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**STEPHEN KING`S BOOKS:
A COMPARATIVE STUDY OF ENGLISH
ORIGINAL AND ITS CZECH TRANSLATION**

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

Plzeň, duben 2012

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1. Introduction

The bachelor's thesis aims at the comparison of the original of Stephen King's book *On Writing* with its Czech versions of translation made by translators Iva Pekárková and David Petrů. Translation made by Iva Pekárková in 2003 was extensively criticized by literary critics as well as by readers. According to the circumstances the publishing house *Beta-Dobrovský* decided to entrust translator David Petrů to translate the book *On Writing* in 2005 since David Petrů is experienced with translation of the Stephen King's books.

The significant factor which influenced a selection of this topic was an appraisal made by Viktor Janiš in 2003, who highlighted the incongruities of Pekárková's translation of the book *On Writing* including literary titles, terminology, English phraseology and idioms or ineptitude in treatment of Czech language. [1] In addition, this topic was selected with respect to the fact that the book *On Writing* contains information about author's life and primarily about most of his previously written books. That implies that it is greatly important to ascertain as much information about the author as it is possible to comprehend contextual issues and create proper translation.

The thesis is divided into theoretical part and practical part. Theoretical part includes brief biography of Stephen King, information about his life and works, a concise content of the book *On Writing* and information about its Czech translations and translators Iva Pekárková and David Petrů. Following chapters deal with the theory of translation, division of translations and translation problems. A great number of translation difficulties may occur in translation process and the theoretical part deals with particular problems which occur in the Czech translations of the book *On Writing*.

The theoretical part is based mostly on printed sources including studies of the theory of translation written by several theoreticians, for instance the book *Překládání a čeština* written by Kufnerová Zlata in cooperation with other authors.

The practical part is focused on the analysis of the particular differences between the original book and its translations with the aim to highlight criticized Pekárková`s incongruities. That implies that the original of the book *On Writing* and the Czech versions of translation are the most significant sources for this part of thesis. To ascertain particular contextual issues of the book, several Internet sources are used as well.

The objective of the thesis is to show which problems may occur in the translation process with respect to an attempt to point out aspects, which involve imperfections, which appear in the Pekárková`s translation, define them and prove that her translation is inappropriate. The last objective of the thesis is to highlight the fact that the knowledge of the source language is not the only factor required for creation of an appropriate translation.

THEORETICAL PART

2. Stephen Edwin King

Stephen Edwin King is an American author of contemporary horror, science fiction and fantasy fiction as well as producer, screenwriter, actor and director. Many of his works have been adapted into films, plays and comics as well as into television series. [2]

He was born on 21st September in 1947 in spite of fact that his mother Nellie Ruth Pillsbury had been diagnosed with infertility. His brother David Victor was adopted on 14th September in 1945. On the Stephen King`s birthday his father Donald Edwin King told his family that he was going to buy a pack of cigarettes. He has never come back. Within four years after his father left, King`s family stayed at houses or flats of their aunts or cousins. They stayed in turns in Chicago, Fort Wayne in Indiana, Malden in Massachusetts and West De Pere in Wisconsin. Finally, they return to Maine and lived in town West Durham.

When Stephen King was a child, he was suffering from often repeated illnesses and he was spending time at home reading the books and writing his first stories. In 1959 Stephen King and his brother started to publish regional newspapers called *Dave` Rag* but David left off writing after few months. King focused on writing of his own stories. He was sending his stories to the magazines. In 1965 the magazine *Comics Review* published his story called *I Was a Teenage Grave Robber* under a title *In a half World of Terror*.

In 1966 he commenced his studies at University of Maine in Orono. In 1967 he sent his first novel *The Long Walk* to the publishing house *Random House* but it was returned to him with a denial letter. Stephen King was very disappointed. Nevertheless, for the first time he

received the money for his story *The Glass Floor* from magazine *Startling Mystery Stories*, which published this story.

At the university he met his wife Tabitha Jane Spruce and they got married in 1971 and at present they have three children – Naomi, Joe and Owen.

After leaving university in 1970 he could not find a job. He was selling stories to magazines such as *Cavalier*. Finally he started to teach at Hampden Academy in Hampden, Maine but he continued to selling his stories to the magazines and working on writing novels. King decided to try to complete his novel *Carrie* although he thought it is not a good story. Finally his advance for *Carrie* was 2,500 \$, with paperback rights earning 400,000 \$ at a later date.

After the big success with *Carrie* he started to make family`s living by writing. The novels that followed was *Salem`s Lot* (1975), *The Shining* (1977) or *The Stand* (1978). The Publishing house *Doubleday* published his novels as well as the collection of the short stories called *Night Shift*. The famous novel, about which Stephen King claims that is the most terrifying story he has written, is called *Pet Sematary*. Other famous novels written by Stephen King are *The Dead Zone*, *Firestarter*, *Cujo*, *Christine*, *The Eyes of the Dragon*, *Skeleton Crew*, *It*, *Misery*, *Needful Things*, *Gerald`s Game*”, *Dolores Claiborne*, *Dark Tower* series, *On Writing* and many others. He also published several of his stories under the pseudonym Richard Bachman. [3]

King has been awarded six *Bram Stoker Award*, six *Horror Guild Awards*, five *Locus Awards* and three *World Fantasy Awards*, but the most important rewards he obtained in 2003. He was given a *Lifetime Achievement Award* by the *Horror Writer`s Association* and a controversial award *Medal for Distinguished Contribution to American Letters*. [4]

3. The Book “On Writing: A Memoir of the Craft”

The book *On Writing* diametrically differs from King's remaining works. This book does not represent horror or science fiction. In essence, the book is King's biography. Stephen King is greatly reputable and productive writer and this book is an endeavour to provide significant guidance and recommendations for commencing writers which he oneself used to be.

In the first part of the book King recounts his childhood, studies and first experiences with writing. He recollects unpleasant experiences as well as amusing moments of his life that affected his works. Furthermore, King talks about how the ideas of his first stories were created, about unsuccessful attempts to publish his works and about a great number of refusals.

In the following part of the book King concentrates on the process of writing. He determines the process of writing as telepathy and compares it with toolbox. King advises writers to create their own toolboxes with several levels. Common tools, that include vocabulary and grammar, go on top. On the layer beneath go the elements of style. King highlights the role of paragraphs.

Further, King provides writers with recommendation on how to begin with writing, mentioning his own experiences and procedures. He emphasizes the reading. His basic principle is “to read a lot and write a lot”. [5] The great emphasis is put on time spent with writing and reading and place where writer composes the work. Nevertheless, he highlights that the recommendations mentioned in his book are only basic guidelines and they will not create precise writer. It is about writer's skills and talent.

4. Czech Translation of the Book “On Writing”

The book *O psaní – Memoáry o řemesle* was published in two versions in the Czech Republic. First translation was made by Iva Pekárková, Czech translator and writer, and was published by publishing house *Beta-Dobrovský* in 2002. This translation was extensively criticized by literary critics. The critic Victor Janiš wrote a recommendation to award translation with anti-award *Skřípec* and in 2003 [6] Iva Pekárková was awarded this award for the worst translation of the year. According to the above mentioned circumstances, publishing house *Beta-Dobrovský* requested translator David Petřů to create other version of translation which was finally published in 2005.

Both of the above mentioned translators are abundantly experienced in translation. Iva Pekárková has translated, besides Stephen King`s book *On Writing*, books *Hollywood Stories (Hollywoodské povídky)* written by Jenny Mead, *Bury Me Standing: The Gypsies and Their Journey (Pohřbi mě vestoje: Cikáni a jejich pouť)* by Isabel Fonseca, *Electric Kool-Aid Acid Test (Kyselinovej Test)* by Tom Wolfe, *Puberty Blues (Panenka Skákavá)* and *Mad Cows (Šílené krávy)* written by Kathy Lette, *The Nanny Diaries (Děvče k dětem)* by Emma McLaughlinová and *Dirty Weekend (Hříšný víkend)* by Helen Zahavi. [7]

David Petřů translated following books: *Await Your Reply (Čekat Vaše odpověď)* written by Dan Chaon, *Netherland (Nizozemě)* by Joseph O`Neil, *No Country for Old Men (Tahle země není pro starý)* written by Cormac McCarthy in cooperation with translator Michala Marková or *The Lost Symbol* written by Dan Brown. It should be noted that David Petřů translated several Stephen King`s books as *Abgrund: Nightmares and Dreamscapes (Pátá čtvrtina: Noční můry a snové výjevy)*, *The Long Walk (Dlouhý Pochod)*, *Skeleton Crew (Mlha)* and in cooperation with translator Linda Bartošková *Everything`s Eventual: 14 Dark Tales (Všechno je*

definitivní: 14 temných povídek). [8] That implies that David Petrů is more experienced in Stephen King`s style of writing than Iva Pekárková and he is aware of the needed factual background concerning for example the names of particular King`s books. In addition he mostly translates the fantastic and psychological novels, especially horror novels. In contrary, Iva Pekárková is focused on translation of the romance novels.

The most discussed issues of Pekárková`s translation are translation of literary titles, literary terminology, English phraseology and ineptitude in treatment of the Czech language. This bachelor`s thesis endeavours to point out mentioned deficiencies of Pekárková`s translation by comparison with the original book and translation made by David Petrů. The analysis and the commentary are to be discussed and supported in the theoretical part.

5. What is Translation

Translation is generally comprehended as a transfer of the meaning of a text from one language into another language.

Translation is not mere substitution between two languages. It is functional substitution of particular components. Translated text perpetuates the meaning of the initial text. The particularity of the translation consists in the exchange of thematic and linguistic features of original texts in different cultural, literary and linguistic conditions of the other language. [9]

The extent of resemblance of the original text and its translation can differ. The unconditional isomorphism between both of them is practically excluded and the requirements of resemblance of the original and translated text differ in times and cultures. [10]

6. Theory of Translation

Theory of translation has been discussed since the 19th century, because the linguists didn't evince the interest about analysis of the theory of translation. In the 1830s began to appear the first linguistic studies about theory of translation. [11]

The theory of the translation is a discipline which endeavours to compose methods of translation process. The theory of translation is interdisciplinary field. The opinions of the theorists on the most appropriate translation process as well as on the most significant aspects and their division are varied. [12]

It is important to distinguish the semantic aspect (denotative), the connotative aspect (expressive and associative) and the pragmatic aspect. The denotative information is focused on factual situation. Connotative information represents the content, which is specified by stylistic and expressive character of the expression. The pragmatic aspect covers experiential, stylistic, and also semiotic sphere. The above mentioned components are tightly connected. [13]

Some theorists highlight above all the communicative (pragmatic), semiotic, psychological and cultural-anthropologic approaches. The communicative approach includes communicative process between author and translator and between translator and reader. The theory of translation is related with the semiotics according to the factors of time and place. Factor of time describes whether the translator stresses the author or recipient of the original. The factor of place defines the contrast of the cultural source and target languages. The theory of translation is connected with psychology according to the language creativity. The theory interferes in cultural-anthropology in the process of monitoring the contrast of translatability and non-translatability. [14]

Communicative approach is commonly associated with semantic approach. Nevertheless, some of the theorist, for instance Peter Newmark, distinguishes the semantic approach from the communicative. He denotes that semantic approach is used to translate the expressive texts and communicative is assigned to the informative and vocative texts. Semantic translation in his opinion is personal and individual, tends to over-translate, engages in the differences in meaning. Communicative translation is social, tends to under-translate, is simple and concise and is written in a natural style. [15]

The above mentioned aspects are denoted as *macroapproach* and in addition, a term *microapproach* is distinguished. The term microapproach describes phase of particularizing the deliberation in the process of which translators are attentive to grammatical structures and lexicology. According to this approach, the final target text is composed. [16]

7. Types of Translation

Translation is divided according to the principals of the differentiation of translation types or principle of the text variability. [17]

7.1 Principal of Differential Type

Classification of differential type includes types of translation:

a, based on semiotic relations between the source and target languages;

b, typological distance of both languages;

c, direction of translation with respect to mother tongue;

d, style of an initial text;

ad. a, Translation is divided from this point of view to intra-linguistic translation, inter-linguistic translation and inter-semiotic translation. To the intra-linguistic translation belong shortened and adapted versions of texts, commentaries and annotations, as well as intra-literary translation (translation from old language to contemporary language). The inter-linguistic translation denotes translation between two different languages of the same semiotic type. Languages of the inter-semiotic translation belong to different type of semiotic system, for instance the nature language and artificially created language as well as language of music composition. [18]

ad. b, Translation is divided with respect to typological distance of the languages into the translation from related languages and translation of typological distant languages. [19]

ad. c, Direction of translation is important differential approach. According to this method, translation is divided into translation from foreign language and translation to the foreign language. [20]

ad. d, This method is connected with functional stylistic character of an original text. Two basic types of translation with respect to the style of text are technical translation and literary translation. The category of technical translation includes translation of patents and manuals, official documents, journalistic news and comments, reports or business correspondence. The literary translation is above all divided into poetry, prose and drama. According to the fact, that prose is greatly differentiated, translation of prose has various types as well. [21]

The stylistic aspect is loosely connected with differentiation of translation to written and oral translation (interpreting) which is divided in consecutive and simultaneous interpreting. [22]

Specific differentiation is connected with partial translation, for instance phonematic, morphematic, lexical and sentence translation. The partial translation is significant in translation of literary text and includes transliteration or transcription of borrowed words. Morphematic translation manifests in calques of word structures. Special case of partial translation is etymology method in whose process the words, that are etymological identical with appropriate expression of original text but they often distinct from original in the semantic meaning, are transmitted to the target text. [23]

7.2 Principal of the Text Variability

In differentiation of translation manifests the fact that the variant versions of translation are created for invariant original text. Variation of translation is influenced by factors like origins of translated text, its extent or pragmatic approach. [24]

Territorial Variants of Translation

According to the territorial variants of translation are distinguished two extremes – exoticizing and naturalizing of translation. First mentioned extreme preserves exotic expression to a large extent, in the second mentioned process these exotic expression are tend to be completely omitted. [25]

Origins Variants of Translation

The factor of origins shows in fact that between creating of an original text and translation is always a certain time sequence. Translation which is published immediately after publication of the original is called synchronic. Translation which is distant in time from the original is diachronic. [26]

Extent Variants of Translation

The extent variants are caused by radical intervention to the original text. In this process appear reduced (compression) or extended translation. [27]

Pragmatic Variants of Translation

The pragmatic variants are variations in which relationship between translator and reader is reflected. Specific type of this translation is authorial translation which poses the translation of own text to the different language. [28]

Collaboration of more translators on one book is common. Translation in which translator avoids any consensus with other translation, even in situation when this translation is better or only possible, is called distance translation. [29]

Proximity to/Distance from Original

According to this type of text variability translations are divided into adequate translation which is optimal alternative of expression and substandard translation which does not observe the stylistic or linguistic rules. [30]

8. Divergence of Languages and Translation Difficulties

8.1 Interference

The incongruities in translation do not necessarily signify factual mistakes in grammatical or lexical meaning. Translators more frequently encounter stylistic problems which include the ineptitude in using of mother tongue or the fact that source and target languages use similar expression in the text in different measures. First above mentioned problem is determined as qualitative mistakes and second type as quantitative mistakes. Quality mistakes occur in morphological and lexical level as well as in phraseology. Quantity mistakes signify translation of words, word order, phrases or phraseologies that exist in target language which are used in different style. This interference is not factual mistake but translator proceeds unskillfully in translation. [31]

8.2 Equivalency

The equivalency is considered to be the principal translation issue. In 1965 the British translation theorist John Cunnison Catford came up with idea that elements of source and target languages do not have to be of the same meaning in the linguistic sense, nevertheless, they can work in the same situation. [32]

The theoretic Knittlová divides equivalents in three groups: a, absolute equivalents; b, partial equivalents; c, zero equivalents.

Among absolute equivalents rank expressions which determine people, parts of body, things, animals, time figure of abstraction in relation with people.

Since English and Czech are typologically, culturally, historically and socially different languages, the partial equivalents predominate. Partiality concerns formal, semantically denotative, semantically connotative and pragmatic differences. [33]

Formal differences include issue of one-word/multi-word expressions or explicit/implicit. English language contains more analytic, multi-word expressions than Czech. Application of explicit expressions is connected with fact that does not exist any direct equivalent in Czech language or when translator is affected by contextual meaning. [34]

Semantically denotative differences concern specification and generalization. Specification resides in substitution by hyponym when equivalent contains extra semantic component. For instance, verb *go* in English means movement from one place to another. Czech equivalent expresses form of transport *jít/jet*. In verb *odjet/přijet* the direction component is expressed as well. On the other hand generalization is substitution by hyperonym. [35]

Semantically connotative differences are divided into two groups: expressive and stylistic. Emotionality and intensity are parts of expressive connotation. Emotionality in English often arises from context or situation, less it is expressed by speech. On the other hand, Czech used more morphological expressions to evince emotionality. Emotionality is connected with non-standard style. Intensity is connected with expression of pleasure and displeasure. Aspects of emotionality and intensity occasionally mingle in translation. Stylistic connotative differences include issues of neutral and slang expressions in English and variety of their Czech equivalents. Neutral English expressions commonly correspond with Czech equivalent with stylistic character, particularly expressive, non-standard, common Czech, dialect, slang, student, sport or professional equivalents. For slang English expressions are used Czech neutral, expressive, non-standard, common Czech, vulgar, slang as well as argotic equivalents. [36]

Semantically pragmatic differences are created by translator's approach to the readers. Translator adds information to the text to extent

the information, that would be unintelligible for reader, or he/she omits the information, that would be redundant. [37]

In case of zero equivalency, when any equivalent in target language does not exist, the expression is supposed to be substituted by using the generation, borrowing of the foreign expression or analogically. [38]

Issue of variety of possible equivalents commonly appears. Target expression is selected on the base of situational context, language context and subjective alternative of translator as well. [39]

8.3 Titles of Literary Works

Translator is significantly focused on translation of titles, factual mistakes rarely appear. Contemporary literary translation endeavours to observe rules of functional equivalent and create precise semantic translation of original. Contemporary literary translation respects previous versions of translated titles, alternatives sporadic occur without significant language reasons. [40]

8.4 Foreign Language Components in Translation

Translator uses foreign language components in translation when he/she anticipates that the reader knows source language. For instance Czech elderly generation acquired German language in the period of fascism and communism. They understand German terms and phrases in books like *Dobrý voják Švejk*. Terms were not translated to maintain their functionality. Contemporary generation of youth is not obligated to learn German and it is probable that young people would not know what the German expressions mean. The functionality of the non-translated expressions lost its intensity. In the case of translation foreign language components the most effective method is to transliterate the foreign

expression to the text and state the translation down in the footnotes. Nevertheless, translator is supposed to avoid excessive application of interior annotation. [41]

8.5 Phraseology

Translation of phraseology is a process where translator is supposed to substitute the expression which is used in target language. Phraseology is not translated by the components. It is substituted as an entirety. [42]

8.6 Language Creativity

Language creativity is evaluated as a degree of equivalency and it is not supposed to be evaluated as correct or incorrect translation. Whereas translator is aware of differences between source and target languages, he/she does not commit a dictionary equivalent and he uses varieties of Czech lexicology. [43]

Significant language creative method is deformation of language standard, which translator uses in process of translation of deformed components in an original text. Orthographical deformation is used in stylizing of non-standard language or insufficient language knowledge. Phonic deformation is used commonly in process of stylization of insufficient language knowledge as well as stylization of child speech. [44] An example of phonic deformation is translation of Stephen King`s book *Pet Sematary* as *Řbitov zvířátek* made by Ivan Němeček in 1994. [45]

8.7 Language Comic of Proper Nouns

The comic of proper nouns is specific translation issue. When translator do not translate particular comic proper noun, reader who does not understand source language is deprived of comic effect. Method of

translation of the proper nouns to target language is not always adequate. Further opportunity for translator is to translate the proper noun and add foreign graphical features. [46]

9. Translation Criticism

The evaluation of translation and examination whether the translation is adequate and correct is issue of translation criticism which determines the quality of translation by method of confrontational analysis. [48]

The translation criticism is more difficult than literary criticism since it requires the perfect knowledge of the source language as well as the target language and literary and culture context of both of them. [49]

The translation criticism is divided into two basic variants. First variant of criticism handles with original text. Second mentioned variant is criticism which does not handle with original taking into consideration cultural situation of the target language, context or previous translations. [50]

PRACTICAL PART

10. Analysis of Differences between Translations

This chapter deals with various translation possibilities and mistakes that occur during translation process. Following parts of the book were chosen for the purpose of comparison because they contain a great number of translation differences. The following abstracts are extracted from the books for the purpose of their comparison (see appendix I).

10.1 Literary Titles

In the Pekárková's translation appears a great number of incongruities in literary titles. It is not possible to mention all of them. Nevertheless, there are significant dissensions that should be mentioned since they are related to Stephen King's books. It should be noted that Petrů's translations of the particular literary titles are not mentioned in the following text since he translated titles properly and they correspond with official Czech translated titles.

Firstly, Pekárková translates the Stephen King's book **The Girl Who Loved Tom Gordon** as **Dívka, která milovala Toma Gordona**. This translation is correct with respect to functional equivalence. But this title was translated by Linda Bartošková before as **Holčička, která měla ráda Toma Gordona** in 2000 and the translation is commonly used in the Czech Republic. [52]

The other King's book is **The Drawing of the three** from *The Dark Tower* series, which Pekárková translates as **Náčrt tří**, and which was translated by Linda Bartošková as **Tři vyvolení** in 1999. [53]

The novella **Apt Pupil**, which is one of four novellas from the book *Different Seasons*, was translated by Linda Bartošková as **Nadaný žák** in 2003. [54] Nevertheless, Iva Pekárková uses translation **Schopný žák**.

The novel **The Long Walk** was translated by David Petrů as **Dlouhý Pochod** in 2005. [55] In this case David Petrů was not confronted by any translation problem. Iva Pekárková translates the title as **Dlouhá procházka** since she repetitively did not use any analogous literary source to find the existing translations.

The book **Running man**, whose title translator David Hájek maintained in the original version, is mentioned in the book *On Writing* repeatedly. [56] In the first case, Pekárková translates this title as **Běžec**. In the following part of the book, she maintains the original version. Her solution is inappropriate and unprofessional. Whereas, the inappropriate translation of already translated title is not taken into account, she was supposed to use the unit translation of one title in the whole book. David Petrů maintains the original title in the whole book.

King's first story which he published was called **I Was a Teen-Age Grave-robber**. This story was published in magazine *Comics Review* in 1965 under the title **In a Half World of Terror**. [57] This story was not published in the Czech Republic but it is commonly known as **Byl jsem mladistvým vykradačem hrobů** although it is not official translation. Since this King's story is important considering the fact that it is his first published story, the translated version of the title is mentioned in the most of Stephen King's biographies. [58] Pekárková used translation **Byl jsem dospívajícím vykradačem hrobů**. This version therefore could not be considered as a mistake or incongruity. The translation is correct in all aspects. Nevertheless, it makes unfavourable impression to readers who knows King's works and it might be confusing for them.

The identical problem occurs with the King`s novella, from which the book *Salem`s lot* was created. King titled this novella as **Second coming**. The mentioned novella is not published in the Czech Republic as well as the story *I Was a Teen-Age Grave-robber* mentioned before but the commonly used title by Stephen King`s Czech enthusiasts is **Druhý příchod** and this title is also used in King`s biographies. [59]

In the book *On Writing* further to the translation differences and incongruity of translation of Stephen Kings`s books appear also differences in translations of commonly known literary titles. For instance, Iva Pekárková maintains the title of the book **Peyton Place** written by Grace Metalious. Nevertheless, it was translated by Alois Josef Šťastný as **Peytonův hrádek** in 1994. [60]

Charles`s Dickens novel **Black House** was translated as **Ponurý dům** by Emanuela Tilschová in 1980 but it was translated by Pekárková as **Mrtvý dům**. [61]

The title of William Faulkner`s book **Light in August** was translated as **Srpnové světlo** by Josef Schwarz in 1973. [62] Pekárková uses own translation **Srpnový jas**.

Harper Lee wrote the book **Kill a Mockingbird**. The first translated version was published already in 1966 by Marcela Mašková as **Jako zabít ptáčka**. [63] Nevertheless, Pekárková translates this book as **Jak zabít sedmihláška**.

Stephen King mentions in his book the comic books **Combat Casey**. In essence, these stories are unknown in the Czech Republic. The title **Útočící Casey**, which Pekárková uses, does not exist in Czech and it is impossible for Czech reader to imagine any work under this title. In the case that the reader would endeavour to find out the comic books under the above mentioned title, he/she will not succeed since he/she

does not know the original title. The more appropriate solution is to maintain the original title **Combat Casey** as David Petrů did.

The issue of translation of literary titles was mentioned in theoretical part of the thesis. Literary titles are rarely changed. There is no historical or linguistic reason to transform the above mentioned translated titles. Pekárková was supposed to examine if the titles had been translated before. When the works are unknown in the country the most appropriate solution is to maintain the original titles, eventually to state the translation into the footnotes.

10.2 Titles of the Films and TV Shows

King writes in the book about first films and TV shows he watched. First mentioned film is called **Robot Monster**. The title of the film is maintained in the original version in Czech. [64] Nevertheless, both translators use own translations. David Petrů uses translation **Robotí netvor** and Iva Pekárková writes about **Robot netvor**. The identical problem occurs with several other titles. For instance Pekárková translates the title of the American TV show **One Step beyond** as **O krok dál**. David Petrů uses translation **Krok za hranice reality**. [65] Likewise an American series called **Sea Hunt** is translated by Petrů as **Mořští lovci** and by Pekárková as **Mořský lov**. [66] An American show **Your Hit Parade**, which was on TV from 1950, is translated as **Vaše hitparáda** by Petrů and **Hitparáda pro vás** by Pekárková. [67] The same problem occurs as in the case of literary titles. If the readers wanted to find out information about the above mentioned TV series, they would not succeed. Nevertheless, if translators would maintain a great number of original titles in the text, it could be disruptive for readers. Therefore, the possible solution of this problem might be to put the original titles into the footnotes.

The film **Married a Monster from Outer Space**” is known in Czech Republic as **Vzala jsem si příšeru z vesmíru**. David Petruš uses mentioned translation in the book. Iva Pekárková did not attempt to find the title and she even did not examine the contextual situation and she used masculine form of verb although the film is about a woman. [68]

Different problem appears in translation of the title of the film **Attack of the 50 Ft Woman**, which includes measure which is not commonly used in the Czech Republic. Whereas the fact that the title was already translated is not taken into consideration, translator has to convert the measure of feet into the meters. One foot is 0.3 meter. That implies that 50ft are 15m, but Pekárková uses translation **Útok dvacetimetrové ženy**. David Petruš examined all of the contextual situations and uses translation **Útok patnáctimetrové ženy**. Other possible solution is to maintain the measure “feet” and translate the title as **Útok patnáctistopové ženy**. Nevertheless, this title was translated before as **Útok patnáctimetrové ženy** [69] thus the translation should be maintained in the book.

King talks about the film **The Haunting**, which Pekárková translates as **Strašení** and David Petruš as **Zámek hrůzy**, at the Ritz`s cinema, where he used to go until 1966. The time context is greatly significant in this case. The film was created in 1963 by Robert Wise and it was translated into Czech as **Strašení**. [70] It was remade in 1999 by Roger Corman under the same English title. Nevertheless, the remake was introduced as **Zámek hrůzy** in the Czech Republic. [71] Stephen King talks in the book about film which he saw until 1966. David Petruš examined the title of the film, but unfortunately he uses title of the remake from the 1999.

Other film which King saw in the Ritz was **Lady in a Cage**. David Petruš translates the title of the film as **Žena v kleci**. Mentioned Czech title exists, nevertheless, it is title of Czech TV film. [72] The film with Olivia de

Havilland and James Caan was introduced in Czech Republic as **Dáma v kleci** as well as Pekárková translates this title. It should be noted, that Iva Pekárková selected more appropriate equivalents contrary to David Petru in the two above mentioned cases.

The issue of the translation of unknown TV series is similar to the issue of translation of unknown literary titles. The reader of the book would not imagine any TV show under the translated version and would not be able to find the show when he does not know the original title. When translator uses own translation it is appropriate to state the original title into the footnotes. Other eventuality is to maintain the original title in the text and the translation state into the footnotes. In any case, the translator is supposed to examine whether the films and TV shows have been introduced in the Czech Republic, alternatively under which titles.

10.3 Literary Terminology

King uses a set of literary terminology in the book since it describes the process of writing and provides useful advice. Nevertheless, when translating the book into Czech, it is important to pay attention to such terms. There are few differences in the translation of the terms in Pekárková's and Petru's versions of translations.

For instance, Stephen King describes his first written stories, which were imitated from **Combat Casey comics**. Subsequently, King called mentioned comics as **a funny-book**. Iva Pekárková uses term **legrační knihy**. She applies word-to-word translation. Nevertheless, this solution is not the adequate one since the international word **comics** is commonly used in Czech literary terminology. Czech readers would understand the term **legrační knihy** with difficulty. The term can cause fallacious presumption of ridicule. In addition grammatical transformation of the number from the singular to plural is inappropriate and redundant.

Stephen King describes in the book a situation when literary experts commonly criticize people who **came up from the pulp tradition**. Pekárková states that the particular man **začal jako detektivkář** and David Petruš translates this collocation as **pochází z tradice šestákových románů**. It is necessary to examine the etymology of the terms to determine the most appropriate equivalent. Pulp magazines are called from the word **pulp**, which denotes the type of rough paper. It is used in inexpensively made magazines and books. [73] The Czech adjective **šestákový** was originated by linguistic method of derivation from the noun **šesták**, which is Austrian-Hungarian coin, one fifth of gulden. The adjective defines a particular noun as little valuable. [74] The word **detektivkář** is a non-standard version of collocation **autor** or **tvůrce detektivních románů**. The term **detektiv(ka)** was originated from the English noun **detective**, which was created by derivation from the verb **detect**. [75] This analysis shows that collocation **tradice šestákových románů** entirely corresponds with the original collocation. On the contrary, the noun **detektivkář** used by Iva Pekárková is not related to the original collocation.

The collocation **situational novels** is translated as **situacionistické romány** by Pekárková. Nevertheless, the collocation **situační romány** is commonly used in Czech literary terminology. The equivalent used by Pekárková is not used by native Czech speakers and it arouses semblance of grammatical mistake for reader.

When King talks about his books, he determines one of them as a book which **seems plotted**, but is actually next situation. The phrase **působit vykonstruovaně** used by Iva Pekárková may create fallacious presumption of expression and emotion. The word **plotted** in this meaning denotes the plot which is based on situations and incidents that are the basis of the book. The adverb **vykonstruovaně** may cause negative effect. The application of expression is connected with pragmatic

aspect. Translator decides whether the application is appropriate. However, in this case the negative expression is redundant and disturbing. Nevertheless, David Petru's version **působit zápletkově** is not used by native speakers as well. Petru focused on functional and semantic approaches but the linguistic feature is disregarded. This situation requires the translator to attempt to find more appropriate term. The potential solution is a following phrase: **jednou z knih, která působí, že je založená na zápletce**. The verb **seem** is highlighted in the text which means that it could not be omitted and phrase could not be translated as **jednou z knih, která je založena na zápletce**.

One of King's books which is mentioned in the book *On Writing* is *Bag of Bones*. It is story about a widowed writer who lives in a haunted house. King denotes this book as **satisfyingly gothic**. David Petru used translation **uspokojivě hororový**. Iva Pekárková describes the story as **příjemně gotický**. The word gothic is historically related to the Germanic people who lived in Eastern Europe and between 100 BC and 600 BC were despoiling Roman Empire. Hence, the word **gothic** is associated to the barbarism, roughness and cruelty. The word was applied as the name for a style of music and youth culture in 1983. Nevertheless, literary style has used this term to denote horror and mystery since the early nineteenth century. [76] According to the above mentioned history it is entirely inappropriate to use the adverb **příjemně** in connotation with the word **gothic**. A reader of the book *Bag of Bones*, who expects the horror and mystery story, would be probably satisfied by the gothic background. In this instance, the adverb **uspokojivě** is more appropriate. Concerning translation of the adjective **gothic**, translator decides whether maintain the international word or translate the term into the target language. Contemporary reader may associate the word **gothic** with a gothic style and culture instead of the horror story or with historical period of time. Therefore the application of Czech equivalent **hororový** prevents the misunderstanding.

10.4 English Phraseology

The translation of phraseology is specific translation issue. Translator is supposed to consider context of the text as well as to examine cultural, social and historical context to understand the phrase in source language.

In the beginning of the book Stephen King talks about his sitters when he was a child. One of them was a girl for which King uses simile **as big as a house**. Further in the book, she is said to be “two-hundred-pound babysitter fart”. Iva Pekárková translates this collocation **velká jako dům**. The translation is adequate since the Czech reader can imagine a corpulent girl. The method of translation of phraseologism in source language by phraseologism in target language is maintained. The more appropriate Czech equivalent is **velká jako stodola** used by David Petřů, since this collocation is established in the colloquial Czech speech.

In connection with the man who came out of the pulp tradition (see page 28) is mentioned the fact that he **carries himself well for one of those**. The idiom **to carry oneself well** is commonly translated into Czech as **nosit se** in the meaning to act confidently. The phrase **vést si dobře**, which applies Pekárková, refers to different situation when someone is successful at any field.

The English collocation **a walk in the park** denotes effortless solution of the situation. It is usually used in contrary to the other difficult situation. Iva Pekárková translates the phrase as **procházka parkem**. This collocation is not used by native Czech speakers. In Czech the collocation **procházka růžovým sadem** is used to describe the above mentioned situation and David Petřů uses this equivalent.

Stephen King talks about situation when he was watching the film *Attack of the 50 Ft Woman* with held breath. The phrase **to watch with held breath** is a collocation based on literal meaning of this phrase “to stop breathing”. [77] In Czech, the equivalent collocation is **sledovat se**

zatajeným dechem as David Petrů uses in his translation. Iva Pekárková translates the phrase as **sledovat se zadržným dechem**. Her translation is not adequate translation since the phrase does not correspond with the context of the book.

When King avows that he was an alcoholic, he describes a moment when he realized this fact. He confesses to the fact that he drank great number of beer cans. One Thursday night he went to the garage **to toss in a few dead soldiers**. Iva Pekárková uses word-to-word translation **Jednou ve čtvrtek večer jsem tam zašel, abych se zbavil pár dalších mrtvých vojáků**. From the context it is clear that King does not refer to the dead bodies. Nevertheless, when the sentence is lifted out of context the reader may be confused and the unpleasant misunderstanding would occur. The idiom **dead soldiers** is in this context example of phraseology which denotes an empty wine or liquor bottle or empty beer can. [78] Translator is supposed to translate the phraseology as whole. David Petrů translates this sentence as **Jednoho čtvrtečního večera jsem se tam vypravil vyhodit pár dalších plechovek, které padly za vlast**. Pekárková probably does not know the Czech idiom “padlí vojáci” or she simply selected inappropriate method of translation, in comparison with David Petrů who used method of specification of expression by independent relative sentence.

Stephen King considers question: **Is there any rationale for building entire mansions of words?** Iva Pekárková translates the phrase **building entire mansions of words** as **budování celých obrovských rezidencí ze slov**. This circumlocution is contrived for Czech readers. Translator is supposed to maintain the author`s idea, nevertheless, he/she can modify the statement to assimilate it to the readers. As the word **mansion** refers to any large house since the 1510 [79] it is possible to use well-known term for a large house in the Czech Republic. David Petrů uses translation **stavět ze slov celé zámky**, which

is more familiar for Czech readers in contrary with Iva Pekárková`s translation. Nevertheless, in connection with this question King mentions books *Gone with the Wind* written by Margaret Michell or *Bleak House* by Charles Dickens, which are greatly extended but despite it they are also very popular. Considering this fact, King`s idea was probably that the whole worlds can be built on the words. The possible translation might be: **Existuje rozumný důvod, proč na slovech stavět celé nové světy?**

Further in the book, Stephen King compares a story and a plot. He says that **the plot is shifty, and best kept under house arrest**. **House arrest** is prevention form leaving a house, usually because of a perpetration of a crime. [80] In this case, the phrase is used in a figurative meaning. Iva Pekárková translates this phrase as **uvalit na ni domácí vězení**. **Domácí vězení** is official term for a type of a court order inflicted on a person who perpetrated a crime. The translation maintains the sense of the original phrase. Nevertheless, the translated phrase causes semblance of artificiality of the statement since the punishment **domácí vězení** is an official legal term. [81] The phrase **domácí vězení** in a figurative meaning is used rather in the colloquial speech than in the literary texts. David Petřů uses a metaphor **držet ji pod zámkem**, which is commonly used in literary terminology. Both translations are equivalent, the choice of the most appropriate phrase depends on translator`s point of view. Nevertheless, the terminology of the translated literary work is supposed to maintain the style of the original book. Pekárková`s translation disturbs the style of the book.

The issue of translation of phraseology may be problematic since the translator is supposed to understand the author`s idea. Translator is obligated to translate the phraseologism as a whole to transfer the idea to the reader and make it familiar.

10.5 Contextual Issues

The contextual issue is not a problem for David Petrů. On the other hand, several significant contextual incongruities appear in translation of the book *On Writing* made by Iva Pekárková.

King remembers his first stories which he wrote in his **Blue Horse tablet**. The **Blue Horse tablet** is a brand of the notepads with the blue horse logo on the cover. [82] The word **tablet** denotes a pad of writing paper. [83] Iva Pekárková uses translation **tabulka**, which denotes a table or a chart. David Petrů's version **blok** denotes a notebook or a pad. It signifies that the equivalent used by Petrů is appropriate in contrary with translation made by Pekárková. In addition, the name of the brand **Blue Horse** is unknown in the Czech Republic. It is redundant to state the translation of the brand in the text since the reader does not imagine any particular type of a pad. The omission of the title is possible solution as well as maintaining the original title or application of translated version in the text with footnotes stated below the text.

Stephen King talks in the book about his brother's experiences with the **drawing of frog-diagrams on construction paper** at school and **making house out of plastic Tyco bricks** and he refers to the fact that his brother rather evaded these activities. The most of the biology classes, especially in the schools in the USA, includes the dissection of the frogs. It is clear from the context that the **frog-diagram** does entirely not refer to **půdorys** with English equivalent **ground plan** as Iva Pekárková states in the translation. Students are supposed to draw the frog dissection diagrams on **construction paper** which is a type of stiff, tough paper. Pekárková translates the collocation **čtverečkovaný papír**. Mentioned type of paper is entirely inconvenient for the drawing of the above mentioned diagrams. The collocation **construction paper** corresponds with Czech equivalent **čtvrťka tvrdého papíru** as David Petrů uses in the translation. Finally, under the term **plastové cihličky**

značky Tyco used by Pekárková conceals Czech familiar toy **LEGO**. On the other hand, David Petrů uses adequate translation **Můj bratr nebyl z těch, kteří by na čtvrtku tvrdého papíru obkreslovali průřez žabími vnitřnostmi nebo z lega stavil Domek budoucnosti**.

In the film *Robot Monster* mentioned in previous chapter dedicated to the names of films and series, a man in an ape-suit performs with a **goldfish bowl** on his head. Iva Pekárková uses the statement that the man wears on his head **akvárium plné zlatých rybiček**. Nevertheless, the term **gold-fish bowl** denotes diving helmet in this context. [84] David Petrů examined the contextual issues and he translated this collocation as **s potápěčskou helmou na hlavě**.

Moreover, Stephen King refers to a writer J. R. R. Tolkien and his trilogy *The Lord of the Rings*. He mentions the place from the book called by Tolkien **Grey Havens**. This book was translated by Stanislava Pošustová in 1992 [85] and the mentioned term was translated as **Šedé přístavy**. Although the Tolkien's work is well-known, translator is not supposed to know it. In case he/she is not familiar with the book it is necessary to consult the translated Czech version of the book. Iva Pekárková did not research the Czech translation and translates the term as **Šerá Nebesa**. David Petrů maintains Pošustová's translated version **Šedé přístavy**.

In the connection with the man who came out of the pulp magazine (see page 28) King mentions one of the mentioned magazines called **Black Mask**. The context implies that the man was sending his stories to the magazine. Iva Pekárková alters the context by the statement **napsal Černou masku**. It is example of significant translation transgression. David Petrů maintains the context and author's idea and he uses translation **přispíval do Černé masky**.

Moreover, contextual problem with gender occurs in the Pekárková's translation. The writer **Harper Lee**, who wrote the book *To*

Kill a Mockingbird, is a woman. [86] However, Iva Pekárková describes the writer as a man. David Petrů considered contextual problem with gender and he used adequate translation **Na druhou stranu máme Harper Leeovou**. The same problem occurs when King talks about the character of his book *Dolores Claiborne* who is **a cleaning woman** and fell under suspicion for a murder of her **employer**. Dolores`s employer was woman Vera Donovan. Iva Pekárková talks about employer as about man. English word **employer** may denote masculine as well as feminine gender. It is necessary to consult the content of the book. In addition, the book *Dolores Claiborne* was translated by Ivan Němeček in 2010 and he denotes Dolores as **hospodyně**. Iva Pekárková uses designation **uklízečka**, which is an example of the literal translation. Nevertheless, from the context of the book Dolores cleans the house as well as takes care of the sick woman. [87] On the other hand, David Petrů uses translation **její zaměstnavatelka**. He also examined the contextual issue of the book and he translates the collocation **a cleaning woman** as **hospodyně**.

The knowledge of the source language is demanded from the translator as well as certain cognizance of a country in whose language a book is written. The translator is not supposed to know all of the conventions and contextual issues. Nevertheless, he/she is supposed to conduct a research of the context prior to the commencement of translation as well as during the process to avoid misunderstandings.

10.6 Unskilful Treatment of Mother Tongue

The significant aspects of the proper translation of the literary text are coherence of the translated text and adjustment of the translated text to the differences between the languages. Translator is also supposed to consider situational context. When the mentioned aspects are not considered, the problems of interference or inappropriate usage of equivalents may appear in the text.

Grammatical interference appears in Iva Pekárková's translation in case of application of incorrect grammatical case. When Stephen King remembers his childhood he uses collocation **my earliest memory**. The word **memory** is translated as **vzpomínka** by both translators. Czech equivalent verb **vzpomínat** is associated to accusative case as well as noun **vzpomínka**. David Petrů uses adequate translation **vzpomínka na to**. Iva Pekárková uses locative case **vzpomínka o tom**. The translation is influenced by English verb **reminisce**, which is equivalent to the Czech verb **vzpomínat** and which is related to locative case in contrary with the noun **memory**.

Stephen King writes about his childhood when he used to imagine that he is a Strongboy and performs in the Circus. The emotionality of the memory is expressed by the context. Stephen King uses sentence **The vast crowd was silent** and the emotional situation is expressed by the foregoing context when King describes that people watched him with tense expectation as he entered the circus ring. Iva Pekárková translates the sentence with the analogical English verb construction **be silent** literally as **Obrovský dav mlčel**. Czech language uses more expressive speech to express emotionality. In the tense situations, more expressive words are commonly used in Czech to express suspense. David Petrů emphasizes the tense situation by specifying the verb construction **be silent** as **ani nedýchal**. Iva Pekárková's version gives readers the impression of artificiality and mechanical translation.

When King remembers his imagination he is a Strongboy, he describes the tense moment when someone **muttered** an awestruck remark. The verb **mutter** expresses the tension as well as the context and both translators retain the expressive meaning of the verb. Iva Pekárková uses Czech verb **zamručet** and David Petřů uses verb **zašeptat**. Nevertheless, the verb **zamručet** gives the impression of negative meaning and is customarily used in the context as an expression of disapproval. It is inappropriate to use this verb with negative meaning in this context of the book *On Writing*, since the author describes moment of the thrill and expectation.

Stephen King describes his illnesses in the childhood when he was repeatedly supposed to go to the doctor. He mentions a **man in a white mask**, who King saw when he arrived at the hospital. From context it is clear that the man is a doctor. Iva Pekárková uses translation **bílá maska**. This term is not accurate translation since the noun **maska** denotes a type of a disguise. The commonly used Czech term for surgical mask is **rouška** as David Petřů uses in the translation.

When Stephen King was a child, he suffered from the inflammation of the middle ear. Doctor was repeatedly supposed to puncture his eardrum by a thin needle. In the book, King delineates the pain and effects: **Hot fluid ran out of my ear – it was as if I had started to cry out of the wrong hole**. Collocation **hot fluid** is translated by David Petřů as **něco teplého**. The Czech verb **vytékat** contains the meaning that the fluid ran out of the ear thus the word **tekutina** can be omitted in translation and the implicit collocation **něco teplého** used by David Petřů may be used. Iva Pekárková translates the collocation as **žhavá tekutina**. Czech reader would imagine under this collocation a fluid which is burning and fiery. English is more explicit than Czech, even the adjective **hot** has several meanings. In Czech, the body fluids are associated with

adjectives as **teplý** or **hřejivý**. In contrary, adjective **žhavý** is rather used in Czech in collocation with nouns as **láva** or **téma**.

Further, equivalency incongruity appears in descriptions of the characteristics of a month. Stephen King talks about an unpleasant moment when he went back to the doctor by taxi. He delineates the negative atmosphere and cold weather by collocation **In a dull cold month**. David Petrů applies translation **ponurý studený měsíc**, on the other hand, Pekárková translates the extract as **nudný chladný měsíc**. Owing to translation made by David Petrů readers are embroiled into the story, whereas under the collocation **nudný měsíc** reader would not imagine the particular season well. This collocation is not used in Czech to express characteristics of the months. Collocation **ponurý měsíc** used by David Petrů refers to unpleasant weather and is commonly associated with autumn season.

A host of the TV show *One Step Beyond*, John Newland, is described by King as the man **with the world`s spookiest eyes**. This phrase David Petrů translates as **muž s nejstrašidelnějším pohledem na světě**. Iva Pekárková uses phrase **muž s nejdívnějšíma očima na světě**. The informal adjective **spooky** describe something horrifying and frightening. The Czech equivalent **nejdívnější** used by Pekárková does not precisely imply King`s idea. The collocation **strašidelný pohled** is the most corresponding equivalent. Further, the Czech collocations **nejstrašidelnější oči** or **nejděsivější oči** are also adequate translations.

An actor Tommy Rettig is mentioned in the book *On Writing*. He starred in the TV series *Lassie* as a boy Jeff Miller. [88] Stephen King uses a sentence **There was Tommy Rettig as the first of Lassie`s many friends**. Iva Pekárková uses in the translation of this sentence an additive conjunction: **V bedně byl Tommy Rettig a první z mnoha Lassiiých kamarádů**. This sentence may causes misunderstanding since the additive conjunction indicates that Tommy Rettig and first of Lassie`s

many friends are different persons. Conjunction **as** which Stephen King uses clearly refers to the fact that Tommy Rettig was first of Lassie`s many friends. David Petru` considered the contextual situation and uses translation **Objevil se Tommy Rettig jako první z mnoha kamarádů Lassie.**

Stephen King advises writers how to create a story. He creates a fictitious man with name *Dick* and further he unfolds a plot of his story. The man is named Dick since it is interesting name. King denotes this name as **the world`s most Freudian name**. Adjective **Freudian** refers to a neuropathologist, psychiatrist and founder of psychoanalysis Sigmund Freud, who lived in nineteenth and twentieth century and dealt with the relationship between sexuality and cerebration. [89] Translators were obligated to translate the superlative form of this adjective properly. Nevertheless, both of them use incorrect grammatical form. David Petru`s translated version **nejfreudovštější** is not used by native Czech speaker and it sounds unnatural. Iva Pekárková uses translation **nejfreudiánštější**. This word is created from the Czech noun **freudián**, which denotes an adherent of Freud`s ideas. [90] It is not created from the adjective **Freudian** used in the King`s book. It requires translator to attempt to find more appropriate superlative which may be **nejvíce freudovský**.

Excessive explicitness and an inappropriate equivalent have an impact on the ineptitude of Pekárková`s translation of the following. The sentence **That year my brother David jumped ahead to the fourth grade and I was pulled out of school entirely** Iva Pekárková translates as **Ten rok bratra Davida nechali přeskočit rok školy a umístili ho rovnou do čtvrté třídy, zatímco mě ze školy vzali.** David Petru translates the first part of the sentence literally as **Ten rok můj bratr David poskočil rovnou do čtvrtého ročníku.** It is entirely sufficient process of translation in this instance. In this case, explicit expression is

redundant and disturbing. The final part of the sentence **and I was pulled out of school entirely** David Petřů translates by explicit formulation **a já pro změnu úplně přerušil školní docházku**. Petřů's translated version is comprehensible and natural for Czech language. In contrary, Iva Pekárková uses translation **zatímco mě ze školy vzali**. This collocation is not used by native speakers and is unnatural for Czech readers.

Further, when King remembers his imagination he entered the Circus ring as the Strongboy, he uses collocation **remarkable progress** in an effort to emphasize a brilliant performance. Iva Pekárková uses an implicit equivalent **postup**. This equivalent is not adequate since the noun **progress** in this context obviously refers to the performance. The more appropriate Czech term is **výstup** or term, which uses David Petřů, **výkon**. In addition, Iva Pekárková omits the adjective **remarkable**. The mentioned omission is inappropriate since the noun **postup** does not include an expressive meaning and thus it is not possible to omit the adjective. From the noun **postup** is impossible to deduce the fact stated by King that the progress was **remarkable**. Pekárková was supposed to use a collocation which would describe the progress. For instance, David Petřů uses collocation **pozoruhodný výkon**.

Stephen King refers to the fictitious conversation mentioned in previous chapters when people talk about a man who wrote for *Black Mask* and they remark that it is **regrettable**. The adjective **regrettable** has a direct equivalent **politovníhodný**. Pekárková's explicit translated version **je to škoda** is inappropriate and redundant since the adjective **regrettable** has absolute equivalent in the Czech.

Further, problem with explicitness occurs in translation when King talks in the book about his novella *In a Half-World of Terror*, however the fact that he likes **his title much better** is highlighted. David Petřů uses translation **mně se dodnes víc líbí můj vlastní titul**. Any explicit construction is not needed since the possessive pronoun expresses the

fact that King titled the novella. Nevertheless, Iva Pekárková applies redundant explicit translation **mně se název, který jsem jí dal já sám, ještě pořád líbí víc**. This excessively explicit sentence is disturbing and artificial.

In the translation made by Iva Pekárková appears incongruity of the text coherence due to usage of the inappropriate tense in the situation, when King talks about the repeated journey to the hospital: **The taxi came and we went back to the ear doctor`s**. Iva Pekárková uses past simple tense in the meaning of the finished action: **Vrátili jsme se k ušáři**. Nevertheless, the following text refers back to the situation when they are going to the doctor by taxi, thus the coherence of this part of text is disrupted in Pekárková`s translation In this instance the past simple tense is used in the meaning of past situation, action which lasted a specific period of time. In Czech, it is necessary to use imperfect verb form as David Petrů did: **Jeli jsme zpátky k ušáři**.

The ineptitude in treatment of mother tongue is probably the most frequent problem in translation process. The unskilful treatment of mother tongue may be caused by different aspects including for instance problems mentioned in the previous chapter like interference, the selection of inappropriate equivalent or verb tense. In addition, translator is supposed to use the expression which is natural for the native speakers and avoid intricate and excessively explicit expressions.

10.7 Comic Language and Creativity

Any translation of literary text contains certain degree of translator`s language creativity. Translator can deform language rules and substitute the components according to the cultural and social convention of the country. In case of appearance of comic language in a source text translator is supposed to consider the most appropriate method of translation to mediate the comic issue to the readers.

King talks in the book about his sitter **who was a teenager**. David Petruš translates the statement as **Bylo jí nějakých –náct**. The noun **teenager** was created by the linguistic method of derivation from adjective **teenage** using suffix -er. This adjective was created by the blending. The word **teenage** contains suffix -teen from the numerals from thirteen to nineteen and noun **age**. David Petruš uses calque of the suffix -teen. Czech equivalent **-náctiletý** is example of the calque of English adjective **teenage**. Iva Pekárková uses translation **Ještě jí nebylo dvacet**. This translated version is also associated with the English adjective **teenage** since all numerals above nineteen do not include suffix -teen. Taking into consideration this fact, it is clear that the sitter was younger than twenty years old.

A significant degree of language creativity appears in the translation made by David Petruš. Stephen King describes the humorous situation in his childhood when he confused some words with the other ones that sounded similarly. **“They were camped in a big dratty farmhouse room,” I might write; it was another year or two before I discovered that drat and draft were different words. During that same period I remember believing that details were dentals.** Iva Pekárková uses practically literal translation: **“Tábořili ve velké, šetrné místnosti farmy,” napsal jsem třeba, trvalo mi ještě rok nebo dva, než jsem přišel na to, že šetrný a větrný jsou dvě různá slova. Pamatuju se taky, že jsem v té době věřil, že detailní znamená dentální.** David Petruš attempts to familiarize this part of the book for the reader, hence he modifies the above-mentioned statement: **“Konečně jsme našli tu zatracenou mapu, co jsme tak dlouho hledali,” napsal jsem například; ještě asi tak rok nebo dva mi trvalo, než jsem zjistil, že zatracený a ztracený jsou dvě různá slova.” Vzpomínám si, že jsem v té době také věřil, že detailista je zubní lékař.** This modification of the wordplay does not change the context of the book. David Petruš uses examples of Czech words that sound similarly and their exchange is

humorous as well as in the case of English examples used by Stephen King.

David Petru's creativity is evident also in the part of the book, where Stephen King sarcastically comments on American life: **How many Frasier and ER reruns does it take to make one American life complete? How many Richard Simmons infomercials? How many white-boy/fatboy Beltway insiders on CNN? Oh man, don't get me started.** In this case, translator is supposed to consider culture and social context of the Czech Republic since the most people do not know above mentioned names. Iva Pekárková solves the problem effortlessly. She omits the examples and generalizes the statement: **Kolikrát se musíte dívat na ta stejná show, abyste měli, pocit, že jste prožili plný americký život?** Nevertheless, David Petru does not deprive readers of the King's attempt to impress readers by statement in which they can find themselves and he modifies the text according to the culture context: **Kolik opakování M*A*S*H a Pohotovosti potřebujete vidět, aby byl váš život naplněný? Kolik teleshoppingů s Horstem Fuchsem? Kolik fotbalových přenosů? Kolik repríz pořád dokola těch samých filmů? Ne, pojďme radši od toho.** David Petru takes advantage of the fact that American series M.A.S.H and E. R. are commonly known in the Czech Republic. Further, he mentions commonly known and discussed man from TV Horst Fuchs and he also uses the fact that Czech people are mostly interested in football.

The man with the Freudian name who was mentioned in the previous chapter, which deals with the unskilful treatment of mother tongue, is named **Dick**. The most of readers would understand what this name means in colloquial speech. Nevertheless, it is possible that some readers would not understand why this name is considered as the most Freudian name. It is inappropriate to literally translate this name. The possible solution is to state in the footnotes the original meaning of the

name. However, none of the translators stated the commentary thus they obviously rely on the fact that the reader is experienced in English language. In addition, this expression is commonly known in Czech Republic, since it appears in many foreign series and sitcoms broadcasted in Czech Republic.

Language creativity of translator is significant factor of the translation since the translator is supposed to modify particular statements and expression in source language especially with respect to the culture and social context of the countries. Whereas translator did not create impression of familiar situation, translation would be artificial. Considering translation of comic proper noun, some of them are commonly known and it is not necessary to translate them. When a comic proper known is not commonly used, the commentary should be stated by translator in the book.

11. Conclusion

The theoretical part of the thesis dealt mainly with theory of translation and translation problems, which may occur in the process of translation. This part proves that translator is supposed to consider basic rules of translation. Iva Pekárková did not consider these rules thus the imperfection appeared in her translation of the book *On Writing* written by Stephen King. The practical part defines particular incongruities which appear in the Pekárková`s translation of the book *On Writing*. The most criticized incongruities are highlighted in the practical part using comparison of the Pekárková`s translation with translation made by David Petř. The analysis of the particular incongruities and the conducted researches prove that Pekárková`s translation is inappropriate.

A great number of translation problems may occur in the translation process. Translation of phraseology and contextual issues are the most significant problems. However, some incongruities in translation do not directly refer to the translation mistakes. The translation incongruities mostly concern the inappropriate treatment of mother tongue or ignorance of the contextual issues. In addition, translator may misunderstand author`s idea, thus the translation incongruity appears as well. However, some incongruities which appear in Pekárková`s translation could be obviously determined as serious translation mistakes, including for instance translation of already translated titles.

Research in the field of the theory of translation shows that there is a great number of aspects which is translator supposed to consider prior to translation as well as in the process of translation. The theoretical part of the thesis proves that the knowledge of the source language does not entirely suffice for creating a precise translation. Since the book *On Writing* is a partial biography of Stephen King, it was necessary to ascertain information about his life and previous works. This fact was not

obviously considered by Iva Pekárková and it was the main cause of most of incongruities in her translation. David Petrů was partly advantaged since he has a relation with King`s work as he has translated several of his books. In addition, he is familiar with translation of the fantastic and psychological novels, especially horror novels. In contrary, Iva Pekárková is focused on translation of the romance novels.

Translator is supposed to translate the text as well as conduct the research. Whether the expression, meaning of which is not clear for translator, appears in the text, the research has to be conducted. Translator should not just guess the meaning of the expression. He is supposed to consider and examine contextual situation in which the text was created.

It is obvious that Iva Pekárková was supposed to accomplish better translation. Nevertheless, the role of an editor should be mentioned as well, since the editor was supposed to correct at least some of the incongruities.

It should be noted that the author`s character projects into the translation as well as the character of translator, which is evident in the language creativity used in translation. As a result, the piece of work is a sign not only of author, but also of the translator`s knowledge and comprehension.

There are many aspects, which involves the incongruities of Pekárková`s translation. One of them is the above mentioned ignorance of contextual issues. Further, the book *On Writing* is Iva Pekárková`s first experience with translation of Stephen King`s book contrary to David Petrů`s experiences with King`s books. In addition, it should be noted that her translation might give the impression of perfunctory unfinished translation, which may be caused by the limited time for its creating. However, this hypothesis has remained uncorroborated since the attempt to contact her has not been successful thus the issue of what induced her

to translate the particular translation problems as she did would be the issue of a further extending study.

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14. Abstract

The objective of the bachelor's thesis was to show which problems may occur in the translation process with respect to an attempt to point out aspects, which involved imperfections, which appear in the Pekárková's translation of the book *On Writing* written by Stephen King. The other objective was to highlight the fact that the knowledge of the source language is not the only factor required for the creation of an appropriate translation.

The thesis is divided into theoretical and practical part. The theoretical part deals primarily with theory of translation and particular translation problems, which may occur in the process of translation. This part also includes basic information about the author of the book *On Writing*, Stephen King, translators and content of the book *On Writing*, and about the Czech translations of the book. The practical part concerns with the analysis of particular translation problems that occur in the translations of the book *On Writing*. This thesis defines particularly criticized incongruities in Pekárková's translation and analyse them with the aim to prove that her translation of the book is inappropriate.

15. Resumé

Cílem bakalářské práce bylo poukázat na problémy, které mohou vzniknout během překladu, s ohledem na snahu vyzdvihnout aspekty, které ovlivnily nepřesnosti objevující se v překladu knihy Stephena Kinga, *O psaní*, přeložené Ivou Pekárkovou. Dalším cílem bylo zdůraznit, že znalost výchozího jazyka není jediným požadovaným faktorem pro vytvoření kvalitního překladu.

Práce je rozdělena na teoretickou a praktickou část. Teoretická část se zabývá především teorií překladu a konkrétními překladatelskými problémy, které mohou při překladu vzniknout. Tato část také obsahuje informace o autorovi knihy *O psaní*, Stephenu Kingovi, diskutovaných překladatelích, obsahu knížky *O psaní* a o českých verzích této knihy. Praktická část zahrnuje analýzu konkrétních překladatelských problémů, které se objevují v překladech knihy *O psaní*. Tato práce definuje konkrétní kritizované nesrovnalosti v překladu Ivy Pekárkové a analyzuje je s cílem dokázat, že se jedná o nevhodný překlad.

16. Appendices

List of appendices

Appendix I: The source text

Appendix I – The source text

The following chart includes original text from the book written by Stephen King ^[1] in the first column, translated version made by David Petruš ^[2] in the second column and translation made by Iva Pekárková ^[3] in the column number three.

1.	2.	3.
My earliest	Má nejstarší	Moje
memory is of	vzpomínka je na to,	nejstarší vzpomínka
imaging I was	jak si představuju, že	je o tom, že si
someone else –	jsem někdo jiný.	představuji, že jsem
imaging that I was, in	...	někdo jiný.
fact, the Ringling	Obrovský dav	...
Brothers Circus	ani nedýchal. Můj	Obrovský dav
Strongboy.	pozoruhodný výkon	mlčel. Můj postup
...	sledovalo ostré	sledovalo jasné
The vast	modrobílé světlo	modrobílé světlo
crowd was silent. A	reflektoru.	reflektoru.
brilliant blue-white
spotlight marked my	„A to jsou mu	„A to mu jsou
remarkable	teprve dva!“ zašeptal	teprve dva roky!“
progress. Their	kdośi nevěřícně.	zamručel kdośi

^[1] KING, Stephen. *On Writing: A Memoir of the Craft*. 1st edition. London: Hodder and Stoughton, 2000. ISBN 0340 76998 X.

^[2] KING, Stephen. *O psaní: memoáry o řemesle*. 2. vyd. Praha: Beta-Dobrovský, 2005. ISBN 80-7306-188-0.

^[3] KING, Stephen. *O psaní: memoáry o řemesle*. 1. vyd. Praha: Beta-Dobrovský, 2002. ISBN 80-7306-037-X.

<p>wondering faces told the story: never had they seen such an incredibly strong kid. “And he`s only two!” someone muttered in disbelief.</p> <p>...</p> <p>She was a teenager, she was as big as a house, and she laughed a lot. In many ways, Eula-Beulah prepared me for literary criticism. After having a two-hundred-pound babysitter fart on you face and yell <i>Pow!</i>, <i>The Village Voice</i> holds few terrors.</p> <p>...</p> <p>Hot fluid ran out of my ear – it was as if I had started to cry out of the wrong hole.</p> <p>...</p> <p>It stung, and it tasted awful, but after</p>	<p>...</p> <p>Bylo jí nějakých – náct, byla velká jako stodola a hodně se smála. Eula-Beulah mě v mnoha ohledech připravila na literární kritiku. Když vám stokilová slečna prdne s výkřikem <i>prásk!</i> přímo do obličeje, může vám takový Village Voice nahnat hrůzu už jen máločím.</p> <p>...</p> <p>Z ucha mi začalo vytékat něco teplého – jako bych se rozbrečel z nesprávného otvoru.</p> <p>...</p> <p>Štípalo to a chutnalo odporně, ale po ušařově dlouhé jehle to byla procházka růžovým sadem.</p> <p>...</p>	<p>nevěřicně.</p> <p>...</p> <p>Ještě jí nebylo dvacet, byla velká jako dům a v jednom kuse se smála. Eula-Beulah mě po mnoha stránkách připravila na literární kritiku. Poté, co se vám stokilová nanyňka uprdne do obličeje a zařve <i>Jú!</i>, už vás The Village Voice příliš neděsí.</p> <p>...</p> <p>Z ucha mi vytékala žhavá tekutina – bylo to, jako bych začal plakat špatnou dírkou.</p> <p>...</p> <p>Pálilo to a chutnalo to hrozně, ale po ušařově jehle to bylo jak procházka parkem.</p> <p>...</p> <p>Věřil jsem tomu asi pět dní a pak</p>
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<p>the ear doctor`s long needle it was a walk in the park.</p> <p>...</p> <p>I believed that for about five days, and then another taxi came. We went back to the ear doctor`s. I remember the cab driver telling my mother that he was going to pull over and let us out is she couldn`t shut that kid up.</p> <p>...</p> <p>In a dull cold month not too long after that the taxi came back.</p> <p>...</p> <p>A man in a white mask bent over me. He was standing at the head of the table I was lying on, and to me he looked upside down.</p>	<p>Věřil jsem tomu asi pět dní, než znovu přijel taxík. Jeli jsme zpátky k ušaři.</p> <p>Vzpomínám si, jak taxikář říkal mámě, že jestli to děcko okamžitě nezmkne, tak zastaví a nechá nás vystoupit.</p> <p>...</p> <p>Jednoho ponurého studeného měsíce nedlouho poté se taxík vrátil.</p> <p>...</p> <p>Sklonil se nade mnou muž s bílou rouškou. Stál u hlavy operačního stolu, na němž jsem ležel, takže mi připadal vzhůru nohama.</p> <p>...</p> <p>Ten rok můj bratr David poskočil rovnou do čtvrtého ročníku a já pro změnu úplně přerušil</p>	<p>dorazil další taxík. Vrátili jsme se k ušaři. Vzpomínám, že taxikář říkal matce, že zastaví a nechá nás vystoupit, pokud není schopná tomu děcku zavřít hubu.</p> <p>...</p> <p>Během nudného chladného měsíce nedlouho potom opět přijel taxík.</p> <p>...</p> <p>Muž v bílé masce se nade mnou sklonil. Stál u hlavy stolu, na kterém jsem ležel, a mně se zdálo, že je vzhůru nohama.</p> <p>...</p> <p>Ten rok bratra Davida nechali přeskočit rok školy a umístili ho rovnou do čtvrté třídy, zatímco mě ze školy vzali.</p> <p>...</p>
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<p>...</p> <p>That year my brother David jumped ahead to the fourth grade and I was pulled out of school entirely.</p> <p>...</p> <p>I would copy Combat Casey comics word for word in my Blue Horse tablet, sometimes adding my own descriptions where they seemed appropriate. "They were camped in a big dratty farmhouse room," I might write; it was another year or two before I discovered that drat and draft were different words. During that same period I remember believing that details were dentals and</p>	<p>školní docházku.</p> <p>...</p> <p>Přepisoval jsem si do bloku slovo za slovem komiksy Combat Casey, a přišlo-li mi to vhodné, doplňoval jsem své vlastní poznámky. „Konečně jsme našli tu zatracenou mapu, co jsme tak dlouho hledali,“ napsal jsem například; ještě asi tak rok nebo dva mi trvalo, než jsem zjistil, že zatracený a ztracený jsou dvě různá slova. Vzpomínám si, že jsem v té době také věřil, že detailista je zubní lékař a že kurva je hodně vysoká žena.</p> <p>...</p> <p>Zeptala se mě, jestli jsem si ten příběh sám vymyslel,</p>	<p>Opsal jsem slovo od slova komiksy o Útočícím Casey na tabulku značky Modrý Kůň a občas jsem k nim přidal své vlastní popisy, když se mi to zdálo vhodné. „Tábořili ve velké, šetrné místnosti farmy,“ napsal jsem třeba, trvalo mi ještě rok nebo dva, než jsem přišel na to, že šetrný a větrný jsou dvě různá slova. Pamatuju se taky, že jsem v té době věřil, že detailní znamená dentální a že kurva je mimořádně vysoká žena.</p> <p>...</p> <p>Zeptala se, jestli jsem si ten příběh vymyslel sám, a mně nezbylo, než přiznat, že jsem ho</p>
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<p>that a bitch was an extremely tall woman.</p> <p>...</p> <p>She asked me if I had made the story up myself, and I was forced to admit that I had copied most of it out of a funnybook.</p> <p>...</p> <p>My big brother wasn't the sort of boy to content himself drawing frog-diagrams on construction paper or making The House of the Future out of plastic Tyco bricks.</p> <p>...</p> <p>The first thing I remember watching on TV was Robot Monster, a film in which a guy dressed in an ape-suit with a goldfish bowl on his head ran around trying to kill the last</p>	<p>a já musel přiznat, že jsem většinu okopíroval z komiksu.</p> <p>...</p> <p>Můj brácha nebyl z těch, kteří by na čtvrtku tvrdého papíru obkreslovali průřez žabími vnitřnostmi nebo z lega stavil Domek budoucnosti.</p> <p>...</p> <p>První věc, na kterou si v televizi vzpomínám, byl film Robotí netvor, ve kterém pobíhal chlap oblečený v opičím kožiše s potápěčskou helmou na hlavě a snažil se pobít poslední lidi, kteří přežili atomovou válku.</p> <p>...</p> <p>Taky jsem sledoval Dálniční</p>	<p>většinu opsal z legrační knížky.</p> <p>...</p> <p>Můj velký bratr nepatřil k chlapcům, kteří se spokojí s tím, že malují půdorysy na čtverečkový papír či vytvářejí Dům Budoucnosti z plastových cihliček značky Tyco.</p> <p>...</p> <p>Pamatuju se, že první pořad, který jsem na televizoru sledoval, byl Robot netvor, film, ve kterém chlápek navlečený do opičího kvádru a na hlavě s akváriem plným zlatých rybiček pobíhá kolem a snaží se zabít poslední nešťastníky, kteří přežili atomovou válku.</p> <p>...</p> <p>Taky jsem</p>
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<p>survivors of a nuclear war.</p> <p>...</p> <p>I also watched Highway Patrol with Broderick Crawford as the fearless Dan Matthews, and One Step Beyond, hosted by John Newland, the man with the world`s spookiest eyes. There was Cheyenne and Sea Hunt, Your Hit Parade and Annie Oakley; there was Tommy Rettig as the first of Lassie`s many friends.</p> <p>...</p> <p>The first story I did actually publish was in a horror fanzine issued by Mike Garret of Birmingham, Alabama. He published this novella under the title "In a</p>	<p>hlídku s Broderickem Crawfordem v roli neohroženého Dana Matthewse a Krok za hranice reality, který uváděl John Newland, člověk s nejstrašidelnějším pohledem na světě. Kromě toho dávali Cheyenne a Mořské lovce, Vaši hitparádu a Annie Oakleyovou; objevil se Tommy Rettig jako první z mnoha kamarádů Lassie.</p> <p>...</p> <p>První povídka, která mi skutečně vyšla, se objevila v hororovém Fančinu Mikea Garretta z Birminghamu v Alabamě. Vydal tuhle novelku pod názvem „V polosvětě hrůzy“, ale mně se dodnes víc líbí můj</p>	<p>sledoval Dálniční hlídku, ve které Broderick Crawford hrál neohroženého Dana Matthewse, a O krok dál, show, kterou moderoval Josh Newland, muž s těma nejdivnějšíma očima na světě. Vysílalo se Cheyenne a Mořský lov, Hitparáda pro vás a Annie Oakleyovou. V bedně byl Tommy Rettig a první z mnoha Lassiiných kamarádů.</p> <p>...</p> <p>První povídka, kterou jsem skutečně publikoval, se objevila v hororovém Fančinu, který vydával Mike Garrett z Birminghamu v Alabamě. Vydal tu novelku pod názvem V polosvětě hrůzy, ale mně se název, který</p>
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<p>Half-World of Terror,” but I still like my title much better. Mine was “I Was a Teen-Age Grave-robber.”</p> <p>...</p> <p>It was at the Ritz that I saw I Married a Monster from Outer Space, with Tom Tryon; The Haunting, with Claire Bloom and Julie Harris; The Wild Angels, with Peter Fonda and Nancy Sinatra. I saw Olivia de Havilland put out James Caan`s eyes with makeshift knives in Lady in a Cage, and watched with held breath to see if Allison Hayes would grow all the way out of her clothes in Attack of the 50 Ft Woman.</p> <p>...</p>	<p>vlastní titul. Ten zněl: „Byl jsem mladistvým vykradačem hrobů“.</p> <p>...</p> <p>Právě v Ritzu jsem viděl Vzala jsem si příšeru z vesmíru s Tomem Tryonem, Zámek hrůzy s Clair Bloomovou a Julií Harrisovou, Divoké anděly s Peterem Fondom a Nancy Sinatrovou. Viděl jsem, jak Olivia de Havillandová v Ženě v kleci vydloubává provizorním nožem oči Jamesi Caanovi, a se zatajeným dechem jsem sledoval, jestli Allison Hayesová vyroste v Útoku patnáctimetrové ženy tak, že z ní spadnou šaty.</p> <p>...</p> <p>Před Carrie už</p>	<p>jsem jí dal já sám, ještě pořád líbí víc. Zněl Byl jsem dospívajícím vykradačem hrobů.</p> <p>...</p> <p>V Ritzu jsem viděl Vzal jsem si příšeru z vesmíru s Tomem Tryonem, Strašení s Claire Bloomovou a Julií Harrisovou, Divoké anděly s Peterem Fondou a Nancy Sinatrovou. Viděl jsem Olívii de Havillandovou, jak v Dámě v kleci vydloubla oči Jamesi Caannovi narychlo vyrobenými noži, a se zadržným dechem jsem sledoval, zda Allison Hayesová úplně vyroste ze šatů v Útoku dvacetimetrové ženy.</p> <p>...</p>
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<p>I had written three other novels before Carrie – Rage, The Long Walk, and The Running Man were later published.</p>	<p>jsem napsal tři jiné romány – Vztek, Dlouhý pochod i Running Man - ale vyšly později.</p>	<p>Před románem Carrie jsem napsal tři jiné – Vztek, Dlouhá procházka, Běžec -, ty vyšly později.</p>
<p>...</p>	<p>...</p>	<p>...</p>
<p>I was writing a new novel, a peculiar combination of Peyton Place and Dracula which I called Second Coming.</p>	<p>Potom, počátkem osmdesátých let, uvedl mainský zákonodárny sbor v platnost zákon o vratných lahvích a plechovkách. Moje púllitrové plechovky Milleru Lite začaly místo do odpadkového koše putovat do umělohmotné přepravy v garáži.</p>	<p>Pak začátkem osmdesátých let stát Maine zavedl zákon o vratných lahvích a plechovkách. Místo abychom je házeli do popelnice, házeli jsme mé šestnáctiuncové plechovky od Miller Lite do plastového kontejneru v garáži.</p>
<p>...</p>	<p>...</p>	<p>...</p>
<p>Then, in the early eighties Maine`s legislature enacted a returnable-bottle and –can law. Instead of going into the trash, my sixteen-ounce cans of Miller Lite started going into a plastic container in the garage. One Thursday night I went out there to toss in a few dead soldiers and saw that this</p>	<p>Jednoho čtvrtečního večera jsem se tam vypravil vyhodit pár dalších plechovek, které padly za vlast, a zjistil jsem, že přepravka, která byla ještě v pondělí večer</p>	<p>Jednou ve čtvrtek večer jsem tam zašel, abych se zbavil pár dalších mrtvých vojáků, a viděl jsem, že kontejner, který byl pondělí večer prázdný, je teď bezmála naplněný. A vzhledem k tomu, že jsem byl v naší domácnosti jediný, kdo pil Miller</p>

<p>container, which had been empty on Monday night, was now almost full. And since I was the only one in the house who drank Miller Lite –</p> <p>...</p> <p>I was writing a new novel, a peculiar combination of Peyton Place and Dracula which I called Second Coming.</p> <p>...</p> <p>Is there any rationale for building entire mansions of words? I think there is, and that the readers of Margaret Mitchell's <i>Gone with the Wind</i> and Charles Dickens's Bleak House understand it.</p> <p>...</p> <p>The writers of these books are creating the hobbits</p>	<p>prázdná, je teď skoro plná. A jelikož u nás doma nikdo kromě mě Miller Lite nepije -</p> <p>...</p> <p>Pustil jsem se do nového románu, zvláštní kombinace Peytonova Hrádku a Drákuly, který jsem nazval Druhý příchod.</p> <p>...</p> <p>Existuje nějaký rozumný důvod, proč ze slov stavět celé zámky? Myslím, že existuje a že čtenáři Jihu proti Severu od Margaret Mitchellové a Ponurého domu od Charlese Dickense ho znají.</p> <p>...</p> <p>Autoři těchto knih znovu probouzejí hobity, které dosud milují a touží po nich;</p>	<p>Lite...</p> <p>...</p> <p>Psal jsem nový román, podivnou kombinaci Peyton Place a Drákuly, kterou jsem nazval Druhý návrat.</p> <p>...</p> <p>Existuje nějaká univerzální pravda o budování celých obrovských rezidencí ze slov? Myslím, že ano, a lidé, kteří si přečetli <i>Jih proti Severu</i> od Margaret Mitchellové či Mrtvý dům Charlese Dickense, tomu rozumějí.</p> <p>...</p> <p>Pisatelé těchto knih vytvářejí hobity, které stále ještě milují a touží po nich – snaží se přivést Froda a Sama zpátky z Šerých Nebes.</p>
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<p>they still love and pine for; they are trying to bring Frodo and Sam back from the Grey Havens.</p> <p>...</p> <p>And there are always those whispers: Came out of the pulp tradition, you know... carries himself well for one of those, doesn't he? ...did you know he wrote for Black Mask in the thirties... yes, regrettable...</p> <p>...</p> <p>How many Frasier and ER reruns does it take to make one American life complete? How many Richard Simmons infomercials? How many white-boy/fatboy Beltway insiders on CNN?</p>	<p>snaží se přivést Froda a Sama zpátky z Šedých přístavů.</p> <p>...</p> <p>A kolem se bude pořád šeptat: Věděli jste, že vyšel z tradice šestákových románů... na jednoho z takových se docela nese, vidíte? ... věděli jste, že ve třicátých letech přispíval do Černé masky... ano, politováníhodné...</p> <p>...</p> <p>Kolik opakování M*A*S*H a Pohotovosti potřebujete vidět, aby byl váš život naplněný? Kolik teleshoppingů s Horstem Fuchsem? Kolik fotbalových přenosů? Kolik repríz pořád dokola</p>	<p>...</p> <p>A pokaždé slyšíte šepot: Začal jako detektivkář, víte... ale na jednoho z nich si počíná docela dobře, nezdá se vám?... věděli jste, že ve třicátých letech napsal Černou masku... ano, je to škoda...</p> <p>...</p> <p>Kolikrát se musíte dívat na ta stejná show, abyste měli, pocit, že jste prožili plný americký život?</p> <p>...</p> <p>Na druhé straně existuje třeba Harper Lee, který napsal jedinou knihu (brilantní román Jak zabít sedmihlásku).</p> <p>...</p> <p>Geraldova hra a Dívka, která</p>
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<p>Oh man, don't get me started. Jerry-Springer-Dr-Dre-Judge-Judy-Jerry-Falwell-Donny-and-Marie, I rest my case.</p> <p>...</p> <p>On the other hand there is Harper Lee, who wrote only one book (the brilliant To Kill a Mockingbird).</p> <p>...</p> <p>Gerald's Game and The Girl Who Loved Tom Gordon are two other purely situational novels...</p> <p>...</p> <p>One book which seems plotted – Bag of Bones – is actually another situation: 'widowed writer in a haunted house.' The back story of Bag of Bones is satisfyingly</p>	<p>těch samých filmů?</p> <p>Ne, pojďme radši od toho.</p> <p>...</p> <p>Na druhou stranu máme Harper Leeovou, která napsala jen jedinou knihu (geniální Jako zabít ptáčka).</p> <p>...</p> <p>Geraldova hra a Holčička, která měla ráda Toma Gordona, jsou dva další čistě situační romány...</p> <p>...</p> <p>Jedna z mých knih, která působí zápletkově – Pytel kostí - , patří ve skutečnosti mezi ty situační: „ovdovělý spisovatel ve strašidelném domě“. Příběh vzniku Pytel kostí je uspokojivě hororový (aspoň si to</p>	<p>milovala Toma Gordona, to jsou dvě další čistě situacionistické romány...</p> <p>...</p> <p>Jedna kniha, která působí vykonstruovaně – Pytel kostí – je ve skutečnosti další situace: „ovdovělý spisovatel v domě, kde straší“. Příběh, který za Pytlem kostí je, je příjemně gotický (aspoň si to myslím) a velmi složitý, ale žádné detaily jsem si předem nevymyslel.</p> <p>...</p> <p>Co kdyby uklízečka, podezřelá z vraždy, která jí prošla (z vraždy svého manžela), začala být podezřelá z vraždy, kterou nespáchala (z</p>
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<p>gothic (at least I think so) and very complex, but none of the details were premeditated.</p> <p>...</p> <p>What if a cleaning woman suspected of a murder she got away with (her husband) fell under suspicion for a murder she did not commit (her employer)? (Dolores Claiborne)</p> <p>...</p> <p>Please remember, however, that there is a huge difference between story and plot. Story is honourable and trustworthy; plot is shifty, and best kept under house arrest.</p> <p>...</p> <p>We`ll call the guy Dick; it`s the world`s most</p>	<p>myslím) a velice komplikovaný, nicméně žádné z podrobností jsem neměl předem promyšlené.</p> <p>...</p> <p>Co kdyby hospodyně podezřelá z vraždy, kterou skutečně spáchala (její manžel), ale vyvlékla se z ní, upadla v podezření z vraždy, se kterou nemá nic společného (její zaměstnavatelka)? (Dolores Claibornová)</p> <p>...</p> <p>Nezapomínejte ale, že mezi příběhem a zápletkou je obrovský rozdíl. Příběh je počestný a důvěryhodný; zápletká je záludná a je lepší držet ji pod zámkem.</p>	<p>vraždy svého zaměstnavatele)? (Dolores Claibornová)</p> <p>...</p> <p>Ale nezapomínejte, prosím, že existuje velký rozdíl mezi příběhem a zápletkou. Příběh je důstojný a důvěryhodný, zápletká je podlá a ze všeho nejlepší je na ni uvalit domácí vězení.</p> <p>...</p> <p>Budeme tomu chlapíkovi říkat Dick, to je snad to nejfreudiánštější jméno na světě.</p> <p>...</p> <p>Poprvé jsem tohle viděl v Srpnovém jasu, to je stále ještě můj nejoblíbenější román od Faulknera), kde se obětní beránek</p>
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<p>Freudian name.</p> <p>...</p> <p>I first saw this done in Light in August (still my favourite Faulkner novel), where the sacrificial lamb is named Joe Christmas.</p> <p>...</p> <p>The thin line between reality and fantasy (The Dark Half, Bag of Bones, The Drawing of the three).</p> <p>...</p> <p>I wrote some pretty good novellas, “The Body” and “Apt Pupil” among them, between drafts of longer works like The Dead Zone and The Dark Half.</p>	<p>...</p> <p>Nazvěme ho Dick; tím nejfreudovštějším jménem, jaké angličtina zná.</p> <p>...</p> <p>Poprvé jsem si podobné věci všiml v Srpnovém světle (dosud můj nejoblíbenější román od Faulknera), kde se onen obětní beránek jmenuje Joe Christmas.</p> <p>...</p> <p>Jak je tenká hranice mezi realitou a fantazií (Temná půle, Pytel kostí, Tři vyvolení).</p> <p>...</p> <p>Já mezi koncepty delších prací jako například Mrtvé zóny a Temné půle napsal pár poměrně dobrých novel, včetně</p>	<p>jmenuje Joe Christmas.</p> <p>...</p> <p>Teninká hranice mezi skutečností a fantazií (Temná půle, Pytel kostí, Náčrt tří).</p> <p>...</p> <p>Napsal jsem pár docela dobrých novel, třeba Tělo a Schopný žák mezi psaním jednotlivých verzí delších prací jako Mrtvá zóna a Temná půle.</p>
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	třeba „Těla“ a „Nadaného žáka“.	
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