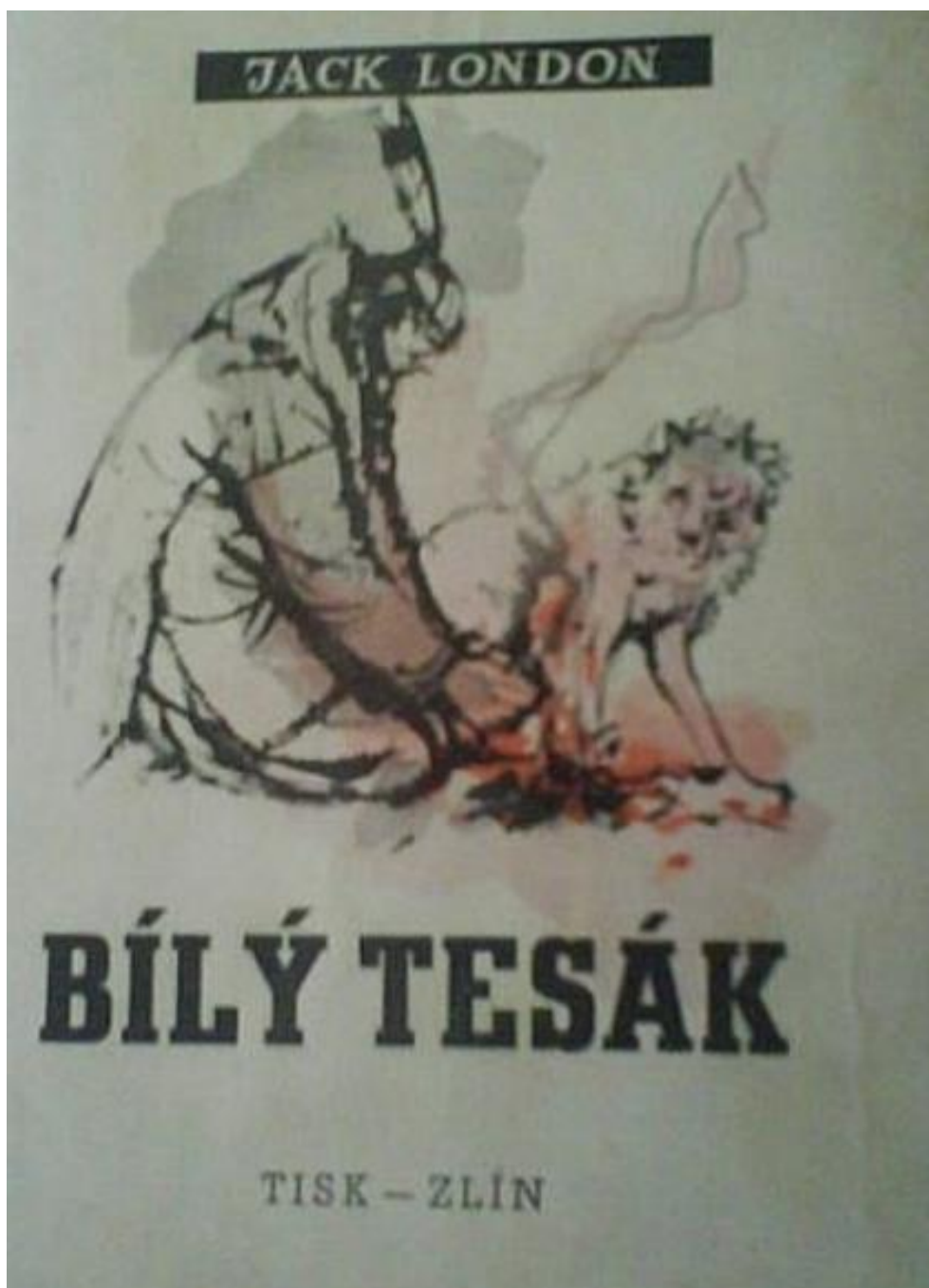
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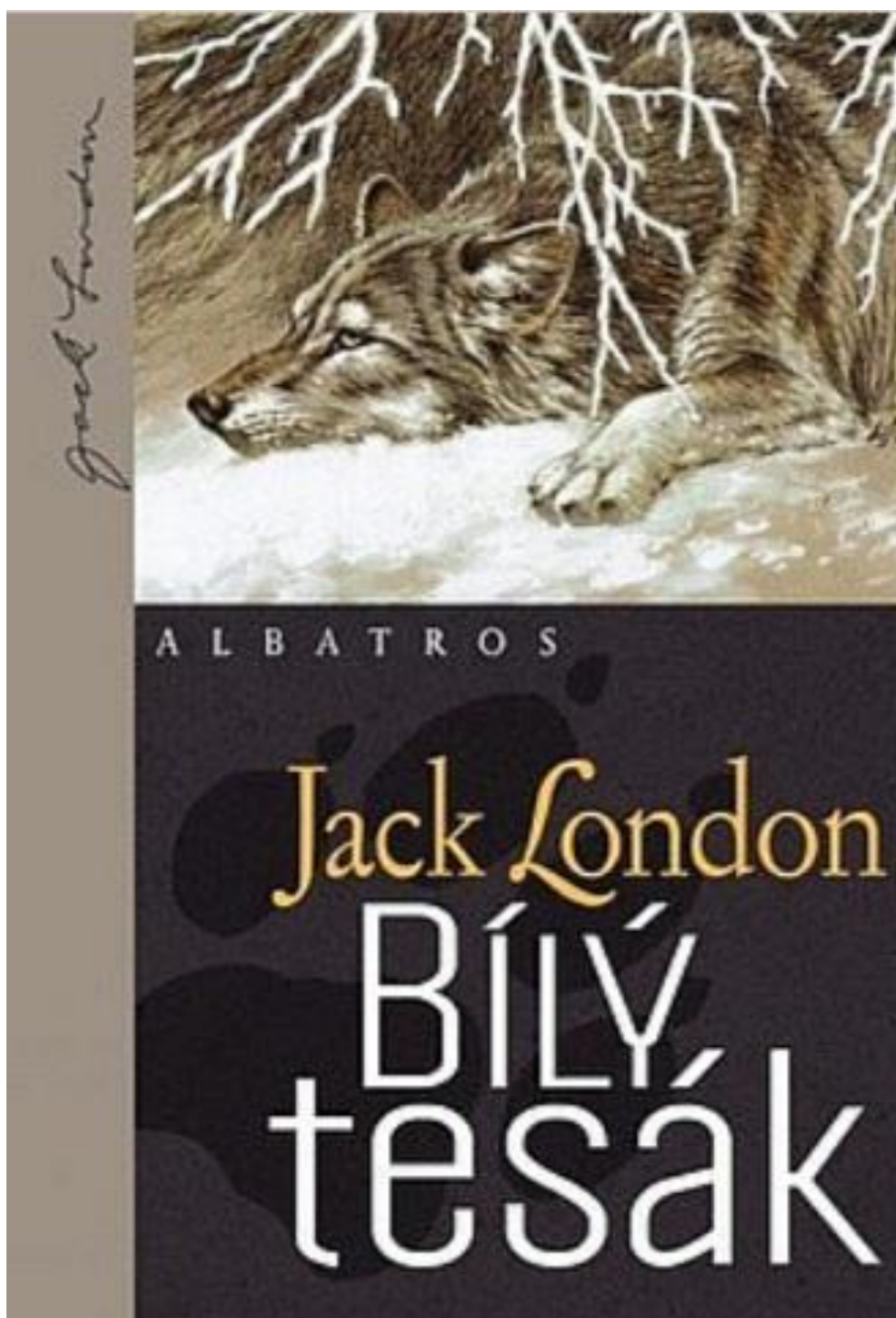
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Appendix IV.

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source: Přebal knihy přeložené Bohumilem Zdeňkem Nekovaříkem [online]. Availale from: <https://www.databazeknih.cz/dalsi-vydani/bily-tesak-259717?lang=cz> [Retrieved 20th May 2020]

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