

Charles University  
Faculty of Education  
Department of English Language and Literature

BACHELOR THESIS

***The I Chong: Translation and Stylistic Analysis  
of a Passage from Tommy Chong's Memoir***

*The I Chong: Překlad a stylistická analýza*

části memoáru Tommyho Chonga

Štěpán Charvát

Thesis Supervisor: Mgr. Jakub Ženíšek, Ph.D.

Study Program: Specialization in Education

Branch of Study: English Language Oriented at Education –  
Social Sciences Oriented at Education

## **DECLARATION**

I hereby declare that this bachelor thesis, *The I Chong: Translation and Stylistic Analysis of a Passage from Tommy Chong's Memoir*, is the result of my own work and that all the used sources have been properly cited. I further declare that this thesis was not used to obtain another academic title.

Prague, 16 April 2019

## **ACKNOWLEDGEMENT**

I would like to express my gratitude to my supervisor Mgr. Jakub Ženíšek, Ph.D. for his help, guidance and support during the compilation of this thesis.

## **ABSTRACT**

This bachelor thesis consists of two parts, i.e. a practical part and a theoretical part. The practical part presents an original Czech translation of a passage from the memoir *The I Chong* by author Tommy Chong, made by the author of this thesis. The theoretical part demonstrates various linguistic and stylistic phenomena which occurred in the translation of the above-mentioned work. Namely, these phenomena include e.g. the choice of register, the substitution of the American prison slang with the Czech prison argot, and the translation of lexemes with partial or zero equivalence. The process of the translation itself was preceded by the study of several works devoted to the theory of translation such as *K teorii i praxi překlada* by Dagmar Knittlová, *Umění překlada* by Jiří Levý, and *Les Problèmes théoriques de la traduction (Teoretické problémy překlada)* by Georges Mounin. Besides, the composition of the translated work refers to that of the *I Ching*, an ancient Chinese literary work. This reference concerns mainly the names of chapters. These were therefore translated using two different professional Czech translations of the above-mentioned ancient work.

## **KEYWORDS**

translation, The I Chong, Tommy Chong, register, prison slang, prison argot

## **ABSTRAKT**

Tato bakalářská práce sestává ze dvou částí, tj. z části praktické a části teoretické. Praktická část představuje originální český překlad úryvku z memoáru *The I Chong* od autora Tommyho Chonga, jež zpracoval autor této práce. Teoretická část ukazuje rozličné lingvistické a stylistické jevy, které se objevily při překládání výše zmíněného díla. Konkrétně se jedná např. o volbu registru, náhradu amerického vězeňského slangu českým vězeňským argotem či překlad lexémů s částečnou či nulovou ekvivalencí. Samotnému procesu překládání předcházelo studium několika děl věnovaných teorii překladu, např. *K teorii i praxi překladu* od Dagmar Knittlové, *Umění překladu* od Jiřího Levého či *Les Problèmes théoriques de la traduction (Teoretické problémy překladu)* od Georgese Mounina. Kromě toho kompozice překládaného díla odkazuje na kompozici staročínského literárního díla *I-ting*. Tento odkaz se týká zejména názvů kapitol, tyto byly proto přeloženy s pomocí dvou různých profesionálních překladů zmíněného staročínského díla.

## **KLÍČOVÁ SLOVA**

překlad, The I Chong, Tommy Chong, registr, vězeňský slang, vězeňský argot

## CONTENTS

INTRODUCTION .....	7
THE AUTHOR AND THE WORK .....	8
PRACTICAL PART – TRANSLATION .....	9
THEORETICAL PART – ANALYSIS .....	57
1 REGISTER .....	57
1.1 NARRATION .....	57
1.2 DIRECT SPEECH .....	58
1.3 REGIONAL DIALECT .....	59
2 BOOK TITLE AND CHAPTER TITLES .....	61
2.1 BOOK TITLE .....	61
2.2 BOOK SUBTITLE .....	62
2.3 CHAPTER TITLES .....	63
2.3.1 NAMES OF HEXAGRAMS AND TRIGRAMS .....	64
2.3.2 CHAPTER SUMMARIES .....	65
3 LEXIS .....	67
3.1 UNITS OF MEASUREMENT .....	67
3.2 PROPER NAMES .....	68
3.2.1 ADOPTION .....	69
3.2.2 INFORMATION ADDITION .....	70
3.2.3 INFORMATION OMISSION .....	70
3.2.4 FULL TRANSLATION .....	71
3.3 VERBS IN REPORTING CLAUSES .....	72
3.4 LOANWORDS .....	73
3.5 PRISON TERMINOLOGY .....	74

3.6	PRISON SLANG .....	75
3.7	WORDS WITH PARTIAL OR ZERO EQUIVALENCE .....	77
3.8	COMPENSATION .....	80
4	SYNTAX.....	81
4.1	FUNCTIONAL SENTENCE PERSPECTIVE .....	81
4.2	PASSIVE VOICE .....	81
4.3	INDEFINITE PERSONAL PRONOUNS .....	82
4.4	POSSESSIVE PRONOUNS.....	83
4.5	NOMINAL AND VERB CHARACTERS.....	84
5	OTHER ASPECTS OF TRANSLATION.....	85
5.1	WORDPLAYS.....	85
5.2	BIBLICAL REFERENCES .....	86
5.3	TRAFFIC STOP .....	86
	CONCLUSION .....	88
	WORKS CITED.....	89

## INTRODUCTION

The aim of this bachelor thesis is to present an original translation of a passage from the memoir *The I Chong: Meditations from the Joint* by Tommy Chong. The choice of the translated literary work is based on the variety of linguistic and stylistic aspects which *The I Chong* provides. On the one hand, the translated passage includes contemplative sections, yet on the other hand it is also a rich source of direct speech, colloquial English, idioms, wordplays, regional dialect, vulgarisms, and prison slang. Furthermore, the composition of *The I Chong* refers to that of the *I Ching*, an ancient Chinese literary work. Consequently, the translation of *The I Chong* was conditioned by the study of two different professional Czech translations of the *I Ching*.

This bachelor thesis consists of two major parts, i.e. a practical part and a theoretical part. The practical part contains a side-by-side juxtaposition of the original English text and the Czech translation. The translated passage consists of three chapters, i.e. chapter seven, chapter eight, and chapter nine. Nevertheless, a short section in chapter seven had to be excluded from the translation, for it presents dialogs which occur in the script of the movie *Up in Smoke*, which had already been translated by amateur translators. This excluded section is, however, a mere flashback whose omission does not cause any issues concerning the coherence of the text. All paragraphs in both the original text and the translation shall be marked with Arabic numerals, so that individual parts of the text could be easily referred to throughout the thesis. On that account, all footnotes in the thesis shall be marked using Roman numerals for better distinction.

Whereas the practical part contains the translation itself, the theoretical part of this thesis is devoted to the analysis of the translation. In this part, all interesting aspects of the translation shall be discussed on the grounds of the theory of translation, presented by specialized literature such as *K teorii i praxi překladau* by Dagmar Knittlová, *Umění překladau* by Jiří Levý, and *Les Problèmes théoriques de la traduction (Teoretické problémy překladau)* by Georges Mounin. Apart from these theoretical works, other sources were used to deal with specific aspects of the translation, e.g. *Mluvnice současné angličtiny na pozadí češtiny* by Libuše Dušková et al., *Slovník nespisovné češtiny* by Jan Hugo et al., the publication “Jak mluví čeští vězni” by Jaroslav Hála and Petra Soudková, a translation-oriented lecture given



by Martin Hilský, and many others. All of the above-mentioned sources were employed to resolve problems which occurred in the translation of *The I Chong* and which shall be discussed in detail in the theoretical part of this thesis. Due to the rich variety of interesting lexical items which can be found in *The I Chong* (e.g. proper names, prison slang), the theoretical part shall emphasize the translation of interesting lexical items rather than syntactic phenomena, whose role in the translation of *The I Chong* was of less significance.

## **THE AUTHOR AND THE WORK**

Thomas B. Kin Chong, generally known as Tommy Chong, is a Canadian-born comedian, actor, director, and activist of Scotch-Irish and Chinese descent, who is currently a United States citizen. He was immensely popular throughout the 1970s and 1980s, starring in comedy movies related to the hippie culture and the excessive consumption of marijuana. In 2003, Chong was arrested for selling glass bongs over the Internet and sending them over state borders and was eventually sentenced to nine months in prison.

Chong's work *The I Chong* is a memoir which presents Chong's life experiences, most of which relate to the time of his incarceration. Throughout the work, he describes various aspects of prison life, sometimes in a humorous way, yet also expresses his opinion that the real cause of his incarceration is his comedy movies, in which he ridiculed the U.S. government and its anti-drug policy. Besides, *The I Chong* has a spiritual aspect, presenting contemplative thoughts, mostly based on the *New Testament* and the *I Ching*.

## PRACTICAL PART – TRANSLATION

<p><sup>1</sup> <b>The I Chong</b> <b>Meditations from the Joint</b></p> <p><sup>2</sup> <b>Chapter Seven</b> <b>Chieh / Limitation</b> <i>K'an / Tui</i> <i>Acceptance of Limits.</i></p> <p><sup>3</sup> We performed our last gig in Muskegon, Michigan to a sold-out audience. Many of the fans in attendance had themselves served time in jail and were there to give me a proper send-off. There were more than a few prison guards there as well. They also gave me advice and encouragement. One of the fans told me not to worry about drugs in prison. He said, and I quote, "Hell, there's more dope in prison than on the street. I know some guys who bring it in." He was very drunk and loud, but he fit right in with the rest of the crowd.</p> <p><sup>4</sup> After we played the gig in Muskegon, we flew home to prepare for my nine months of incarceration. A friend of mine who had just completed two years in the state pen called and told me I could bring in my computer, my guitar, and a television set with earphones. Of course, I believed him. And this was coming from my ex-accountant, who did time for stealing</p>	<p><sup>1</sup> <b>Chongova kniha proměn</b> <b>Světská sláva, loch a tráva</b></p> <p><sup>2</sup> <b>Kapitola sedmá</b> <b>Ťie / Omezení</b> <i>Kchan / Tuej</i> <i>Šlechtný člověk si uvědomuje míru.</i></p> <p><sup>3</sup> Naposled jsme vystoupili v Muskegonu v Michiganu a bylo úplně vyprodáno. Pro mě to bylo vlastně takový rozloučení se svobodou. Spousta fanoušků, co ten den přišli, si sama něco odseděla, a ukázalo se taky pár dozorců, aby mě povzbudili a dali mi pár tipů. Jeden týpek mě ujistil, že o drogy nebudu mít ve vězení nouzi. Řek mi: „Ty vole, dyť v lochu je víc matroše než v ulicích. Sám znám pár takovejch, co ho tam pašujou.“ Byl docela namol a taky dost křičel, ale v ten den naprosto splynul s davem.</p> <p><sup>4</sup> Potom, co jsme odehráli svoje číslo, jsme letěli domů, abych se připravil na svejch devět měsíců za mřížema. Taky se mi ozval kámoš, co si zrovna odseděl dva roky ve státní věznici. Poradil mi, že si s sebou do lochu budu moct vzít počítač, kytaru i televizi se sluchátkama. Samozřejmě jsem mu to sežral. A přitom to byl můj bejvalej účetní, co šel sedět za to,</p>
---	--

money. I am so gullible I'd believe Charlie Manson if he said he was innocent.

<sup>5</sup> My son convinced me to telephone the prison myself to find out what I would be allowed to bring in with me, and to my great disappointment, I was informed that I would be allowed on pair of white or black running shoes with no logos, a pair of gray sweatpants, a couple of white T-shirts, white socks, a wedding ring, a cheap watch (under fifty dollars in value), and one soft covered religious book of my choosing.

<sup>6</sup> He went on to tell me that although I was due to report in at two o'clock in the afternoon, it would be to my advantage to be there before noon and not a minute later. My friend Josh Gilbert and I drove to the army and navy store in Santa Monica to purchase my new duds, where I was waited on by a homie who knew where I was going based solely on what I was buying. There is quite a jail culture in America now, thanks to the fucked-up laws that have been passed in the last ten years.

<sup>7</sup> As I was leaving, the store clerk wished me luck at Taft. The truth was, up until that point, I hadn't allowed myself to even think of jail. I was *still* blissfully in denial. But the time was approaching when reality would wake me up from the dream and I would be incarcerated for nine months

že krad peníze. Jsem tak důvěřivej, že bych snad zbaštil i Charliemu Mansonovi, že je nevinnej.

<sup>5</sup> Syn mě nakonec přesvědčil, abych do vězení sám zavolal a zeptal se, co si s sebou budu smět přinést. Bohužel jsem se dozvěděl, že mi nedovolí nic víc než jedny bílý nebo černý tenisky bez loga, jedny šedý tepláky, pár bílejch triček, bílý ponožky, snubní prsten, hodinky, co nestojí víc jak padesát dolarů, a náboženskou knihu vlastního výběru v brožovaný vazbě.

<sup>6</sup> Taky mi poradil, že ačkoli se mám ve věznici hlásit až ve dvě odpoledne, udělám nejlíp, když dorazím už před polednem a ani o minutu pozdějc. S kámošem Joshem Gilbertem jsme pak zajeli do Santa Moniky do obchodu s vojenskejma potřebama, abysme nakoupili všechno oblečení, co budu potřebovat. Prodavač se ani nemusel ptát a hned věděl, kam se chystám, jenom podle toho, co jsem kupoval. Díky těm zkurvenejm zákonům, co se schválily za posledních deset let, tu teď v Americe máme hotovou věžeňskou kulturu.

<sup>7</sup> Když jsem odcházel z obchodu, prodavač mi popřál, ať se mi v Taftu daří. Abych pravdu řek, do tý doby jsem vůbec na vězení nepomyslel. *Pořád* jsem měl hlavu v oblacích. Ale čas se neúprosně

for selling water pipes over the Internet. I knew that I was really going to jail because of the movies we had made in the early eighties. *Up in Smoke, Nice Dreams, Cheech and Chong's Next Movie, The Corsican Brothers, and Still Smoking* are still being played regularly on television today. This apparently really pissed off the Bush administration, and they came after my glass water pipe business.

<sup>8</sup> But in my heart, I knew I was going to go to jail because I was told by a small still voice that this was going to happen. When I say "voice," I mean God. I have always had a special relationship with God, as long as I can remember. I know that I have always been drawn to the spiritual side of almost every experience, even when I was a kid. I remember very clearly the feeling of something else around me, guiding me, protecting me.

<sup>9</sup> My early experiences in church were profound and comforting. I remember walking in the snow at night feeling the quiet beauty all around me, wondering if I would see God with my eyes, because I could certainly feel Him with my heart. These quiet moments alone gave me an assurance that I was not alone. I was surrounded with love. I was protected with the love that passes understanding. It is the

krátil a brzo už na mě dolehne skutečnost: budu devět měsíců ve vězení za to, že jsem přes internet prodával vodní dýmky. Ale já věděl, že ten pravej důvod, proč jdu sedět, jsou všechny ty filmy, co jsme natočili v osumdesátkách. *Stoupat jako dým, Krásné sny, Příběhy Cheeche a Chonga, Korsičtí bratři a Hulíme dál*. Všechny tyhle filmy dodneška opakujou v televizi. A to očividně nasralo Bushovu vládu a ta začala pronásledovat můj obchod s bongama.

<sup>8</sup> Ale ať jsem si namlouval, co jsem chtěl, hluboko uvnitř jsem věděl, že půjdu sedět. Našeptával mi to totiž takovej tichej hlásek. A když říkám „hlásek“, tak myslím Boha. Pamatuju si, že jsem vždycky měl k Bohu zvláštní vztah. I jako děcko jsem u každý životní události vnímal i její duchovní stránku. Moc dobře znám pocit toho, že mě obklopuje něco, co mě vede, co mě ochraňuje.

<sup>9</sup> Už kdysi dávno mi duchovno poskytovalo nesmírněj pocit útěchy. Vzpomínám si, jak jsem se v noci brodílval sněhem a cítil jsem přitom tu jemnost a krásu, co mě obklopuje. Cítil jsem Boha svým srdcem a hloubal jsem nad tím, jestli Ho někdy spatřím i na vlastní oči. A právě tyhle chvíle, co jsem strávil o samotě, mě ujišťovaly o tom, že nejsem sám. Obklopovala mě láska. Ochraňovala mě

love of the universe, the love of God, that protects us all when we realize that it exists. This is the “key to heaven” that is mentioned in the Bible and other holy books. It is the knowledge and faith that the Higher Power exists. In a way, it’s like knowing the mountaintop exists even though it is obscured by clouds. The Truth that will set you free is simply the knowledge that not only does God exist, He exists within you. God is the very life of your existence. And you can have the Kingdom only if you recognize It.

<sup>10</sup> It shall be according to your faith; in other words, you make your own reality according to what you believe in. If you believe in the devil (I don’t) then you will manifest evil (error.) On the contrary, if you believe in love (which I do), then you will manifest love (reality).

<sup>11</sup> It is also almost impossible to commit a crime when you know that God is the essence of your life. Knowing why it is wrong to steal will keep you from becoming a thief. Now, I realize that some of you readers are thinking, *This guy has been smoking too much pot*, which is true. I did smoke way too much pot, and that took my mind off my path and put me in jail, where I got back on my path.

láska. Láska, co překračuje veškerý porozumění. Láska vesmíru, láska Boží, ta nás všechny ochraňuje, jakmile si uvědomíme, že existuje. Právě to je ten „klíč nebeského království“, o kterém se píše v Bibli a dalších svatejch knihách. Je to vědění o tom a víra v to, že existuje Vyšší síla. Když se to tak vezme, je to, jako když člověk ví, že hora má vrchol, i když je utopenej v mlze. To je ta pravda, co člověka osvobodí. A není to jenom pravda o tom, že Bůh je, ale i o tom, že On je uvnitř mě. Bůh je to, co z existence dělá život. A nebeského království člověk dosáhne jenom tím, že ho sám pozná.

<sup>10</sup> Ať se vám stane podle vaší víry! Jinými slovy – člověk si tvoří svoji vlastní skutečnost podle toho, v co sám věří. Pokud člověk věří v ďábla (jakože já ne), pak bude páchat zlo (omyl). A naopak – pokud člověk věří v lásku (jakože já jo), pak bude projevovat lásku (skutečnost).

<sup>11</sup> Pokud totiž člověk ví, že Bůh je podstatou jeho života, je takřka nemožný, aby spáchal jakékoli zločin. Člověk ví, že je špatný krást, a už jenom díky tomu se nestane zlodějem. Chápu, že některý z vás, co tuhle knížku čtete, si teď říkáte: *Tak tenhle týpek je totální zkuřka!* A vlastně máte pravdu. Hodně jsem hulil a to mě svedlo z cesty. Díky tomu jsem se taky

<p><sup>12</sup> But one cannot blame one's inability to move forward because of smoking too much pot. There are times when even the most dedicated potheads must stop smoking if for no other reason than to enjoy smoking more when they resume. Ineptness or serial procrastination should not be blamed on the hemp plant because the plant itself is not addictive. The only thing pot smokers get addicted to is the effect of feeling good. However, feeling good because of what you accomplish is a far more satisfying feeling and should never be mistaken for pot high.</p>	<p>dostal do vězení, kde jsem tu cestu zase našel.</p>
<p><sup>13</sup> Since quitting pot I have found that I still have the same urges I had when I was smoking. I can still procrastinate with the best of them and I still get the munchies, the only difference is, I have no one to blame but myself.</p>	<p><sup>12</sup> Ale nikdo, kdo má potíže se v životě posunout dál, se nemůže vymlouvat na to, že moc hulí. Dokonce i ty nejnadšenější huliči si občas musí dát pauzu, a to jenom proto, aby si pak hulení víc užívali, až zase začnou. Ta rostlinka za lidskou neschopnost a chorobnou prokrastinaci nemůže. Huliči nejsou závislí na trávě, poněvadž ta sama návyková není. Jsou závislí na pocitu štěstí. Pocit štěstí ale může vzejít i z vlastních úspěchů, a takovej pocit by si určitě nikdo neměl plést s pocitem zhulenosti.</p>
<p><sup>14</sup> As soon as the bust happened, I automatically reverted to my early religious training and was told by the Spirit that all this was happening for a reason. I was going to jail, and I was going to meet people in jail who would help me with my mission, whatever that mission was. I was told that the reason I had such good luck with the beginning of my career was because I was supposed to be helping others. The moment I started to think only of my own comforts</p>	<p><sup>13</sup> Od té doby, co jsem přestal hulit, jsem zjistil, že mám úplně ty samy potřeby, jaký jsem měl, když jsem hulil. Pořád dokážu prokrastinovat jak nikdo na světě a pořád na mě přichází žravka, akorát teď si už za ni můžu jenom já sám.</p> <p><sup>14</sup> Hned potom, co došlo k tomu zátahu, jsem se bezděčně rozvzpomněl na svoji náboženskou výchovu. Tehdy ke mně promluvil Duch a sdělil mi, že to, co se teď děje, má svůj význam. Půjdu do lochu a tam se seznámím s lidma, který mi pomůžou s mým posláním, ať už je to poslání jakýkoli. Taky mi prozradil, že se mi na začátku kariéry tolik dařilo proto, že mým úkolem bylo pomáhat druhým. Ve chvíli, kdy jsem pozornost obrátil na svoje vlastní</p>

was the moment things began to go wrong. This is the natural law of cause and effect. As long as my focus was on entertaining audiences, then the muse would be there for me. But as soon as the ego became involved, then the performance suffered because it was no longer muse driven. In order to be totally successful you must first be able to release the ego.

<sup>15</sup> The one major problem facing the world today and every day since the beginning of this human experience is the false sense of self, which is called the ego. This puffed-up, pride-driven, false sense of self is the reason that the world is in the state that it's in today.

<sup>16</sup> The ego is the personality we create in order to protect ourselves from other egos. In other words, it is our front. It is the person who we think we have to pretend to be in order to impress or intimidate other people. The real you has no need to impress or fear others because you are too busy serving others. This is our real mission in life: serving others, helping our fellow man. The ego prevents us from fulfilling our mission by demanding recognition or payment for its service.

<sup>17</sup> I know the reason Cheech and I broke up was because of our egos. Once we obtained a measure of success, our egos slid

pohodlí, se všechno začalo bortit. Je to přírodní zákon a říká se mu zákon příčiny a důsledku. Když jsem se soustředil na to, abych bavil publikum, vedla mě múza. Ale jakmile vstoupilo do hry ego, múza mě přestala vést a moje vystoupení už nebyly jako dřív. Zkrátka pokud chce být člověk úspěšnej, musí se vzdát svýho ega.

<sup>15</sup> Největší problém, se kterým se svět potýká dnes a denně, a to už od počátku lidstva, je tohle nezdravý sebepojetí, kterému se říká ego. Právě díky týhle domýšlivý nafoukanosti je na tom dnešní svět tak, jak na tom je.

<sup>16</sup> Ego je vlastně osobnost, kterou si vytváříme, abysme se ochránili před jinýma egama. Jinými slovy – je to náš štít. Je to někdo, na koho si hrajeme, abysme ostatní oslnili, nebo naopak zastrašili. Oproti tomu naše skutečný já nepotřebuje oslňovat ostatní nebo se jich bát, poněvadž jeho hlavním posláním je sloužit ostatním – čili pomáhat bližním. A ego nám tohle poslání sabotuje, poněvadž za svoje služby vyžaduje uznání nebo odměnu.

<sup>17</sup> Dobře vím, že Cheech a já jsme se rozešli kvůli našim egům. Jakmile jsme dosáhli určitýho úspěchu, přihopkaly naše ega a prohlásily: „Fajn, tak odteď už to zvládnú sám.“ A je dost možný, že moje ego bylo větší než jeho. Když se nad tím člověk

in and said, “Thanks, but I’ll take it from here.” And maybe my ego was bigger than his, which when you think of it, is a great example of ego. Mine was bigger than his! There you go, the ego strikes again. The simple truth is, the only way any of us achieves anything worthwhile is through knowing God.

<sup>18</sup> My last night of freedom was spent with my families, my children from both of my marriages. We all had dinner at On Sushi on Santa Monica Blvd. It was a very strained and sad affair. I could feel the anger coming from my oldest daughters, Rae Dawn and Robbi. Their mother, Maxine, my first wife, had called earlier to wish me luck and she told me to be strong. She felt bad for me, but she knew that I would survive this ordeal with no problems.

<sup>19</sup> I received another phone call that last night from Pat Morita, the great Korean actor best remembered as Mr. Miyagi from *The Karate Kid*. Pat’s soothing voice, filled with encouragement and love, stayed with me throughout my entire incarceration. He told me everything I needed to hear. He reminded me that I was going in because of the current administration’s crackdown on weed culture and told me to remember that everyone respected me for what I was about to go through.

zamyslí, tak tohle je vlastně názornej příklad toho, jak ego funguje. Moje bylo větší než jeho! Tumáš, ego vrací úder. Přitom pravda je tak prostá: k tomu, aby kdokoli z nás dosáhnul něčeho smysluplnýho, je třeba poznat Boha.

<sup>18</sup> Poslední večer na svobodě jsem strávil se svojí rodinou, tedy s dětma z obou manželství. Šli jsme na večeři do sushi restaurace na Santa Monica Boulevard. Nikomu z nás ten večer nebylo do smíchu a bylo znát, že moje nejstarší dcery Rae Dawn a Robbi mají vztek. Jejich máma, moje první žena Maxine, mi už předtím volala. Popřála mi, ať se mi daří a ať mám pevný nervy. Bylo jí mě líto, ale dobře věděla, že pro mě pobyt ve vězení nebude konec světa.

<sup>19</sup> Kromě toho mi ten večer zavolal Pat Morita. Je to ten skvělej korejskej herec, asi ho budete znát jako Miyagiho z filmu *Karate Kid*. Jeho uklidňující hlas přímo překypoval láskou a útěchou – po celou dobu, co jsem seděl ve vězení, jsem na ten hlas vzpomínal. Řek mi všechno, co jsem potřeboval slyšet. Připomněl mi, že jdu do vězení kvůli tomu, že si současná vláda zasedla na huličskou kulturu, a zdůraznil, že všichni ví, za co jdu sedět a že u nich mám respekt.



<p><sup>20</sup> Shelby and I finally went to bed. Wrapped in high thread count comfort and the softness of my wife's smooth arms for the last time for another nine months, we slept, hugging each other all night.</p>	<p><sup>20</sup> Pak už jsme si se Shelby konečně šli lehnout. Celou noc jsme strávili ve vzájemným objetí. Vychutnával jsem si pohodlí jemného povlečení a ještě jemnějších Shelbyných paží – jednomu i druhému jsem musel dát na devět měsíců sbohem.</p>
<p><sup>21</sup> October 8, 2003, at exactly six a.m., the phone rang. I picked it up on the first ring and heard the familiar voice of my answering service: "Good morning, this is your six a.m. wake-up call." I hung up the phone and then called back to cancel my service so Shelby wouldn't be woken up every morning at six for the next nine months or until her son helped her figure out how to make it stop.</p>	<p><sup>21</sup> 8. září 2003, přesně v 6:00 zazvonil telefon. Ani nestačil zazvonit podruhé a já už ho zvedal a slyšel jsem povědomej hlas. Bylo to buzení po telefonu. „Dobré ráno, tady budíček v 6:00.“ Zavěsil jsem a pak jsem zavolal zpátky a to buzení jsem zrušil. Kdybych to neudělal, tak by se Shelby dalších devět měsíců každý den budila v šest ráno, teda pokud by jí syn nevysvětlil, jak to zrušit.</p>
<p><sup>22</sup> "Who was that?" she asked as she blow-dried her hair.</p>	<p><sup>22</sup> „Kdo to byl?“ zeptala se Shelby, zatímco si sušila vlasy.</p>
<p><sup>23</sup> "It was the wake-up service. I canceled it," I yelled over the hair dryer noise.</p>	<p><sup>23</sup> „Buzení po telefonu. Zrušil jsem ho,“ snažil jsem se překřičet hluk fěnu.</p>
<p><sup>24</sup> "Honey, cancel the wake-up service, okay?" she yelled back over the hair dryer.</p>	<p><sup>24</sup> „Zlato, zrušíš to buzení po telefonu?“ zakřičela a fén přitom pořád hučel.</p>
<p><sup>25</sup> I smiled. Small things like this, the mundane domestic moments couples have that normally slip by unnoticed, ranked among the things I was going to miss most in prison. The phone rang again. This time it was Steve, a writer from <i>Vanity Fair</i> who had arranged to pick me up in a limo, thinking it would be cool for America's number one stoner to arrive to jail in style.</p>	<p><sup>25</sup> Usmál jsem se. Tyhle všední chvíle, který většina párů přejde bez povšimnutí, patřily k těm, co mi pak ve vězení chyběly nejvíc. Telefon zazvonil podruhé. Tentokrát to byl novinář Steve, co psal pro časopis <i>Vanity Fair</i>. Byl toho názoru, že největší hulič v Americe by měl do lochu</p>

<p>“Okay, the limo will be at your place in a half hour. How do you feel?”</p> <p><sup>26</sup> I sat in silence for a moment and asked myself: How do I feel? Well, I wasn’t tired, even though I hadn’t slept all night, and I wasn’t sad, even though my wife and I clung to each other the entire night.</p> <p><sup>27</sup> “Tommy, are you there?” asked Steve. “Do you want me to bring you some coffee?”</p> <p><sup>28</sup> “Coffee?” I answered. “No, we’ll stop at Starbucks on the way.”</p> <p><sup>29</sup> I wandered into my office and checked the pile of stuff that would be sent to me after my incarceration. It was all there. My life’s work, really, in a pile on my desk. My Gibson Jazz guitar, my Pignose amp, my computer for writing my book, and my Joel Goldsmith spiritual book <i>The Mystic I</i>. Everything that I would need for the nine months I would be spending in the Taft Correctional Institute in Taft, California.</p> <p><sup>30</sup> I walked out onto the roof adjacent to my office and was greeted with a big, lazy yawn from my fourteen-year-old mongrel dog, Tempy. I named him Tempy because when I told Shelby that I was bringing home a puppy fourteen years ago, she said, “Well, that will be temporary.” Tempy wandered slowly over to me and</p>	<p>dorazit se vší parádou, a tak zařídil, aby mě odvezla limuzína. „Tak limuzína u vás bude za půl hodky. Jak ti je?“</p> <p><sup>26</sup> Na chvíli jsem se odmlčel a jenom jsem tak seděl a ptal jsem se sám sebe: Jak mi je? No nebyl jsem unavenej, přestože jsem v noci nespál, a ani mi nebylo smutno, přestože jsme se s manželkou k sobě celou noc tulili.</p> <p><sup>27</sup> „Tommy, jseš tam?“ zeptal se Steve. „Chceš, abych ti přines kafe?“</p> <p><sup>28</sup> „Kafe?“ zareagoval jsem. „Ne, cestou se zastavíme ve Starbucks.“</p> <p><sup>29</sup> Zašel jsem do svojí pracovny a zkontroloval hromádku věcí, co mi pošlou, až budu ve vězení. Všechno to tam bylo. Celej můj život doslova ležel na jedný hromadě na stole. Jazzová kytara značky Gibson, kytarovej zesilovač od Pignose, počítač, na kterým jsem napsal tuhle knihu, a ještě duchovní knihu od Joela Goldsmithe s názvem <i>Tajemné já</i>. Zkrátka všechno, co budu potřebovat během těch devíti měsíců, co strávím v nápravně výchovným ústavu v Taftu.</p> <p><sup>30</sup> Z pracovny jsem vyšel na terasu a tam mě svým mohutným, ospalým zívnutím přivítal můj čtrnáctiletý vořech Dočasňák. Před čtrnácti lety jsem oznámil Shelby, že u nás bude bydlet pes, a ona mi tehdy odpověděla: „Tak ale jenom dočasně.“ A</p>
--	---

leaned against my leg. He was my best friend and a good audience. When I decided to go back into comedy, I used to practice my stand-up routines in front of Tempy. And he would sit there, looking at me, with that perfect stunned look that so many of the audiences I have played before had.

<sup>31</sup> “Tempy, listen to me. I am going away for a while and I want you to look after the place for me while I am gone, okay?”

<sup>32</sup> Tempy looked at me and yawned in my face again. He started to do his little tap dance with his long claws beating a rhythm on the hardwood floors. This was his way of saying, “Say, can you cut the bullshit? I’m hungry. Feed me.”

<sup>33</sup> Shelby appeared, looking like a fashion model on her way to an audition. “The limo’s downstairs. Are you going to bring all your stuff with you now?” she asked, almost politely.

<sup>34</sup> “No, just the bag of clothes,” I answered as I stroked my hungry dog.

<sup>35</sup> She looked at me and then disappeared into the house. We were trying our very best not to make a scene yet. After all, nine months isn’t all that much time. I looked around the roof, at the empty pots in which I had grown some of the best medical

tak jsem ho pojmenoval Dočasňák. Pomalu ke mně přicapkal a začal se mi lísat k noze. Byl to můj nejlepší parťák, ale taky moje věrný publikum. Když jsem se rozhod, že zase začnu hrát, cvičil jsem svoje stand-up čísla před Dočasňákem. On na mě vždycky tak koukal a měl ve tváři naprosto ohromenej výraz. A přesně tenhle výraz měli všichni diváci, pro který jsem kdy hrál.

<sup>31</sup> „Dočasňáku, poslouchej. Nějakej čas teď budu pryč a chci, abys to tu mezitím pohlídal. Jasný?“

<sup>32</sup> Dočasňák se na mě podíval a zase mi zívnuł přímo do ksichtu. Začal stepovat a jeho dlouhý drápy přitom do rytmu bubnovaly o dřevěnou podlahu. Tímhle obvyklým tanečkem mi dával najevo: „Prosím tě, zavřeš už zobák? Mám hlad. Dej mi nažrat.“

<sup>33</sup> Shelby příkráčela a vypadala jak modelka, co si to razí na casting. „Už je tu limuzína. Budeš si teď s sebou brát všechny věci?“ zeptala se skoro až zdvořile.

<sup>34</sup> „Ne, jenom ten pytel s oblečením,“ odpověděl jsem a hladil jsem přitom svého hladovýho psa.

<sup>35</sup> Přejela mě pohledem a pak zašla zpátky do domu. Oba jsme se snažili z toho neudělat velkej tyjátr – přece jenom devět měsíců není až zas tak dlouhá doba. Porozhlídnul jsem se po terase a všude jsem

marijuana in all of California. That was only a year ago. Man, how time flies.

<sup>36</sup> The phone rang again. This time, Shelby answered and passed me the cordless. “Josh.”

<sup>37</sup> I could picture my friend Josh on the other end of the line: nervous and hyper, like the neurotic New York film-maker he is. Josh was making a documentary on my experience with Operation Pipe Dreams, this cockamamy bullshit bust engineered by the Bush administration and carried out by his sheriff of Nottingham, John Ashcroft.

<sup>38</sup> “Tommy, listen, Steve wants to ride with you guys alone, but I want to shoot this!” Josh says in his hyper Jewish voice as I watch Tempy pee against the empty planter, absentmindedly marking his spot for the umteenth time.

<sup>39</sup> “Hey, man, did you hear what I said? Steve wants you all by himself, but I think it is important that we document all this. What do you think?”

<sup>40</sup> “Well, I think you should document it too, but I don’t want to piss Steve off. *Vanity Fair* is an important magazine,” I told him.

viděl prázdný květináče, ve kterých jsem dřív pěstoval lékařskou marihuanu – patřila k nejlepším v celý Kalifornii. Od té doby už utek celý rok. Páni, jak ten čas letí.

<sup>36</sup> Telefon znovu zazvonil. Tentokrát ho zvedla Shelby, ale hned mi ho podala a oznámila: „Volá Josh.“

<sup>37</sup> Josh je takovej ten typickej neurotickej newyorskkej filmař a přesně tak jsem si ho při telefonátu představoval – nervózního a rozvášněného. Josh zrovna pracoval na dokumentu o tom, jak mě dostihla ta čuňácká šťára jménem Operace Pipe Dreams, kterou zosnovala Bushova vláda a kterou potom proved jeho šerif z Nottinghamu John Ashcroft.

<sup>38</sup> „Hele, Tommy, Steve s váma chce jet sám, ale já si to chci natočit!“ zněl z telefonu Joshův rozvášněnej židovskej hlas a já přitom sledoval, jak Dočasňák bezmyšlenkovitě čůrá na prázdněj květník, aby si ho už po ikstý označkoval.

<sup>39</sup> „Ty vole, posloucháš mě? Steve tě chce mít celýho jenom pro sebe, ale podle mě je důležitý, abysme to natočili. Tak co ty na to?“

<sup>40</sup> „No já bych to taky rád natočil, ale já ti nevím, nechci nasrat Steva. Přece jenom *Vanity Fair* je důležitěj časopis,“ odpověděl jsem.

<p><sup>41</sup> “Yeah, but this documentary is important too, man! Okay, then just let me follow you and I’ll shot exteriors,” Josh conceded.</p>	<p><sup>41</sup> „Jo, ale, ty vole, tenhle dokument je přeci taky důležitěj! Fajn, tak jestli jinak nedáš, aspoň pojedu za váma a natočím vás zvenku,“ navrhnul Steve.</p>
<p><sup>42</sup> “Okay. Exteriors, yeah . . . that’ll be cool.” The director in me couldn’t help seeing everything from Josh’s point of view. I imagined Josh shooting the exterior of the limo as it wound its way through the Grapevine and almost to Bakersfield.</p>	<p><sup>42</sup> „Fajn, zvenku... Jo, to by šlo.“ Nemoh jsem si pomoci, ale jako režisér jsem nad tím hned začal přemýšlet. Představoval jsem si, jak Josh zvenku natáčí naši limuzínu, která si to frčí po silnici Grapevine až skoro do Bakersfieldu.</p>
<p><sup>43</sup> “Honey, the limo is here!” Shelby repeated, yelling from downstairs. “Are you ready?”</p>	<p><sup>43</sup> „Zlato, už je tu limuzína!“ křičela na mě Shelby z přízemí. „Jseš připraveněj?“</p>
<p><sup>44</sup> I picked up my bag of clothes and followed Tempy down the stairs. Myra, our maid, stood and watched me with a sad look on her face, like she was about to cry. I went out the door and down the stairs making a mental note of this moment. It was a game that I played with myself all of my life. I would take note of this moment and imagine myself returning nine months later and remembering the feeling as I walked up the stairs.</p>	<p><sup>44</sup> Sebral jsem pytel s oblečením a vydal se za Dočasňákem po schodech dolů. Naše hospodyně Myra se přitom na mě smutně dívala, jako by se měla dát do pláče. Vycházel jsem po schodech z domu ven a vrýval jsem si tenhle okamžik do paměti. Byla to taková hra, kterou jsem celej život hrál sám se sebou. Zapamatoval jsem si tenhle okamžik a představil jsem si, jak se budu za devět měsíců vracet a vzpomínat na to, jak jsem se tehdy na těchhle schodech cítil.</p>
<p><sup>45</sup> I started this game when I was about seven years old in Calgary, Alberta, where I would lie in a field by my house, watching clouds race by and picturing myself remembering this exact moment, twenty years later. And now, almost sixty years later, with nine months in the clink ahead of</p>	<p><sup>45</sup> Tuhle hru jsem začal hrát už kdysi dávno v Calgary. Bylo mi sedum let a já ležel na poli u svýho domu. Pozoroval jsem, jak mraky plujou, a představoval jsem si, jak na tenhle okamžik budu vzpomínat za dvacet let. Od tý doby uplynulo už šedesát</p>

me, I had vivid memories of all these moments to keep me company.

<sup>46</sup> I opened the back door of the limo and watched my wife as she scurried across the backseat. I love seeing her doing simple things like getting into the car, showing me a flash of her gorgeous leg, or a brief look at her so very sexy bosom. I also love standing close behind her and becoming intoxicated with the smell of her shampoo and perfume, the scent of a fashion model. As I slid into the car and buckled my seat belt, a smiling Steve leaned over from the front seat. “Hey, man, how do you feel?”

<sup>47</sup> “I feel like Starbucks coffee,” I replied.

<sup>48</sup> The limo pulled away and I caught a glimpse of our neighbor watching us leave. His advice, “Take the deal. Do your time, then appeal,” ran through my head like a rap song. *Take the deal, do your time, and then appeal! Try to fight the feds, you end up dead.* How true!

<sup>49</sup> The limo wound its way down Capri towards Sunset. Houses flashed by. Goldie Hawn and Kurt Russell’s house looked empty; they were living in Vancouver while their son played hockey. We passed Spielberg’s house, surrounded by workmen’s trucks as usual, and Nicole Kidman’s house, a plain Cape Cod

let a čekalo mě devět měsíců v lochu, ale tyhle živý vzpomínky mě pořád provázely.

<sup>46</sup> Otevřel jsem zadní dveře limuzíny a pozoroval jsem, jak manželka cupitá k autu a usazuje se na zadním sedadle. Hrozně rád se dívám na to, jak dělá tyhle obyčejný věci – nastupuje do auta, odhaluje mi svoji nádhernou nožku a poskytuje mi výhled na její neuvěřitelně svůdný poprsí. Kromě toho vždycky voní úplně jak modelka – zbožňuju, když za ní stojím a ona mě omamuje vůní svého šampónu a parfému. Vklouznul jsem do auta a připoutával jsem se a to už se na mě z předního sedadla usmíval Steve. „Čau. Buď v pohodě, to dáš,“ uklidňoval mě.

<sup>47</sup> „Dám? Dám si kafe ze Starbucks,“ odpověděl jsem.

<sup>48</sup> Limuzína se rozjela a já letmo zahlídnul našeho suseda, jak nás pozoruje. Vzpomněl jsem si, jak mi poradil: „Teď nic nedělej. V klídku si to odsed’, pak se odvolej.“ Jeho slova mi v hlavě běžely jak rapovej song. *Ted’ nic nedělej. V klídku si to odsed’, až pak se odvolej! Vláša proti tobě, jó, to skončíš v hrobě. Svatá pravda!*

<sup>49</sup> Limuzína si to fičela z kopce po Capri Drive vstříc Sunset Boulevard. Cestou jsem pozoroval domky, kolem kterejch jsme projížděli. Dům, co patřil herečce Goldie Hawn a herci Kurtu

<p>surrounded by trees with a guard outside in a Ford Bronco.</p> <p><sup>50</sup> I tried to imagine the DEA driving past these homes the morning they busted me. They must have known all about my famous neighbors; they had my house under surveillance two weeks before the bust actually happened. I pictured them with their heads together, whispering to each other, describing what celebrity they saw in the star-studded neighborhood, chuckling about taking down America’s favorite pothead. All that money wasted, when all they had to do was call me on the phone and tell me what I was doing wrong. Instead, millions upon millions of taxpayers’ dollars went “up in smoke”—with most of the smoke being blown up George Bush’s ass by John Ashcroft.</p> <p><sup>51</sup> Shelby’s cell phone rang. It was Josh. He was right behind us, trying to drive and shoot footage at the same time. As the limo pulled into Starbucks, Steve went in to get us coffee, while Shelby and I sat in the backseat.</p>	<p>Russellovi, vypadal opuštěně – přestěhovali se totiž do Vancouveru, aby tam jejich syn moh hrát hokej. Dál jsme projeli kolem domu Stevena Spielberga, kterej byl jako vždycky obklopenej nákladřákama pracantů, a pak kolem domu herečky Nicole Kidman, kterej se všema těma stromkama a ochrankou v luxusním teréňáku vypadal jak bahamskej ráj.</p> <p><sup>50</sup> Zkoušel jsem si představit, jak ten den, co mě chytli, kolem těchhle všech domů projížděli poldové s protidrogovýho. Určitě o mejch slavnejch sousedech věděli úplně všechno – vždyť můj barák sledovali celý dva tejdny předtím, než se u mě objevili. Představoval jsem si, jak stojí v houfu a šuškají si, kterou celebritu zrovna zahlídli, a tlemí se, že už brzo vyhmátnou nejslavnější zkuřku v Americe. Tolik zbytečně utracenejch peněz! Přitom mi stačilo zatelefonovat a říct mi, co jsem dělal špatně. Ale ne – místo toho pálili miliony a miliony dolarů z kapes daňovejch poplatníků a ty pak už jen „stoupaly jako dým“. A úplně nejvíc jich spálil státní zástupce John Ashcroft, kterej páлил a páлил a přitom tím podkuřoval Bushovi.</p> <p><sup>51</sup> Shelby zazvonil mobil. Volal Josh. Jel přímo za náma a snažil se řídit a zároveň nás natáčet. Limuzína zastavila u Starbucks</p>
--	---

<p>52 “Damn! I just remembered something,” I said, muttering to myself.</p>	<p>a Steve nám šel pro kávu, zatímco Shelby a já jsme čekali na zadním sedadle.</p>
<p>53 “What!” Shelby answered, sounding overly concerned.</p>	<p>52 „Krucci! Teď jsem si na něco vzpomněl,“ zamumlal jsem si pro sebe.</p>
<p>54 “My extra underwear.” A fan who had done some time in prison told me to wear two or three pairs of underwear in case they didn’t issue me any.</p>	<p>53 „Co!“ zděsila se Shelby.</p>
<p>55 “Okay, we’ll just send Josh back for it,” said Shelby, picking up her cell phone and dialing his number.</p>	<p>54 „Moje náhradní spodňáry.“ Jeden můj fanoušek, co si už něco v lochu odseděl, mi totiž poradil, abych si s sebou vzal dvoje nebo troje spodňáry, kdyby mi náhodou žádný nepřidělili.</p>
<p>56 “Listen, Josh, you have to go back to the house and pick up some underwear for Tommy. Just ask the maid, she’ll know where they are.”</p>	<p>55 „Fajn, tak pro ně pošlem Joshe,“ odpověděla Shelby, vytáhla mobil a vytočila Joshovo číslo.</p>
<p>57 “Oh man! Don’t make Josh do that,” I protested.</p>	<p>56 „Hele, Joshi, musíš se vrátit k nám domů a vzít Tommymu nějaký spodňáry. Řekni hospodyni, ona už bude vědět, kde jsou.“</p>
<p>58 Shelby held up her hand and continued to give Josh his orders. The lady was in charge and you don’t argue with the boss.</p>	<p>57 „Ty vole! Neuposílej pro ně Joshe,“ zaprotestoval jsem.</p>
<p>59 Just then Steve appeared with the coffees. “Where’s Josh going?” he asked as he entered the limo.</p>	<p>58 Shelby mě zarazila zvednutím ruky a dávala dál Joshovi příkazy. Dáma převzala vedení a se šéfem se nehádá.</p>
<p>60 “To get Tommy some underwear,” Shelby answered.</p>	<p>59 Hned potom se vrátil Steve a nes s sebou kávu. „Kam to Josh jede?“ zeptal se, zatímco nastupoval do limuzíny.</p>
<p>61 Steve smiled smugly at the news of Josh’s dismissal. The twinkle in his eye gave away his satisfaction in having the media exclusive. We rode in silence, winding our way north on the 405, each of</p>	<p>60 „Jede Tommymu pro spodňáry,“ odpověděla Shelby.</p>
	<p>61 Když se Steve dozvěděl, že Josh odjíždí, škodolibě se usmál. Měl mě teď mediálně jenom pro sebe a jiskřičky v jeho očích mi prozrazovaly, že mu to dělá radost.</p>



<p>us taking sips of hot coffee, each lost in our thoughts.</p> <p><sup>62</sup> I thought of Cheech. I had talked to him the day after I was sentenced and I could hear the anger and the sadness in his voice. He sounded like my son, totally outraged. “Those stupid fuckers. They just don’t get it, do they, man?” Cheech knew, as I knew, that this was the government’s payback for all the Cheech and Chong movies that ridiculed the hypocrisy and the racist, ignorant policies of the government’s War on Drugs. The DEA, Bush’s private secret police, hated the way we portrayed them in our movies. Sergeant Stadanko from <i>Up in Smoke</i> represented a comic version of every DEA agent and narcotics officer in America. Unfortunately, the Feds took a fictional movie and prosecuted the actor and writer for exercising his freedom of expression. When I thought of it that way, I felt more like Nelson Mandela on his way to jail than a drug kingpin like George Jung from <i>Blow</i>.</p> <p><sup>63</sup> The 405 was almost empty of traffic. The limo began to eat up the miles as we raced down the hill into the valley. <i>This is just like a Cheech and Chong movie</i>, I thought. Our car slowed to a sudden stop, avoiding a 1967 Impala lowrider that couldn’t decide which lane it wanted to</p>	<p>Svištěli jsme po čtyřistapětce směrem na sever a nikdo z nás ani nemuk. Všichni jsme jenom upíjeli horký kafe a byli jsme zahloubaný do svejch myšlenek.</p> <p><sup>62</sup> Myslel jsem na Cheeche. Mluvil jsem s ním po telefonu hned den potom, co mě odsoudili. Jenom po hlase jsem poznal, že byl naštvanej a smutnej – zněl úplně jak můj syn, když ho něco vytočí. „Sráči jedni. Voni to prostě nechápou!“ Cheech totiž věděl stejně dobře jako já, že tímhle se nám vláda mstí za všechny ty filmy, co si dělaly srandu z tý jejich ignorantský, rasistický „války proti drogám“. Bushově tajný policii, zvaný Národní úřad pro kontrolu obchodu s drogami, se totiž nelíbilo, jak je zobrazujem ve filmech. Seržant Stadanko z filmu <i>Stoupat jako dým</i> karikoval každičkýho protidrogovýho poldu v Americe. Federálové si ale bohužel spletli fiktivní postavu z filmu se skutečností a obžalovali herce a scénáristu za to, že využívá svýho práva na svobodu projevu. Když jsem se nad tím tak zamejšlel, cítil jsem se spíš jak Nelson Mandela, když ho vezli do vězení, než jako ten drogovej baron z filmu <i>Kokain</i>.</p> <p><sup>63</sup> Na čtyřistapětce nebyl skoro žádnéj provoz. Limuzína polykala míle a my se řítily z kopce do údolí. <i>Tohle je úplně jako film s Cheechem a Chongem v hlavních</i></p>
---	--

<p>drive in, so it just rode in both lanes. The limo waited impatiently for the traffic on either lane to clear.</p> <p><sup>64</sup> “Hey, I think we just caught up to Cheech,” said Steve.</p> <p><sup>65</sup> “I think you’re right,” I answered, glancing over at another Cheech, driving a late-model pickup truck. There were Cheeches all over the place. Of course there would be; this was Southern California. There are more Mexicans than any other race because it was once a part of Mexico. This is a place where the minorities are the majority, a phrase I once heard up in San Francisco that didn’t make any sense. If the minorities were the majority, they would no longer be minorities.</p> <p><sup>66</sup> Driving in a sea of Cheeches, I thought again of the call he gave me after the sentencing. He sounded like he was about to cry and his concern meant a lot to me. “Hang in there,” Cheech told me. “It will be over before you know it and don’t drop the soap.” (If I had a nickel for every time somebody told me not to drop the soap, I could pay all my lawyer bills and still have money left over.)</p>	<p><i>rolích</i>, říkal jsem si. Limuzína najednou začla zpomalovat a pak úplně zastavila, aby se nesrazila s lowridermem modelu Chevrolet Impala ze sedumašedesátýho. Jeho řidič se evidentně nemoh rozhodnout, ve kterým pruhu chce jet, tak prostě jel v obou dvou. Limuzína netrpělivě čekala, až se jeden z pruhů uvolní.</p> <p><sup>64</sup> „Ty vole, myslím, že před náma jede Cheech,“ poznamenal Steve.</p> <p><sup>65</sup> „Jo, asi máš pravdu,“ odpověděl jsem a zahlídnul jsem přitom dalšího Cheeche, co kolem nás projížděl v nejnovějším modelu pick-upu. Všude kolem nás byli Cheechové. Jak by taky ne – byli jsme v jižní Kalifornii. Tam Mexičani převažujou nad kteroukoli jinou rasou, poněvadž jižní Kalifornie byla dřív součástí Mexika. „Tady jsou menšiny většinou“ – to je věta, kterou jsem jednou zaslech v San Franciscu a která mi nedává žádnéj smysl. Kdyby byly menšiny většinou, tak už by to přece nebyly menšiny.</p> <p><sup>66</sup> Pluli jsme mořem plným Cheechů a já znova vzpomínal, jak mi Cheech zavolał potom, co mě odsoudili. Zněl tehdy, jako by se mu chtělo brečet, a těch jeho obav jsem si moc vážil. „Nevěš hlavu,“ uklidňoval mě. „Skončí to dřív, než se naděješ. Jo a ať ti ve sprše neupadne mejdlo.“ (Kdybych dostal niklák pokaždý, když mě někdo varuje, ať</p>
--	--

<sup>67</sup> Cheech and I had performed at quite a few prisons in the seventies. San Quentin was the most notorious of the level-four prisons that we entertained at in our “prison run.” Located near San Francisco, just across the Golden Gate Bridge, San Quentin was and still is the real deal. This is where they put people to death in its infamous gas chamber. This is also the place where they put people in the hole for weeks, months, and probably years. The “hole” was really a hole. Solitary confinement in most prisons consists of a series of cells, complete with toilets and lights, isolated from the rest of the population. The hole in San Quentin, as described by Edward Bunker in his book *Education of a Felon: A Memoir*, was a bare cell, where the prisoners were thrown in naked to sit and rot for months on end in total darkness. Talk about cruel and unusual punishment! Anybody who did any more than few days under these conditions, usually lost a bit, if not all, of their sanity.

<sup>68</sup> I’ll never forget the time Cheech and I performed at San Quentin. It was around 1976, and we were hired by Ginger, a tall, gorgeous, redheaded stripper, and the girlfriend of a Hell’s Angel who was doing major time in “Q.” Ginger contacted our agent and told him that the “Woods” had requested Cheech and Chong to be part of

mi ve sprše neupadne mejdlo, tak bych z toho zaplatil všechny svoje právníky, a ještě by mi zbylo.)

<sup>67</sup> S Cheechem jsme v sedumdesátkách vystoupili v pěkný řádce věznic. Měli jsme dokonce celou „věžeňskou šňůru“ a objeli jsme i pár věznic se zvýšenou ostrahou, z nichž nejznámější byla věznice v San Quentin. Nachází se kousek od San Francisca, stačí jenom přejet po Golden Gate Bridge. Už tehdy to tam bylo pořádně vostrý a vlastně pořád je. V San Quentin popravovali lidi v tý nechvalně proslulý plynový komoře a zavírali lidi do díry, kde trávili tejdny, měsíce, a snad i roky. A když říkám „díra“, tak myslím fakt díru. Ve většině věznic vypadá samotka jako normální cela s osvětlením i záchodem, akorát je oddělená od zbytku vězení. Tuhle „díru“ v San Quentin, popsal Edward Bunker ve svém memoáru *Zločinec na cestě za vzděláním* jako holou místnost, kam házeli vězně a ty tam v úplný tmě nahý plesnivěli celý měsíce. Krutější trest si nedokážete představit! Každěj, kdo tam v těchhle podmínkách strávil víc než pár dní, většinou přišel i o poslední kapku přičetnosti.

<sup>68</sup> Nikdy nezapomenu, jak jsme s Cheechem v San Quentin vystoupili. Bylo to někdy okolo šestasedumdesátýho a tehdy

the next show. Of course, we were thrilled to have the chance to play for such a captive audience.

<sup>69</sup> We arrived at the prison with all our props and costumes, ready to entertain. The corrections officer who escorted us from the parking lot to the staging area was a well-liked screw and let the cons run the show. He was very friendly, but coplike in a quiet, threatening way.

<sup>70</sup> We were searched, although not as thoroughly as I would have expected in a maximum-security joint like San Quentin. As we approached the stage, the CO casually informed us, “You do know that we have a no-hostage rule here inside, don’t you?”

<sup>71</sup> No-hostage? What the fuck was that? He went on to explain that if any of these prisoners with a tendency toward violence grabbed us and held us hostage, the prison would not allow the inmates to escape, even if it meant loss of life—namely, the hostage’s life. I immediately

si nás objednala krásná, vysoká, zrzavá striptérka jménem Ginger. Byla to přítelkyně jednoho frajera z klubu Hells Angels, co byl zrovna v San Quentin na dlouhou dobu zavřenej. Ginger se spojila s naším manažerem a řekla mu, že „hřbeti“ si žádají, aby Cheech a Chong vystoupili v jejich show. Samozřejmě jsme nabídku přijali – ať jim tam v tý base furt jenom nehrajou na basu.

<sup>69</sup> Dorazili jsme do věznice a měli jsme s sebou všechny kostýmy a rekvizity – zkrátka byli jsme připravený vystoupit. Z parkoviště nás až k pódiu doprovázel dozorce. Byl to správnej týpek a dovolil vězňům, ať si tu show sami zorganizujou. Vypadal celkem v pohodě, ale jako z každýho poldy z něj šel strach.

<sup>70</sup> Při příchodu nás prohledali, ale ne tak důkladně, jak bych bejval čekal ve věznici s tak vysokou ostrahou, jako je San Quentin. Zatímco jsme pochodovali směrem k pódiu, bachař jakoby mimochodem prohodil: „Asi víte, že tady na rukojmí nehrajem?“

<sup>71</sup> Že tady na rukojmí nehrajem? Vůbec jsem nechápal, o čem to kurva mluví. Vysvětlil nám pak, že to znamená, že pokud nás kterejkoli z těch násilnejch vězňů popadne a bude nás držet jako rukojmí, bachaři mu nedovolí utéct, i kdyby to mělo

thought, *Wow! This is a fine time to lay that one on us. But hey, we don't have anything to fear. If anyone can protect us, the Hell's Angels can.*

<sup>72</sup> The show started as scheduled, with Ginger doing an almost nude, toned down version of her stage act. She would have shown all her goodies to the boys, but she had promised the warden that she would behave. As Ginger danced, I had a chance to check out the audience. This was the scariest bunch of people I have ever seen in my life. Big, mean, long-haired, ugly, terrifying, tattooed bikers occupied the front three rows. They were staring intently at Ginger's womanly delights, trying desperately to memorize every freckle and every soft nook and cranny on her lush dancer's body.

<sup>73</sup> The second wave of audience members were Mexican and Latino, and bringing up the back were the proud, defiant black brothers. The only thing they all had in common was the look of lust and longing as Ginger swayed and wiggled seductively. I glanced through a window out to the yard and saw a group of prisoners crammed into a chain-link pen. I was told later that this was the protective custody area, where they kept the snitches, child molesters, and other soft prisoners away from the general

znamenat ztrátu na životě – přesněji řečeno: ztrátu na životě rukojmí. *Ty vole, pomyslel jsem si. Tak to nám říkáš v pravej čas. Ale v poho, my se nemáme čeho bát. Lepší ochranu než ty borce z Hells Angels už snad nemůžeme mít.*

<sup>72</sup> Show začla přesně včas podle programu. Jako první vystoupila Ginger s lehce cenzurovanou verzí svého striptýzového čísla. Byla by hošanům ukázala všechny přednosti, ale slíbila řediteli věznice, že se bude krotit. Zatímco Ginger tancovala, měl jsem čas si trochu omrknout publikum. Spatřil jsem partu těch nejděsivějších lidí, co jsem kdy v životě viděl. První tři řady obsazovali robustní, dlouh vlasý, ošklivý, potetovaný motorkáři, co upřeně sledovali striptérčiny svůdný křivky a snažili se ze všech sil zapamatovat si každičkou pihu, každičkej záhyb a každičkou škvírku na jejím těle.

<sup>73</sup> Druhej oddíl publika tvořili Mexičani a Hispánci a úplně vzadu seděli naši hrdý, vzpurný černý bratři. Jediný, co měli všichni společnýho, byl chtíč a touha, kterou v nich vyvolávala Ginger, když se smyslně kroutila a vlnila na pódiu. Mrknul jsem z okna na dvůr a všimnul jsem si skupiny vězňů, co byli narvaný do drátěný kukaně. Pozdějc jsem se dozvěděl, že to je zabezpečovací detence, kde drželi všechny

<p>population. These poor souls were desperately trying to see around the corners and through the brick walls, trying to get a glimpse or at least a whiff of the near-naked woman.</p>	<p>práskáče, pedofily a další ohrožený vězně, aby je oddělili od zbytku populace. Chudáci si zoufale přáli, aby mohli vidět za roh a skrz cihlovou zeď, aby snad jen koutkem oka zahlídli polonahou ženu.</p>
<p><sup>74</sup> I wandered backstage to prepare for our show, when a con appeared out of nowhere. “Hey, man, it’s me. Remember me?”</p>	<p><sup>74</sup> Zašel jsem do zákulisí, abych se připravil na naše číslo, když vtom se u mě zčistajasna objevil vězeň. „Čau, vole, to jsem já. Pamatuješ si na mě?“</p>
<p><sup>75</sup> I didn’t remember the face, but I did remember the voice. This guy had been a popular disc jockey in parts of California. He had once ruled the air much like Rick Dees once did in Los Angeles. Apparently, this guy had killed his wife in a fit of drunken rage and was serving a few years in San Quentin. I called Cheech over.</p>	<p><sup>75</sup> Jeho obličej mi nic neříkal, ale rozhodně jsem si pamatoval ten hlas. Tenhle týpek byl totiž DJ a v určitéch částech Kalifornie bejval fakt oblíbenej. Tak oblíbenej, že hejbal světem rádia stejně jako kdysi Rick Dees v Los Angeles. No a teďka si tu v San Quentin kroutil pár let, poněvaž v opilosti zabil svoji ženu.</p>
<p><sup>76</sup> “Hey, man, you remember this guy?”</p>	<p><sup>76</sup> „Hele, pamatuješ si tohohle týpka?“ přivolal jsem Cheeche.</p>
<p><sup>77</sup> Cheech looked for a long moment and then said, “No.”</p>	<p><sup>77</sup> Cheech se na něj dlouze zadíval a odpověděl: „Ne.“</p>
<p><sup>78</sup> The guy looked disappointed, then Cheech laughed and said, “Of course, I remember. How you doing, man?”</p>	<p><sup>78</sup> Týpek vypadal zklamaně, ale pak se Cheech zasmál: „Si piš, že si pamatuju. Jak se daří, vole?“</p>
<p><sup>79</sup> He started to answer, but suddenly turned and disappeared as the CO approached us. “You boys ready to go on?” he asked, eyeing the DJ as he scurried away.</p>	<p><sup>79</sup> Týpek se chystal odpovědět, ale pak zahlídnul, že se k nám blíží bachař, a v tu ránu zmizel. „Tak co, hoši, jste připravený?“ zeptal se bachař a upřeně</p>
<p><sup>80</sup> “Oh yeah, we’ve been ready,” I answered.</p>	<p>přítom pozoroval našeho týpka, jak si to pelášil pryč.</p>

<p>81 “Well, hurry up because we have to end this show before four.”</p> <p>82 Ginger exited the stage to the loudest ovation, whistles, and screams I had ever heard.</p> <p>83 “They really liked you,” I said as Ginger ran up to us, wiping the sweat from her face with a towel.</p> <p>84 “Go get ‘em guys,” she replied as she disappeared into her makeshift dressing room.</p> <p>85 The convict emcee was onstage settling the crowd, which was still clapping, hollering, and whistling. “Are you ready for your next act?” he asked as the crowd roared. “I said, are you ready for your next act?” The loud roar became louder. “Then let’s welcome Cheech and Chong!”</p> <p>86 I think the most amazing thing about performing in a prison is the wide range of emotions the audience gives you. Here was a group of men locked up in cages with no contact with the outside world, watching and listening every second, every microsecond of every word that comes out of your mouth. These were men who spent their hours, days, and years reading and learning, devouring books like starving animals devouring meat. They would not look each other in the eye but they sure looked at us on stage.</p>	<p>80 „Jo, už jsme připravený,“ odpověděl jsem.</p> <p>81 „Fajn, tak si pospěšte, páč tahle show musí skončit ještě před čtvrtou.“</p> <p>82 Ginger opustila pódium za zvuku toho nejbouřlivějšího potlesku, pískotu a křiku, jaké jsem kdy slyšel.</p> <p>83 „Fakt ses jim líbila,“ zavolal jsem na Ginger, když k nám běžela a utírala si přitom ručníkem pot z obličeje.</p> <p>84 „Tak do toho, hoši,“ odpověděla a zmizela v provizorní šatně.</p> <p>85 Publikum pořád tleskalo, křičelo a pískalo a vězeň-moderátor, co stál na pódiu, se ho snažil uklidnit. „Jste připravený na další číslo?“ zavolal do řevu vězňů. „Ptám se, jste připravený na další číslo?“ Hlasitej řev rázem ještě zesílil. „Tak přivítejte Cheeche a Chonga!“</p> <p>86 Myslím, že nejúžasnější na vystupování ve vězení je ta pestrá škála emocí, kterou publikum projevuje. V tomhle případě jsme tu měli partu chlapů, co byli zavřený v klecích bez jakýhokoli spojení s okolním světem a vnímali každičkou mikrosekundu každičkýho slova, který nám vypadlo z úst. Tyhle chlapi trávili hodiny, dny i roky tím, že četli a studovali a hltali knížky, stejně jako hladovějící zvířata hltají svoji kořist. Jeden</p>
--	---

<p><sup>87</sup> They were so ready for Cheech and Chong. We brought their neighborhoods back into their lives through our skits. The first bit we did was the lowrider and the hippie hitchhiker. It was one of our most popular skits and would soon become the opening fifteen minutes of <i>Up in Smoke</i>.</p> <p><sup>88</sup> Cheech walked onstage with the song “Lowrider,” by War, playing in the background. Dressed in his traditional lowrider garb—a yellow wife beater, khaki pants with suspenders, and a green beanie on his head—Cheech pretended to polish an imaginary car until you could actually see the lowrider through the brilliance of his mime.</p> <p style="text-align: center;">***<sup>I</sup></p>	<p>druhému by se do očí nepožívali, ale když jsme stáli na pódiu, mohli na nás oči nechat.</p> <p><sup>87</sup> Už byly nadrženy na Cheeche a Chonga. Naše scénky jim totiž do vězení přinášely atmosféru každodenního života, takže se díky nám cítili, jako by byli zase doma na sídlišti. První scénka, kterou jsme hráli, byla ta s lowriderem a stopujícím hipísákem. Byla to jedna ze scének, co se lidem líbily nejvíc, a taky jsme z ní později udělali úvodní scénku ve filmu <i>Stoupat jako dým</i>.</p> <p><sup>88</sup> Cheech vpochoďoval na scénu a v pozadí přitom hrála známá skladba „Lowrider“ od skupiny War. Měl na sobě svůj klasickej mexikánskej vohoz – žlutej nátělník, běžový kalhoty s kšandama a zelenej kulich. Cheech jakože leštil svoje imaginární auto a leštil ho tak dlouho a s takovým hereckým umem, že každej v sále měl pocit, že tam to auto fakt je.</p> <p style="text-align: center;">***<sup>II</sup></p>
--	--

<sup>I</sup> The three asterisks represent a passage which was excluded from the translation. The reason for the exclusion has been stated in the introduction to this thesis.

<sup>II</sup> See footnote I.



<p><sup>89</sup> The sound of Steve's voice brought me back to the present. "Hey, we're making pretty good time," he said, turning to face me. He was ready to start the interview. <i>These New York writers</i>, I thought. <i>They do have timing</i>. I felt like I was on my way to a gig, which in a way, I was. I had nine months to finish writing a book, improve my jazz guitar knowledge, and work out.</p> <p><sup>90</sup> "So what do you intend to do in jail?" Steve asked.</p> <p><sup>91</sup> "Oh . . . I don't know," I replied. "I really have to see what they allow me to do."</p> <p><sup>92</sup> "How do you feel right now?" he asked.</p> <p><sup>93</sup> I looked out the window and noticed we were passing everybody. The limo was hauling ass, as if the driver was in a hurry to get rid of me. "How do I feel?" I replied. "I think I am still in denial. I don't believe this is really happening to me."</p> <p><sup>94</sup> "It shouldn't be happening to you!" Shelby chimed in. "We had a license to sell those bongs! They had no right, arresting you. This whole thing is just total bullshit! This is Bush's way of distracting the American people from his illegal Iraqi war. You're going to jail because of oil."</p> <p><sup>95</sup> Steve looked at me as if to say, <i>I'm not going to interrupt her</i>. I gave him the</p>	<p><sup>89</sup> Zvuk Stevova hlasu mě přenes zpátky do přítomnosti. „Docela nám to utíká,“ poznamenal a otočil se přitom na mě. Očividně byl připravenej začít náš rozhovor. <i>Tyhle newyorský pisálkové</i>, pomyslel jsem si. <i>Ty si to uměj načasovat</i>. Měl jsem pocit, že jsem na cestě za dalším vystoupením, což byla vlastně i pravda. Měl jsem devět měsíců na to, abych dopsal knížku, zlepšil se v hraní na jazzovou kytaru a posiloval.</p> <p><sup>90</sup> „Takže co plánuješ dělat ve vězení?“ zeptal se Steve.</p> <p><sup>91</sup> „No... já nevím,“ odpověděl jsem. „To uvidím podle toho, co mi dovolí.“</p> <p><sup>92</sup> „Jak se právě teď cítíš?“ zeptal se.</p> <p><sup>93</sup> Kouknul jsem se z okna a všimnul jsem si, že všechny předjíždíme. Limuzína se setsakramentsky hnala kupředu, jako by se mě řidič chtěl co nejdřív zbavit. „Jak se cítím?“ zopakoval jsem otázku. „Pořád si to nedokážu připustit. Nemůžu uvěřit tomu, že se to opravdu děje.“</p> <p><sup>94</sup> „Taky by se to nemělo dít!“ vložila se do rozhovoru Shelby. „Na prodej těch bongů jsme měli oprávnění! Neměli právo tě zatknout. Tahle celá věc je jedna velká fraška, pomocí který odvádí Bush pozornost Američanů od té nezákonný války, co vede v Iráku. Jdeš do vězení kvůli ropě!“</p>
--	---

look back, *Neither am I!* As she elaborated on her theory, I marveled at the mixture of love and lust I feel for this woman. I've been with her for more than thirty years. Thirty years and she is even more beautiful than ever. She looks so young and fresh-faced that she still gets carded at nightclubs.

<sup>96</sup> The limo driver suddenly slowed down. "Ah, shit!" he said.

<sup>97</sup> "What's the matter?" I asked.

<sup>98</sup> "We gotta cop on our tail," Steve replied. "Okay, he's pulling us over."

<sup>99</sup> The highway patrolman slowly exited the police car and walked over to the driver's side, stuck his head in the window, and said, "Can I see your driver's license and registration please?"

<sup>100</sup> I thought, *Now, that's weird. He's on the wrong side of the car. He's on the traffic side. That is so dangerous! He must be and old-timer.*

<sup>101</sup> As the limo driver searched for the requested items, Steve put on his New York charm and explained to the cop that the reason we were speeding was because we were taking Tommy Chong to jail and didn't want to be late. The name Tommy Chong seemed to ring a bell with the cop, who glanced briefly at Shelby and me as we huddled in the backseat. I tried to give my best going-to-jail look and silently prayed

<sup>95</sup> Steve se na mě podíval, jako by chtěl říct: *Já ji přerušovat nebudu.* Já mu zas pohledem odpověděl: *Myslíš, že já jo?* Shelby dál rozvíjela svoji teorii a já žasnul nad tou směsicí lásky a vášně, kterou vůči ní cítím. S touhle ženou jsem už třicet let. Třicet let a ona je snad ještě krásnější než kdy předtím. Vypadá tak mladě a udržovaně, že po ní v nočních klubech pořád chtějí vidět občanku.

<sup>96</sup> Řidič limuzíny najednou zpomalil. „Do prdele,“ zanađával.

<sup>97</sup> „Co se děje?“ zeptal jsem se.

<sup>98</sup> „Máme za zadkem chluřatý,“ odpověděl Steve. „Tak už nás stavěj.“

<sup>99</sup> Z policejního auta se vysoukal dopravák. Přešel na stranu řidiče, strčil hlavu k nám do okýnka a oznámil: „Dobrý den, pane řidiči, silniční kontrola. Předlořte prosím řidičský průkaz a doklady k vozidlu.“

<sup>100</sup> *Páni, to je fakt divný, pomyslel jsem si. Stojí na špatný straně auta – tam, kde jezdí doprava. Vřdyť je to nebezpečný! To musí bejt mazák.*

<sup>101</sup> Řidič limuzíny hledal potřebný doklady, zatímco Steve nasadil svůj newyorský šarm a začal poldovi vysvětlovat, že jsme jeli tak rychle, poněvadž vezem Tommyho Chonga do vězení a nechtěli jsme přijet pozdě. Když

<p>that Shelby wouldn't suddenly go off on the cop.</p> <p><sup>102</sup> He disappeared for a few minutes and we waited, making bets on whether or not he was going to let us go. Everyone was positive he was going to let us go, and I think it was that positive attitude that caused the cop to return the license and registration and to tell the limo driver to hurry, without speeding.</p> <p><sup>103</sup> We proceeded down the north side of the Grapevine, at what seemed to be a snail's pace. Josh called just as he was just getting on the 405 on Sunset, which put him a good half hour behind us. I could hear the frustration in his voice when I told him about the cop and how he shouldn't speed. <i>What a loyal friend</i>, I thought. I doubt I would have agreed to go pick up his underwear were the situation reversed.</p> <p><sup>104</sup> We turned off the 5, onto 119. The sign said thirty miles to Taft; we were getting closer. I smiled as I thought of the way my name got us out of the ticket. Ironically, the same name was putting me in jail! Chong of Cheech and Chong. It was more of a title, a royal title. "Your majesty, it gives me great pleasure to present to you Chong, of Cheech and Chong."</p>	<p>polda uslyšel moje jméno, zbystřil a přelítnul očima zadní sedadlo, kde jsme se k sobě se Shelby choulili. Snažil jsem se nasadit svůj nejlepší odsouzeneckej výraz a tiše se přitom modlil, aby na něj Shelby nezačala ječet.</p> <p><sup>102</sup> Polda na pár minut zmizel a my jsme čekali a sázeli se, jestli nás pustí, nebo ne. Všichni jsme si byli jistý že jo a myslím, že právě díky týhle naší víře nakonec polda vrátil řidičák i techničák a oznámil řidiči, ať klidně spěchá, ale ať nepřekračuje rychlost.</p> <p><sup>103</sup> Jeli jsme dál na sever po silnici Grapevine, a to tak pomalu, že by nás snad i šnek předjel. Josh se nám ozval zrovna ve chvíli, kdy odbočoval ze Sunset Boulevard na čtyřistapětku, což znamenalo, že byl dobrou půlhodinu za náma. Upozornil jsem ho, že nás zastavili poldové a že teď asi není dobrý překračovat rychlost, a slyšel jsem z jeho hlasu, jak ho to štve. <i>Mám já to ale věrnýho přítele</i>, pomyslel jsem si. Představil jsem si, že bych byl na jeho místě, a nevím, nevím, jestli bych mu ty spodřáry dovez.</p> <p><sup>104</sup> Sjeli jsme z pětky na stodevatenáctku. Podle cedule to bylo do Taftu už jenom padesát kiláků – byli jsme blízko. Baval jsem se představou toho, že nás můj jméno zachránilo před pokutou. Díky tomu samému jménu jsem ale teď</p>
---	--

<p>105 The sign flashed by, eighteen miles to Taft. We were getting closer. Josh called. He was still on the 5, coming down the north side of the Grapevine. We were running out of time. I told Josh that we would wait for him in town. As we approached the dusty desert town of Taft, I looked at the little wooden cottages, the Burger King, trying to imagine why anyone would want to live here.</p> <p>106 We pulled into the parking lot of a drive-through and got out of the car. Steve emerged from the passenger side and began snapping pictures with his little Kodak camera. Shelby sat in the car and waited while I changed from my street clothes into my prison sweat pants and white T-shirt.</p> <p>107 “Oh, that T-shirt is too small,” Shelby said, not looking at me. She had a habit of looking away when I wore something that offended her, and I did not look good in tight clothes. “You bought those clothes yourself, didn’t you?”</p>	<p>paradoxně mířil do vězení. Chong z dvojice Cheech a Chong. Byl to vlastně takovej titul, snad i královskej. „Vaše Veličenstvo, je mi velkou ctí vám představit Chonga z dvojice Cheech a Chong.“</p> <p>105 Projeli jsme kolem další cedule. Třicet kiláků do Taftu – byli jsme ještě blíž. Zavolal Josh. Pořád byl na pětce a jel po silnici Grapevine na sever. Už nám nezbejvalo moc času. Pověděl jsem Joshovi, že na něj počkáme ve městě. Zrovna jsme vjížděli do Taftu. Je to takový prašný pouštní městečko. Projížděli jsme kolem dřevěnejch chaloupek a fastfoodový restaurace Burger King a já kroutil hlavou nad tím, že tu vůbec někdo chce bydlet.</p> <p>106 Zastavili jsme na parkovišti před fastfoodem a vystoupili jsme z auta. Steve k nám přešel ze strany spolujezdce a začal pořizovat fotky svým foťákem značky Kodak. Shelby čekala v autě a já jsem se mezitím převlíknul z civilu do vězeňskejch tepláků a bílýho trička.</p> <p>107 „To snad ne, to tričko je ti malý,“ poznamenala Shelby, ale nedívala se na mě. Byl to takovej její zvyk – kdykoli jsem si na sebe vzal něco, co ji rozčilovalo, otočila hlavu jinam. A já prostě nevypadám dobře v těsnejch hadrech. „Tohle oblečení sis koupil sám, že jo?“</p>
---	---

<p><sup>108</sup> “Ah, yeah,” I replied, feeling like a four-year-old.</p>	<p><sup>108</sup> „No jo,“ odpověděl jsem a cítil jsem se jak čtyřletý dítě.</p>
<p><sup>109</sup> “Why didn’t you take Paris with you?” She was really upset. As my fashion cop from day one, she hated me wearing clothes that she did not personally approve. In fact, the very first day I met her, she wouldn’t look at me until I took off the dickey I was wearing. My band was called Little Daddy and the Bachelors, and it was part of our band outfit. I never had an opinion one way or the other on whether it looked good or not. I was a musician and used to wearing whatever I was told to wear. I just knew it felt good in the cold because it kept my neck warm.</p>	<p><sup>109</sup> „Proč s tebou nešel nakupovat Paris?“ Byla fakt namíchnutá. Už od samýho začátku mi dělala módní policajtku a nesnášela, když jsem si na sebe vzal něco, co mi osobně neschválila. Vlastně už ten den, co jsme se poznali, se na mě ani nepodívala, dokud jsem si nesundal nákrčník. Byl jsem tehdy v kapele jménem Tatka a mládenci a ten nákrčník byl součástí našeho kostýmu. Sám jsem nikdy nepřemejšlel nad tím, jestli vypadá dobře, nebo ne. Jako muzikant jsem prostě nosil, co mi řekli, že mám nosit, a tečka. Věděl jsem akorát, že ho rád nosím v zimě, poněvadž mi zahříval krk.</p>
<p><sup>110</sup> She hated it. In fact, she hated our entire outfits. I thought she hated me. So when we dropped her off at the nightclub where she was to meet some other guys, I just figured I’d never see her again. Of course, she surprised me by giving me the sexiest “thank you for the ride” kiss I’d ever had. Her tongue in my mouth sent a shock from very the top of my head to the tips of my toes. My dick suddenly woke up and straightened out, instantly ready for action.</p>	<p><sup>110</sup> Ona ho nesnášela. Vlastně nesnášela celý naše kosýmy. Já si ale tehdy myslel, že nesnáší mě, takže když jsme ji jednou vysadili před nočním klubem, kde se měla sejít s nějakejma jinejma týpkama, myslel jsem, že už ji nikdy nevidím. Ona mě ale překvapila tím, že mi dala ten nejsvůdnější polibek na rozloučenou, jakej jsem kdy zažil. Její jazyk mi zajel do pusy a mnou od hlavy až ke konečkům prstů projel blesk. Moje péro se znenadání probudilo a vystřelilo do pohotovostní pozice.</p>
<p><sup>111</sup> As she disappeared into the night, I limped back into the car, trying to find some room in my tight jeans for my still-hard dick. We drove on to our little nightclub,</p>	<p><sup>111</sup> Když mi zmizela ve tmě, došoural jsem se zpátky do auta a válčil jsem přitom</p>

which unlike to one where we dropped her off, was not happening. Our club, the Elegant Parlor, was about to be closed down for good unless a miracle happened. The club, which was given to my brother and me by the owner of the building, had never caught on for a variety of reasons. Reason number one, no liquor license; two, no one knew we were open; three, we couldn't afford to advertise. I tried selling one-half interest in the club to the parking attendant across the street for a hundred dollars, but he turned me down because his empty parking lot told him the club was not doing well.

<sup>112</sup> When we got to the Parlor, we set up our instruments and played a forty-five minute set for the waitress and the doorman, the only two other people in the place. We were good. We played all the hot R&B songs, from "Walking the Dog" to "My Girl."

<sup>113</sup> Just as we were about to take a break, a group of people came down the stairs and stopped at the entrance where Stan was selling tickets. There was a brief discussion at the door. From the stage, I could just make out two underage girls accompanied by quite a few black servicemen from the States. So Shelby and her sister walked into the club and into my

se svejma těsnejma džínama, ve kterých nebylo pro mýho tvrd'áka moc místa. Odjeli jsme do našeho vlastního klubu, kde se na rozdíl od toho, kde jsme vysadili Shelby, nic nedělo. Náš klub se jmenoval Fajnový salón a vypadalo to, že pokud se nestane zázrak, nadobro ho budem muset zavřít. Kdysi mi ho s bráchou daroval majitel domu a nikdy se moc neuchytil. Vlastně z několika důvodů. Zaprvý, neměli jsme koncesi na prodej alkoholu. Zadruhé, nikdo nevěděl, že jsme měli otevřeno. A zatřetí, nemohli jsme si dovolit reklamu. Pokoušel jsem se za sto dolarů prodat poloviční podíl v klubu týpkovi, co hlídá parkoviště naproti. Úplně prázdný parkoviště mu ale prozradilo, že se nám moc nedaří, a tak odmítnul.

<sup>112</sup> Když jsme dojeli do Salónu, připravili jsme si nástroje a tři čtvrtě hodiny jsme hráli před servírkou a vyhazovačem, poněvadž nikdo jinej v klubu nebyl. Ale váleli jsme. Hráli jsme všechny ty známý R&B hity od „Walking the Dog“ až po „My Girl“.

<sup>113</sup> Už jsme si chtěli dát pauzu, když v tom po schodech vešla skupinka lidí a zastavila se u vchodu, kde Stan prodával lístky, a něco tam chvíli rozebírali. Z pódia jsem viděl jenom to, že tam stojí dvě nezletilý holky. Doprovázela je parta

life. The guys were on leave and visiting Vancouver before shipping out for 'Nam. We played and extra set that night and were cooking; it was so cool playing for people who understood and appreciated our music.

<sup>114</sup> I found out later that the other clubs in town wouldn't let Shelby and her sister in because they were underage and barefoot, so the girls stood outside and convinced everyone to come to our club, where she said she knew the owner. She changed my life that night. The club was packed every night from that night on for the next five years.

<sup>115</sup> Of course, I have always thought that she was smitten by my charm and good looks, not to mention my dicky, and that she just had to come to my club to see me again. However, I found out later that she was enchanted by black guys, who were in short supply in Canada, and the only reason she showed up to the club that night was because she knew I would let her and her sister in. The fact that I was married didn't bother her because she wasn't interested in me. And I knew I was safe from ever falling in love with her because I was in love with my wife.

černejších americkéjších vojáků, co měli zrovna opuštěák, a tak si zajeli do Vancouveru předtím, než je odvezli do Vietnamu. A tak Shelby a její ségra vstoupily do našeho klubu a tím i do mého života. Ten večer jsme hráli přídavek a pořádně jsme to rozjeli. Je to parádní pocit, když hrajete před lidma, co dokážou ocenit vaši hudbu.

<sup>114</sup> Pozdějc jsem zjistil, že Shelby a její ségru nepustili do žádnýho klubu ve městě, poněvadž byly nezletilý a naboso, a tak všechny přesvědčily, aby zašli do našeho klubu, poněvadž tam prej Shelby zná majitele. Ten večer mi změnila život. Od té doby bylo dalších pět let v klubu každéj večer natřískáno.

<sup>115</sup> Pochopitelně jsem si tehdy myslel, že jsem ji okouzlit svým šarmem a vzhledem, nehledě k tomu, že jsem ten večer na sobě měl svůj stylovej nákrčník, a věřil jsem, že přišla k nám do klubu, aby mě znovu viděla. Pak jsem se ale dozvěděl, že ji přitahujou černoši, a ty byli v Kanadě nedostatkový zboží. A do našeho klubu zavítala, jenom protože věděla, že ji a její ségru pustím dovnitř. Že jsem byl ženatej, jí vůbec nevadilo, poněvadž o mě neměla zájem. A já s jistotou věděl, že se do ní nezamiluju, poněvadž jsem svoji ženu miloval.

<p><sup>116</sup> Maxine was the perfect wife. She was tall, black, and very beautiful, and she gave me lots of space. She worked during the day and would come to the club on the weekends, usually Saturday, leaving me the week to be a single guy. One of the perks of being in a hot band was the fact that we attracted beautiful women. Maxine loved me when I played music and broke up with me the one year I didn't play.</p>	<p><sup>116</sup> Maxine byla dokonalá manželka. Byla vysoká, černá, naprosto nádherná a dávala mi volnost. Přes den pracovala a k nám do klubu chodila jenom o víkendech, většinou v sobotu. No a přes tejdén jsem byl svobodnej chlap. Hrát v populární kapele má svý výhody a jedna z nich je, že po vás jedou krásný ženský. Maxine mě milovala, když jsem hrál hudbu, a rozešla se se mnou ten jeden rok, kdy jsem nehrál.</p>
<p><sup>117</sup> There are women who love guys who play music. I think the reason women find band guys attractive, even when they aren't, is because they have to compete for their attention. Musicians already have loves in their lives, their music, and the stronger the music, the stronger the love. Women, especially beautiful women, love competition. They love knowing that they are so beautiful and sexy that they can make a man forget about his music, even just for a little while. Competition is sexy. What started out as a safe friendship between Shelby and me soon developed into a raging, passionate love affair that is still raging more than ever some three kids and thirty years later.</p>	<p><sup>117</sup> Jsou ženský, co milujou chlapy, co hrajou hudbu. Mám pocit, že si ženský o muzikantech myslí, že jsou hezký, i když nejsou, poněvadž o jejich pozornost musí bojovat. Muzikanti už v životě lásku mají, a tou láskou je hudba. A čím silnější je hudba, tím silnější je láska. Ženský, a krásný ženský především, zbožňujou konkurenci. Zbožňujou ten pocit, že jsou tak nádherný a svůdný, že díky nim chlap zapomene na svoji hudbu, třebaže jenom na chvíli. Konkurence je rajc. Se Shelby jsme tehdy začali jako nevinný přátelé, a zanedlouho z toho byla bouřlivá, vášnivá láska, která je i po třiceti letech a třech dětech bouřlivější než kdy předtím.</p>
<p><sup>118</sup> And now here we are, about to be separated for nine months.</p>	<p><sup>118</sup> No a teď budem celejch devět měsíců od sebe.</p>
<p><sup>119</sup> As we approached the prison Josh called one more time, pleading and begging</p>	<p><sup>119</sup> Když už jsme přijížděli k vězení, Josh znova volal a úpěnlivě nás prosil, abysme na něj počkali před věznicí, aby mě</p>



that we wait for him in front of the jail so he could at least document me entering my new home. But that was out of the question. I was told very emphatically that I was to be there before noon, and I sure did not want to start off on the wrong foot with the people who were going to rule my life for the next nine months.

<sup>120</sup> The prison was just a few miles down the road from where I had changed clothes. Shelby was starting to tear up. Steve was snapping away with his little camera. The last few miles felt like a funeral procession, with me being the guest of honor in the casket.

moh aspoň natočit, jak vstupuju do svýho novýho domova. Ale to nepřipadalo v úvahu. Velice důrazně mě upozornili, že mám dorazit před polednem, a já nechtěl vykročit špatnou nohou s lidma, co mi budou dalších devět měsíců řídit život.

<sup>120</sup> Věznice se nacházela jenom pár kiláků od místa, kde jsem se převlíkal. Shelby začínala brečet. Steve fotil jako o život. Posledních pár kiláků jízdy připomínalo pohřební procesí a já byl nebožtík v rakvi.

<sup>121</sup> **Chapter Eight**

**Chûn / Difficulty at the Beginning**

***K'an / Chên***

***If we persevere, things will work out.***

<sup>122</sup> There it was, the federal prison, completely surrounded by miles and miles of chain-link fences topped by coils of razor wire. The reality of my absurd situation sank in as all the feelings of denial that this wasn't really happening to me left. Shelby clung to me tightly as the limo drove the last two hundred yards, slowly crawling over the speed bumps. Steve stared at the onerous sight of the prison. I could almost hear the words as he mentally wrote the piece for *Vanity Fair*. I suddenly felt like I was in a movie, shooting the parting scene, with "Via Con Dios" by Les Paul and Mary Ford softly playing in the background.

<sup>123</sup> "Now the time has come to part, a time for weeping."

<sup>124</sup> Tears flooded from Shelby's beautiful face. I had always loved the way she cried, because her mouth would part as if she were smiling. She clung to me and kept saying, "No! No! No!"

<sup>125</sup> I whispered softly, "It's going to be alright. It's going to be alright." We held each other for what seemed to be a long time. I could feel the guard's impatience as

<sup>121</sup> **Kapitola osmá**

**Čun / Obtíže začátků**

***Kchan / Čen***

***Když člověk vytrvá, tak se zadaří.***

<sup>122</sup> A byl jsem na místě. Před federální věznicí, která byla obehnána kilometrama a kilometrama pletiva se stočeným ostnatým drátem na vrcholku. Dopadla na mě absurdní skutečnost toho, že jdu sedět, a všechny ty naivní představy o tom, že se to vlastně neděje, byly najednou tytam. Už zbejvalo posledních dvě stě metrů. Limuzína se pomalu plížila přes zpomalovací prahy a Shelby se mě pevně držela. Steve z okýnka zíral na masivní budovu věznice. Skoro jsem slyšel, jak v duchu píše článek pro *Vanity Fair*. Rázem jsem si připadal, jako bych natáčel rozlučkovou scénu ve filmu a v pozadí přitom tiše hrála píseň „Vaya Con Dios“ od Lese Paula a Mary Ford.

<sup>123</sup> Úplně jsem slyšel slova té písně: „Přišel čas dát si sbohem, přišel čas plakat.“

<sup>124</sup> Po Shelbyiný nádherný tváři se koulely slzy. Vždycky se mi líbilo, jak pláče, poněvadž její pusa se přitom rozevře, jako by se usmívala. Pevně se ke mně tiskla a opakovala: „Ne! Ne! Ne!“

<sup>125</sup> Tiše jsem zašeptal: „To bude dobrý. To bude dobrý.“ Drželi jsem se snad celou

he paced behind us. Shelby finally pulled away and turned and walked out the door with Steve. She never looked back and I knew why. The last night we just spent together, we talked about just driving up to Canada and losing ourselves in the wilds of BC, where we would live like Indians, far into the bush, where no white man would venture. She knew if she looked back, there was a chance that I would run, just hop into the limo and head to Canada.

<sup>126</sup> My love for my wife was so strong that I could have gone to my death happy that day knowing that no matter what happened nothing could change the years of love we had together. I was in awe of the power of the love I felt that day. I could feel her love surge inside me, giving me strength to face my uncertain future behind bars.

<sup>127</sup> The prison guard spoke, breaking the spell. "I'm sorry, Mr. Chong, but I have to handcuff you now. It's just a formality, so if you would put your hands behind you . . ." He slipped the cuffs on me and led me through the door and then removed them. This would be the only time I was handcuffed throughout this whole ordeal. I was then led into a holding cell and told to strip naked. The prison guard, who was a fan, told me that I better get used to stripping naked to be searched because "this

věčnost. Dozorce, co za náma kráčel, taky vypadal pěkně netrpělivě. Shelby se ode mě konečně odtrhla, otočila se a se Stevem odešla ven. Ani jednou se neohlídla a já věděl proč. Poslední noc, co jsme spolu strávili, jsme se totiž bavili o tom, že odjedem do Kanady do Britský Kolumbie, ztratíme se v divočině hluboko v lesích, kam noha bělocha dosud nevstoupila, a budem tam žít jak Indiáni. Věděla, že kdyby se teď otočila, rozběhnul bych se za ní, naskočil do limuzíny a namířil bych si to přímo do Kanady.

<sup>126</sup> Svoji ženu jsem miloval tak silně, že bych ten den klidně moh šťastně umřít, poněvadž všechny ty nádherný roky, co jsme spolu strávili, už nám nikdo nevezme. Sám jsem až žasnul nad tím, jak silně jsem ji ten den miloval. Cítil jsem, jak se ve mně její láska vzpíná a dává mi sílu, abych se postavil svý nejistý budoucnosti za mřížema.

<sup>127</sup> Dozorce promluvil a tím přerušil můj kouzelný trans. „Omlouvám se, pane Chongu, ale musím vám teď nasadit pouta. Je to jenom formalita, tak kdybyste si dal laskavě ruce za záda...“ Rychlým smýknutím mi nasadil železka, pak mě proved bránou a hned mi je zas sundal. To bylo poprvý a naposled, co jsem byl během svýho uvěznění spoutanej. Potom mě

dance is done on a regular basis.” I stripped off the gray sweat clothes that I had just put on and stood there naked.

<sup>128</sup> “Okay, now pick up your ball sack! Now squat and cough!” (The squat and cough is done to dislodge any contraband one might have up his ass.) “Open your mouth and stick out your tongue. Lift your arms, now turn around. Run your fingers through your hair. Now get dressed and sit down. I’ll be back to take you over to the camp in a while.” And with that last bit of instruction the guard left, closing the door behind him.

<sup>129</sup> I sat and looked around at the empty cell. It felt more like an office, because there weren’t any bars—just thick glass. The glass windows enabled me to watch a cleaning crew of Hispanic inmates mop the halls and empty trash cans. None of them bothered to look at me directly, but I noticed a couple of guys sneaking looks at me as they cleaned. A woman guard appeared and asked me if I was hungry. She had a very stern, mean look on her face, but her eyes gave her

dozorce odved do zadržovací cely a tam mi přikázal, abych se svlíknul donaha. Vypadal, že je můj fanoušek, a taky mi doporučil, abych si na svlíkání za účelem prohlídky zvyknul, poněvadž „tahle srandička je tu běžná“. Sundal jsem si teda svoje vězeňský hadry, co jsem si zrovna oblíknul, a stál jsem tam před tím úplně nahej.

<sup>128</sup> „Fajn, tak teď si zvedněte pytlík! A teď si dřepněte a zakašlete!“ (Vězni totiž občas pašují věci v zadku a to dřepnutí a zakašláání je kvůli tomu, aby případnej pašunek ze zadku vypadnul.) „Otevřte pusku a vyplázněte jazyk. Zvedněte ruce. A teď se otočte. Prohrábněte si prstama vlasy. Teď se oblečte a posaďte se. Za chvíli se vrátím a odvezu vás do tábora.“ Tohle byl poslední pokyn, kterej mi dozorce dal předtím, než odešel z místnosti a zavřel za sebou dveře.

<sup>129</sup> Seděl jsem a rozhlížel jsem se po prázdný cele. Vypadala vlastně spíš jako kancelář, poněvadž neměla v oknech mříže, jenom tlustý sklo. Díky tomu jsem moh skrz okno pozorovat, jak parta hispánskejch vězňů na chodbě vytírá podlahu a vynáší odpadkový koše. Ani jeden se na mě přímo nedíval, ale všimnul jsem si, že pár z nich po mně koutkem oka mrklo. Do mojí cely zavítala dozorkyně a zeptala se mě, jestli mám hlad. Ve tváři měla zlej, přísněj

softness away. I smiled at her, but when I refused the lunch offer, I saw the softness disappear immediately. Her eyes became cold as death as she spoke. "You're very fortunate that you are going to the camp. You know they usually keep the new ones here for a few weeks. I better check and see if you are supposed to stay here." With that bit of downer news, she left.

<sup>130</sup> I felt panic come over me for a brief moment. I realized I was helpless. *I am totally at their mercy*, I thought. *They can do anything they want to me and I can't do a goddamn thing about it!* Then the calmness descended over me once again and I felt at peace.

<sup>131</sup> "I am with you even to the ends of time." Again the message "I am with you" came to me. I was sitting there contemplating who exactly this "I" was when the first guard appeared and said, "Okay, now let's get you over to camp."

<sup>132</sup> As soon as we walked outside to a white Ford pickup, the guard's attitude changed and he became a fan, telling me of his favorite Cheech and Chong movie and how he and his buddies would skip school to see our movies. He also told me that the "camp" wasn't really a jail. It was a camp where all the inmates were nonviolent and

pohled, ale její oči prozrazovaly, že v sobě má trochu něhy. Usmál jsem se na ni, ale jakmile jsem odmítnul oběd, něha se okamžitě vytratila. Znovu promluvila a její oči byly tentokrát studený jak kámen. „Máte velký štěstí, že jdete do tábora. Nováčci si totiž většinou napřed musí odsedět pár tejdňů tady, než je pošlou do tábora. Radši si zkontroluju, jestli náhodou nemáte zůstat tady.“ Po těchhle skličujících slovech odešla.

<sup>130</sup> Na krátkou chvíli mě přepadla panika. Uvědomil jsem si, že jsem naprosto bezbrannej. *Jsem jim vydán na milost*, říkal jsem si. *Můžou si se mnou dělat, co budou chtít, a já nemůžu udělat ani ň!* Pak na mě ale začal sestupovat pocit klidu a všechny strachy byly tytam.

<sup>131</sup> „Já jsem s tebou po všechny dny až do skonání světa.“ Opět mi přišel na mysl vzkaz „já jsem s tebou“. Seděl jsem tam a hloubal nad tím, kdo je vlastně tenhle „já“, když vtom vešel první dozorce a oznámil: „Fajn, tak já vás teď odvezu do tábora.“

<sup>132</sup> Vyšli jsme ven a kráčeli jsme k bílému pick-upu značky Ford a můj dozorce se najednou úplně proměnil. Začal mluvit o tom, že je můj fanoušek, jakej je jeho oblíbenej film s Cheechem a Chongem a jak kdysi s kámošema chodili za školu, aby se mohli na naše filmy koukat. Taky mi

<p>allowed more freedom than the main prison that we were leaving.</p> <p><sup>133</sup> We arrived at camp and I noticed a group of inmates hanging around the main door. Some were sweeping and raking the area, but it was obvious they were my unofficial greeters. The guard escorted me through the door, where I was met by a Hispanic inmate who greeted me with a smile and a hello.</p> <p><sup>134</sup> “I’m Jimmy and I know who you are. Let’s go and get your bed and clothes.” Jimmy and I walked a few feet to the laundry room and were greeted by Lonnie, a con who had been down (incarcerated) for more than fifteen years.</p> <p><sup>135</sup> Lonnie looked like a movie star; he was around forty with a strong weight trainer’s body and a country music haircut. Lonnie reminded me of Irwin McCann, the old biker who gave me my first and only jailhouse tattoo on my upper right arm. Lonnie handed me my bed mattress, pillow, sheets, and blanket all stuffed in a laundry bag. He then handed me a bar of soap on a rope. There it was again, the old jailhouse joke—homo humor.</p>	<p>prozradil, že ten „tábor“ není vlastně ani vězení, ale spíš místo, kde se shromažďují všichni nenásilný vězni a mají tam mnohem víc volnosti než v hlavní budově, kterou jsme právě opouštěli.</p> <p><sup>133</sup> Dorazili jsme do tábora a první, co jsem uviděl, byla parta vězňů, co se pohybovala v okolí hlavní brány. Některý z nich zametali a hrabali listí, ale bylo mi jasný, že jsou něco jako moji neoficiální vítači. Dozorce mě proved bránou a vevnitř už na mě čekal hispánskej vězeň, co mě přivítal úsměvem a pozdravem.</p> <p><sup>134</sup> „Já jsem Jimmy a vím, kdo jseš. Teď ti najdem postel a oblečení.“ S Jimmym jsme ušli jenom pár kroků a už jsme byli v prádelně, kde mě přivítal vězeň Lonnie, co v muklovně (čili ve vězení) strávil už přes patnáct let.</p> <p><sup>135</sup> Lonnie vypadal jak filmová hvězda – bylo mu asi tak čtyřicet, byl svalnatej jak kulturista a účes měl jak country zpěvák. Trochu mi připomínal starýho motorkáře Irwina McCanna, co mi na pravým nadloktí udělal moji první a poslední vězeňskou kěrku. Lonnie mi podal pytel, ve kterým byla namačkaná matrace, polštář, povlečení a přikrývka. Pak mi ještě dal kostku mejdla na provázku. A je to tu zase – ten starej dobrej vězeňskej homovtip.</p>
--	---

<sup>136</sup> We both chuckled and Lonnie invited me to drop by anytime. This was an invitation I would receive throughout the camp from all the groups of inmates who more or less dominated the prison. I found that the camp was divided into groups usually along racial lines, but the “long timers,” the guys with more than just a few years to go on their sentences, had their own unofficial club. I was in the “short timer” club, with only nine months ahead of me. But because of my celebrity status, I was welcome into almost all the groups.

<sup>137</sup> After leaving Lonnie, Jimmy and I walked across the grassy lawn and into my dorm, where I was met by a female prison guard nicknamed “BB” (or Big Butt). She greeted me with a smile but with the attitude of disdain and superiority that all guards have toward prisoners. They must be taught at their “hate school” that the inmates are “less than human” and should never be trusted no matter how much you would like to. I found that a lot of the guards were farm boys and girls who had less than a high school education. The prison provided employment to this depressed Okie area.

<sup>138</sup> I also learned that the prison was privately owned and operated by a foreign company and was supervised by the Federal Bureau of Prisons. The prisoners speculated

<sup>136</sup> Oba jsme se uchechtli a Lonnie mi nabídnul, že se u něj můžu kdykoli zastavit. Tohle pozvání jsem pozdějc obdržel od všech vězeňskych part, co měly ve vězení nějaký postavení. Zjistil jsem, že vězni jsou většinou rozškatulkovaný podle rasy, nicméně „zamálisti“ čili vězni, kterejm zbejvalo do propuštění už jenom pár let, si jeli svůj vlastní neoficiální klub. Já byl v lochu novej, takže jsem byl zase v klubu „myšáků“. Ale díky tomu, že jsem celebrita, jsem byl vítanej skoro ve všech partách.

<sup>137</sup> Rozloučil jsem se s Lonniem a pak jsme s Jimmym přešli po zeleným trávníku do společný ložnice, ve který jsem měl spát. Tam jsem potkal dozorkyni přezdívanou „vé zet“ čili Velká Zadnice. Usmála se na mě, ale čísel z ní pocit nadřazenosti a opovržení, kterej mají vůči věžňům všichni dozorcí. Tenhle pocit si dozorcí s sebou nesou z tý svý „školy nenávisti“, kde je učí, že vězni jsou „podlidi“ a nikdy jim nesmí věřit, třebaže by chtěli. Zjistil jsem, že spousta dozorců je z farmářskych rodin a nemá ani maturitu. Byla to tu zkrátka venkovská díra a věznice dávala místním lidem práci.

<sup>138</sup> Taky jsem se dozvěděl, že naše věznice je v soukromejch rukou, provozuje ji nějaká zahraniční firma a řídí ji Federální úřad pro věznice. Mezi vězněma se

<p>on why the U.S. government would farm out its publicly funded but privately owned federal prison system. The popular opinion in the system was that being private made it more difficult for inmates to sue for better conditions. I personally have no idea why the prison system is owned and operated by a foreign company, but I am sure it has something to do with money.</p> <p><sup>139</sup> In California, the prison guard union is the most powerful union in the state and has enormous clout through its political contributions. By contributing millions of taxpayer dollars, the union, in turn, allows the guards to dictate the prison rules. But all I knew was that I was in the system now and would remain in the joint for the next nine months.</p>	<p>spekulovalo o tom, proč by americká vláda svěřovala soukromou věznici, financovanou z veřejného rozpočtu, zahraničnímu provozovateli. Nejčastější názor byl, že díky soukromému vlastníkovi a provozovateli je pro vězně těžší věznici zažalovat kvůli špatným podmínkám. Já osobně nemám tušení, proč věznici vlastní a provozuje zahraniční firma, ale vsadil bych se, že je to kvůli prachům.</p> <p><sup>139</sup> Kromě toho dozorcí mají tu nejsilnější odborovou organizaci v celé Kalifornii s obrovskou podporou od politiků. Čerpá miliony dolarů z kapes daňových poplatníků a na oplátku dovouluje dozorcům, aby si ve vězení stanovovali pravidla. Ale co já o tom věděl. Věděl jsem jenom to, že jsem teď součástí systému a že v lochu strávím dalších devět měsíců.</p>
---	--



<sup>140</sup> **Chapter Nine**

**Sung / Conflict**

*Ch'ien / K'an*

*Stop asking "Why?"*

<sup>141</sup> My first night down had to be the worst night of my life. The moment I crawled into the steel bunk I knew what I thought could never happen was happening. I was in a federal prison. And I was going to be there for a long time.

<sup>142</sup> The noise of hundreds of men sleeping was unnerving, because it was amplified by the brick wall construction. The snoring and farting was so loud that I felt like I was in the middle of a jungle. I tried to block out the sounds by burying my head in my pillow, but that didn't work because the pillow was about two inches thick and made out of plastic.

<sup>143</sup> I felt a wave of claustrophobia come over me. The bunk bed started to close in on me. I could hear the guards walking around, locking the doors. I was trapped inside like a caged animal. Sweat poured off me like I was in a sauna. Fear welled up inside of me. I felt like throwing up and I would have, except there was nothing in my stomach. I hadn't eaten for two days, but I didn't feel hunger; I felt fear. Then I felt anger.

<sup>140</sup> **Kapitola devátá**

**Sung / Svár**

*Čchien / Kchan*

*Poddej se svému osudu.*

<sup>141</sup> Moje první noc v muklovně byla natuty nejhorší noc v mém životě. Ve chvíli, kdy jsem sebou plácnul na ocelovou palandu, jsem si uvědomil, že to, o čem jsem si myslel, že se nikdy nestane, se skutečně děje. Jsem ve federální věznici. A zůstanu tu pěkně dlouho.

<sup>142</sup> Znervózňoval mě zvuk stovek spících chlapů, kterej se ještě odrážel od cihlovejch stěn. Chrápali a prděli tak hlasitě, že jsem si připadal jak uprostřed džungle. Snažil jsem se zavrtat hlavu do polštáře a odizolovat se od okolních zvuků, ale bylo to na nic, poněvadž ten polštář byl plastovej a neměl na tloušťku víc než pět čísel.

<sup>143</sup> Začala se ve mně zvedat vlna klaustrofobie. Palanda mě pomalu svírala. Slyšel jsem, jak dozorci chodí okolo a zamykají dveře. Byl jsem jak šelma v zajetí. Ukrutně jsem se potil, jako bych byl v sauně. Jímala mě hrůza. Chtělo se mi zvracet a bejval bych se i pozvracel nebejt toho, že jsem měl prázdněj žaludek. Už dva dny jsem totiž nejed, ale necítil jsem hlad. Cítil jsem strach. A potom vztek.

<sup>144</sup> I began to play the events of the past years over and over again in my head. I flashed back to the moments when the cosmos warned me about the oncoming tide of repression. The events of the terrorist attack on the World Trade Center on 9/11 played in my head like an action movie, and I remembered thinking the world will never be the same again. I knew, as I watched the passenger jet slam into the building, that the reaction would be one of revenge. And I knew that the innocent, hippie days of peace, love, and dope would be replaced by war, hate, and destruction. The more I thought about the effects of the attack, the calmer I became because I saw that my little setback was nothing compared to the horror of death and destruction that was coming.

<sup>145</sup> I turned over and bumped against the cement wall. It felt cold and hard as I thought of my gorgeous wife, who up until this morning occupied the space where the cement wall now stood. I tried to remember the smell of her perfumed body, soft and warm, but the only smell was the one coming from the bathroom that was located right across from my bed. *How am I going to last nine months?* I asked myself this question for the first time. I really had been in denial right up until this moment. My body was going to jail but my mind kept

<sup>144</sup> V hlavě jsem si pořád dokola přehrával události posledních pár let. Skokem jsem se vrátil do okamžiku, kdy mě vesmír varoval před nadcházející vlnou útlaku. Události jedenáctýho září, kdy byl spáchanej teroristickej útok na Světový obchodní centrum, mi v hlavě běžely jak akční film a já vzpomínal, jak jsem si toho dne řek, že už svět nikdy nebude jako dřív. Když jsem tehdy sledoval, jak to dopravní tryskáč napálil do mrakodrapu, věděl jsem, že bude následovat pomsta. Věděl jsem, že ty radostný hipísácký dny plný míru, lásky a rauše brzo nahradí válka, nenávist a zkáza. Ale čím víc jsem o důsledkách toho útoku přemejšlel, tím větší jsem cítil úlevu, poněvadž jsem si uvědomil, jak nicotnej je můj nezdár v porovnání s tou hroživou, vražednou zkázou, která teprve přijde.

<sup>145</sup> Přetočil jsem se a praštil jsem se o betonovou stěnu. Byla pěkně tvrdá a studená. Vzpomněl jsem si, že ještě ten den ráno na místě betonový zdi ležela moje nádherná žena. Snažil jsem se vybavit si aroma jejího hebkýho, teploučkýho, navoněnýho těla, ale nedokázal jsem cítit nic než smrad, co se linul z koupelny naproti mojí posteli. Poprvý jsem se sám sebe zeptal: *Jak tu mám vydržet devět měsíců?* Do té doby jsem si to pořád odmítal připustit. Moje tělo bylo připravený

looking at everything like it was a bad dream that I would eventually wake from, everything as it used to be. No such luck.

<sup>146</sup> So what serious, horrendous crime had I committed to deserve nine months locked up like a dangerous animal? Did I kill somebody? Did I rape and torture some innocent civilians? Did I cheat old people out of their pensions and throw them out into the street? Did I invade a country? No, I did not. But apparently Chong Glass did send a box of bongos to a phony head shop set up by the DEA to catch people sending bongos through the U.S. Postal Service and making it a federal offense. That's right. The federal government put me in jail for selling a piece of glass that can be used to smoke pot. Were they serious? Apparently they were, because there I was in prison and there I'd stay. The noise in the dorm began to subside as I got more and more used to my steel cot. I fell asleep soon after and slept a dreamless sleep.

<sup>147</sup> A loud announcement over the camp's PA system woke me with a jolt. "Garcia, Chang, and Rocco, report to the chow hall immediately." I could see that it was very early in the morning. The sun was just beginning to rise. I lay in bed for a moment, listening to the other inmates getting up and dressed for the day and I felt

nastoupit do vězení, ale moje mysl se na to stále dívala, jako by to byl jenom špatnej sen, ze kterýho se dřív nebo pozdějc probudím, a všechno bude zase jako dřív. To se ale bohužel nestalo.

<sup>146</sup> No a cože za odpornej zločin jsem to vlastně spáchal, že jsem si vysloužil devět měsíců v kleci jak dravý zvíře? Zabil jsem snad někoho? Znásilnil jsem nebo týral jsem snad nevinný lidi? Okrad jsem snad důchodce o jejich penzi a vyhodil je na ulici? Napadnul jsem snad cizí zemi? Ne, ne, ne a ne. Zdá se, že naše rodinná firma pouze poslala balík s bongama do fejkovýho growshopu, kterej založili policajti z protidrogovýho, aby mohli chytat lidi, co posílají bongy americkou poštou. A to je údajně federální zločin. Jo, slyšeli jste správně. Federální vláda mě uvěznila za to, že jsem prodal kus skla, ze kterýho se dá hulit tráva. A myslí to vážně? Evidentně myslí, poněvadž jsem teď ve vězení a nějakěj čas si tu pobudu. Čím víc jsem si zvykal na svoji ocelovou postel, tím slabší se zdály zvuky v ložnici a zanedlouho jsem usnul. Nic se mi tu noc nezdálo.

<sup>147</sup> S cuknutím jsem se probudil, když se z věžeňskýho rozhlasu znenadání ozvalo hlášení: „Garcia, Chang a Rocco ať se okamžitě dostaví do jídelny.“ Bylo hodně brzo ráno – slunce teprve začalo vycházet.

a sudden kinship with them. This was like being back in Canada at army cadet camp.

<sup>148</sup> The bunk beds and the bathrooms were located in the center of the buildings and the uniforms even looked armylike. I was expecting to wear an orange jumpsuit like they show on television, but instead Lonnie had issued me khaki shirts and khaki pants, army boots, boxer shorts, and white T-shirts.

<sup>149</sup> I got up and made my way into the bathroom where the inmates were shaving, brushing their teeth, and showering. To my delight, both the toilets and shower stalls had doors! (The prison camp at Taft was designed for women, which accounted for the doors.) I grabbed my prison-issued towel and toilet articles, picked an empty shower stall, and turned on the water. The temperature was perfect and the water pressure indicated that the plumbing was well maintained.

<sup>150</sup> The Taft camp had its own water tanks so some of the more obsessed nutcases would spend up to forty minutes or longer showering. I noticed a tall guy who looked like a cowboy, lathered with soap, as I dabbed a bit of shampoo and proceeded to wash my own thinning hair. I stayed in there for what seemed to me to be a long time. Yet, when I toweled myself dry, I noticed

Ještě chvíli jsem ležel v posteli a poslouchal jsem, jak spoluvězni vstávají z postelí a převlíkají se do denního. Najednou jsem měl pocit, že jsem s nima spřízněnej – bylo to úplně jak tehdy na tom vojenském táboře v Kanadě.

<sup>148</sup> Palandy a koupelny se nacházely v úplným středu budovy. Vězeňský mundúry dokonce vypadaly, jako by byly vojenský. Čekal jsem, že budu nosit oranžovou kombinézu, jakou člověk vidí v televizi, místo toho jsem ale v pytlí od Lonnieho našel béžový košile, béžový kalhoty, kanady, boxerky a bílý trička.

<sup>149</sup> Vstal jsem z postele a dokráčel jsem do koupelny, kde se spoluvězni holili, čistili si zuby a sprchovali se. Radost mi udělalo, že jak záchodový kabinky, tak sprchový kouty měly dveře! (Vězeňskej tábor v Taftu měl totiž původně sloužit pro ženy, proto ty dveře.) Popadnul jsem ručník a toaletní potřeby, co mi přidělili, našel jsem si prázdněj sprcháč a pustil vodu. Teplota byla tak akorát a z tlaku vody šlo usoudit, že se tu o trubky dobře starají.

<sup>150</sup> Náš tábor měl svoje vlastní nádrže na vodu, takže některý cvoci klidně trávili ve sprše i přes tři čtvrtě hodiny. Nanášel jsem si zrovna šampón na svoje řídnoucí vlasy, když jsem si všimnul takovýho vysokýho týpka, co vypadal jako kovboj a

the cowboy was still lathering up and rinsing off, and he had been there before I even started.

<sup>151</sup> I soon found out that the inmates spent a great deal of time grooming, just like monkeys at the zoo. These guys could put women to shame when it came to spending long hours in front of the mirror. I wondered, *Why all the fuss? They're not going anywhere.* And then I realized why personal hygiene was so important in prison. (And no, it has nothing to do with dropping the soap.) I learned that the only way to survive in jail is to retain your dignity. As long as you have your dignity, you have respect. And respect is what keeps you alive in the joint. If you lose your respect, you're done. The first person you have to get respect from is yourself. And being clean and taking care of your body is the first priority. Scrubbing the funk from yourself will earn you the respect of your cellies. (Never refer to anyone as a cellmate. Too gay.)

<sup>152</sup> Some of the guys would do the exact same routine day after day without the slightest deviation. And each race had its own way of grooming as well. There were so many different kinds of people in the camp—black guys, white guys, brown guys, yellow guys, biker guys, gay guys, straight

pořád se mydlil mejdlem. Sprchoval jsem se celkem dlouho, ale i když už jsem se utíral ručníkem, ten kovboj se pořád mydlil a oplachoval, a to začal ještě předtím, než jsem vůbec přišel.

<sup>151</sup> Zjistil jsem pak, že vězni se tu pořád mejou jak mývalové a neustále se upravují. Tyhle chlapi si s ženskejma nezdali, pokud jde o trávení dlouhých hodin před zrcadlem. Říkal jsem si: *Co šlí? Vždyť nikam nejdou.* Až později mi došlo, proč je ve vězení osobní hygiena tak důležitá. (A ne, nemá to nic společného se spadlým mejdlem.) Dozvěděl jsem se, že jedinej způsob, jak ve vězení přežít, je zachovat si důstojnost. Pokud má člověk důstojnost, má i respekt. A právě díky respektu člověk v lochu přežívá. Když člověk ztratí respekt, je s ním ámen. Úplně nejdřív musí získat člověk respekt sám od sebe. A kdo je čistotnej, získá respekt i u svejch spoluvězňů. (Jen pro pořádek – nikdy neříkejte vězňům parťáci, to zní přitepleně.)

<sup>152</sup> Některý chlapi měli svoje určitý rituály, který beze změny opakovali den co den. Kromě toho každá rasa měla svůj vlastní způsob, jak se upravovat. V táboře totiž bylo nespočetně různých druhů lidí – černý, bílý, hnědý, žlutý, motorkáři, magoři, homo i hetero. Každičkej typ

guys, crazy guys. Man! Every type on Earth was represented. Some of the black guys would cover their faces in some sort of white cream, giving a very tribal look to their ablutions. The bikers with their long ZZ Top beards were also a study. They would spend long hours in front of the mirrors trimming and fussing, getting the look just right.

<sup>153</sup> Now, if you didn't stay clean you would be told first by your counselor, then the unit manager would issue you a warning, and if that failed, you would be shipped off to the "shoe," a cell block that houses "special inmates." You did not want to go to the shoe. In fact, you didn't want to break any of the rules in prison, because all jails are designed specially to handle rule breakers.

<sup>154</sup> Some of the inmates had been transferred from other prisons, where they had served years and years without the kind of showers we had at Taft. To them a long, relaxing shower was heaven-sent. As I toweled dry, the cowboy in the next stall gave me some words of advice. "Hey, Chong, you better wear your shower slippers in here."

<sup>155</sup> I looked at him and then looked down at my bare feet. "You ain't at home now, boy. You don't know what you might

člověka na planetě tu měl svého zástupce. Některý černoši si mazali na obličej jakejsi bílej krém, a vypadali tak při mytí jak příslušníci nějakýho kmene. No a motorkáři s těma svejma hipsterskejma plnovousama byli kategorie sama pro sebe. Trávili dlouhý hodiny před zrcadlem a úzkostlivě si zastříhávali vousy, aby vypadali eňo nůňo.

<sup>153</sup> No a pokud se člověk nemyl, oslovil ho napřed sociální pracovník, potom obdržel varování od vedoucího jednotky, a pokud ani to nepomohlo, odlifrovali ho na anclík, teda na samotku, kde se drží „mimořádní vězni“. Anclíku se každej bál. Vlastně se každej bál porušovat jakýkoli pravidla, poněvadž vězení jsou dělaný na to, aby si s rebelama poradily.

<sup>154</sup> Některý spoluvězně sem převezli z jinejch věznic, kde trávili roky a roky v mnohem horších podmínkách. Dlouhá, uklidňující sprcha u nás v Taftu pro ně byla ráj na zemi. Utíral jsem se ručníkem dosucha, když mi kovboj ve vedlejším sprcháči poradil: „Le, Chongu, do kópelny si radši ber pantofle.“

<sup>155</sup> Podíval jsem se na něj a prohlídnul jsem si svoje bosý nohy. „Tu nési doma, borče. Tu nikdy nevíš, do čeho šlápneš. Některé borci tu seró do sprch!“ informoval mě a pak pokračoval v řeči, zatímco já jsem si automaticky začal čistit nohy. „Já vím, je

step on in here. Peoples been known to shit in these here showers!” I automatically started picking up my feet as he went on. “Yeah, I know, it’s disgusting. But, hey, there are some disgusting people in here.” The tall cowboy looked at me with a twinkle in his eye. “My name is Rock. And I know who you are.”

<sup>156</sup> As it turned out, Rock wasn’t kidding around. Some weird fucker was shitting in the showers. Yeah, that’s right—he would take a big dump right in the shower stall and then try to stuff it into the drain with his foot. The poor guys who had to clean up the showers were not happy with this new development in their already shitty job. In fact, they were very pissed off, as well they should have been.

<sup>157</sup> No one could figure out who the culprit was, but the “shower shitter” kept it up for almost two months. Our counselor Ms. Strickland finally held a dorm meeting to discuss the problem. She began by telling everyone that “it wasn’t cool to be dumping in the showers,” which of course had us all laughing like six-year-olds. Well, everyone, that is, except Steve the Blind Gypsy, who quickly raised his hand to speak.

<sup>158</sup> “Ms. Strickland, may I say something?”

<sup>159</sup> “Go ahead, Steve.”

to nechutné. Ale některé lidi tu s0 opravdu nechutné.“ Kovboj se na m0e podíval s jiskřičkama v očích. „Já su Rock. A vím, kdo si.“

<sup>156</sup> Ukázalo se, že Rock nekecal. Nějakej zcvoklej mamrd v těch sprchách fakt sral. Jo, slyšeli jste správně – prostě hodil velkýho bobana přímo do sprcháče a pak se ho snažil nohou natlačit do odtoku. Ty chudáci, co museli ve sprchách uklízet, měli teď doslova zasranou práci. Taky kvůli tomu byli patřičně nasraný.

<sup>157</sup> „Sprchosráč“ ve svojí činnosti pokračoval ještě skoro dva měsíce, ale viníka se odhalit nedařilo. Sociální pracovnice paní Strickland svolala v naší ložnici schůzi, aby si o tom s náma promluvila. Upozornila nás, že „ve sprše se nekaká“, načež jsme všichni vybuchli smíchy jak šestiletý haranti. Teda až na slepýho cikána Steva, kterej rychle zvednul ruku a hlásil se o slovo.

<sup>158</sup> „Paní Strickland, můžu k tomu něco říct?“

<sup>159</sup> „Samozřejmě, Steve.“

<sup>160</sup> “You all know I’m blind. Well, I can’t see what I’m stepping in until it’s too late. So I’m asking you not to shit in the first shower on the right. That is the one I use.”

<sup>161</sup> That had everyone roaring with laughter. Still, the shower shitter struck at least twenty times before the guys on bathroom detail set a trap to get the proof they needed. They devised a lookout system, watching the showers and running into the stall after someone had taken a shower to look for clues.

<sup>162</sup> The surveillance finally paid off when one of the inmates followed a trail of shitty footprints to a cubical and caught the guy cold. He proclaimed his innocence but the clues gave his nasty ass away. The perp was a white-collar guy from Boston with a ton of college degrees and a home in a gated community in a very swanky area of LA. He was a very intelligent man who ran a huge operation on the outside, but he got into some government trouble over an ad his company ran that unwittingly violated a federal law, and he ended up with eight months in jail. He worked in the same crew as I did, so I got to know him pretty well, but I never would have suspected him. In fact, his nickname was “Mister Clean,” because his job was cleaning the visiting room toilet.

<sup>160</sup> „Všichni víte, že jsem slepej. No a já prostě nevidím, do čeho šlapu, a když to zjistím, tak už je pozdě. Takže vás žádám, abyste nesrali do toho sprcháče, co je úplně napravo. Tam totiž chodím já.“

<sup>161</sup> Znova se ozvala salva smíchu. Sprchosráč nicméně udeřil ještě nejmíň dvacetkrát, než chlapi, co měli službu v koupelně, nastražili past, aby pachatele odhalili. Zavedli síť hlídačů, co kontrolovali sprchy, a pokaždý, když se někdo dosprchoval, vběhli do sprcháče a hledali stopy.

<sup>162</sup> A hlídkování se opravdu vyplatilo – jeden ze spoluvězňů totiž šel po hnědejch šlápotách až do záchodový kabinky a zatepla viníka lapil. Dopadanej trval na tom, že je v tom nevinně, ale důkazy mluvily jasně. Ukázalo se, že tím hnusákem je byznysmen z Bostonu, co má asi miliardu vysokoškolskejch titulů a luxusní vilu v nóbl čtvrti v LA. Byl to moc chytrej týpek a venku měl rozjetej nějakej byznys, ale dostal se konfliktu s vládou, poněvadž jeho firma reklamou nevědomky porušila federální zákon, a tak šel na osum měsíců sedět. Pracoval ve stejný partě jako já, takže jsem se s ním celkem dobře seznámil a ani ve snu bych ho nepodezíral. Dokonce se mu přezdívalo „pan Čistotka“, poněvadž jeho



<sup>163</sup> The camp administrator had to put Mister Clean into protective custody. When word got out that he was the shower pooper, he got “rolled up” (all his bedding and personal effects) and taken to the shoe. One of the brothers paraded up and down the dorm outing the guy, shouting like a town crier, “Mister Clean is the shower shitter! Mister Clean is the shower shitter!”

<sup>164</sup> Poor Mister Clean! He just sat on his cot with a dumb look on his face while the toilet crew who had been cleaning up his shits for two months plotted their revenge. And they weren’t the only ones who had it in for him. Mister Clean had gotten himself into a few altercations with the brothers and he got a reputation for being a racist. So some thought the reason he did his business in the shower was because he had a thing about sitting on the same toilet as a black person. But if that were true, why didn’t he just use the toilets in the visiting area—toilets that he cleaned? Whatever his true motivation, Mr. Clean’s new nickname became Shower Shitter.

práce byla čistit záchod v návštěvní místnosti.

<sup>163</sup> Správce tábora musel pana Čistotku umístit do zabezpečovací detence. Když se rozneslo, že to on je ten sprchosráč, musel si sbalit svoje saky paky (neboli bágel, jak se v lochu říká) a odvedli ho na anclík. Jeden černochoch maširoval po ložnici sem a tam, ukazoval na něj prstem a vyřvával jak ponocnej: „Pan Čistotka je sprchosráč! Pan Čistotka je sprchosráč!“

<sup>164</sup> Chudák pan Čistotka! Seděl sklesle na posteli s tupým výrazem ve tváři, zatímco záchodová parta, co musela dva měsíce jeho sračky uklízet, plánovala pomstu. A nebyli jediný, co na něj měli pifku. Pan Čistotka se dostal do sporu s černochochama a mělo se za to, že je rasista. Někteří lidi si proto mysleli, že se vydělával do sprch, poněvadž se mu hnusilo sedět na stejným záchodě jako černochoch. Ale pokud je to pravda, tak proč prostě nechodil na záchod v návštěvní místnosti? Vždyť ten přece čistil on sám! Ale ať už to bylo, jak chtělo, od té doby jsme panu Čistotkovi neřekli jinak než Sprchosráč.

## THEORETICAL PART – ANALYSIS

### 1 REGISTER

The most difficult decision in the translation of *The I Chong* was the choice of the overall register. In the original text, the author uses lexical items of different levels of English and of different connotations. This stylistic aspect had to be respected, since in a translation, it is not only the denotations that have to be translated, but the connotations have to be taken into account as well (Mounin 155). Therefore, synonymous lexical items of different register and different connotations had to be distinguished in the translation, e.g. *corrections officer: dozorce* (B 69<sup>III</sup>), but *CO: bachař* (B 70).

However, the individual lexical items and their connotations are not the only aspect of the overall register. Different levels of the Czech language are also characterized by certain syntactic aspects, and most importantly, by morphological aspects. Namely, they are defined by the use of inflectional endings, which vary throughout the spectrum of the levels of the Czech language, e.g. *dobrý/dobřej/dobré, dělají/dělaj/dělajou/dělajó* etc.

The register in *The I Chong* can be divided into three categories. Firstly, the general text, narrated by the author himself. Secondly, the utterances of the individual characters. And last but not least, one of the characters named Rock has a specific regional dialect and his utterances therefore deserved a different approach. Apart from these three categories, the work includes prison slang. Since the use of prison slang only affects the lexical aspect of speech, it shall be further discussed in the lexicological section of this thesis.

#### 1.1 NARRATION

The identification of the overall register, used in the author's narration, was a very complex issue. In certain passages, the author uses means of expression which are characteristic of the formal style such as the passive voice, the indefinite personal pronoun *one*, and lexical items of Romanic origin, e.g. "My early experiences in church were profound and comforting... I was protected with the love that passes understanding." (B 9),

---

<sup>III</sup> All references initiated with the abbreviation "B" refer to paragraphs in the practical part of this thesis. For example, a quotation marked with "B 69" refers to the 69th paragraph of the translated text. Due to the perfect correspondence between the paragraphs of the original text and the paragraphs of the translation, these quotations can refer to both the former and the latter.

“But one cannot blame one’s inability to move forward...” (B 12) In other passages, however, the author tends to use means of expression which are unambiguously informal such as colloquial and vulgar lexical items, simple syntax, and non-standard spelling, e.g. “What the fuck was that?” (B 71), “I can’t do a gawdamn thing about it!” (B 130), “[B]lack guys, white guys, brown guys, yellow guys, biker guys, gay guys, straight guys, crazy guys. Man!” (B 152)

With lexical items, the choice of register is much easier, as the translation’s lexis is able to provide a variety of register levels. However, as far as inflectional endings are concerned, the translation cannot consist of different levels of the Czech language unless there is a special reason for this decision, since such a translation would seem unnatural and inconsistent. Consequently, it had to be decided which level of the Czech language would be used for the translation of the narration.

On the one hand, the narration does undoubtedly provide passages where spisovná čeština would be suitable, such as the above-quoted examples of formal English. On the other hand, the passages written in informal English are very dominant in the original text and it would be a mistake to neglect them. Furthermore, the author himself is known for his relaxed, hippie-style speech. Therefore, considering the exclusiveness of spisovná čeština amongst Czech speakers, it was decided to use the common Czech (namely Bohemian) interdialect (obecná čeština). This level of Czech was employed in all narrative passages regardless of their character, since the use of different inflection endings in different passages would lead to the inconsistency of the translated text.

## **1.2 DIRECT SPEECH**

Apart from the narrative passages, the work includes direct speech, i.e. individual characters’ utterances. Since none of these utterances belong to those which are generally associated with spisovná čeština (public announcements, official or academic discourse etc.), obecná čeština was chosen for these as well.

Nevertheless, due to the fact that language tends to be more colloquial when spoken, direct speech had to be differentiated from the general narration. As a consequence, certain advanced aspects of obecná čeština, which were not employed in the language of the

narration, were applied to the characters' utterances. For example, *páč* was used instead of *poněvadž* (B 81), *dyť* instead of *vždyť* (B 3), *voni* instead of *oni* (B 62) etc.

### 1.3 REGIONAL DIALECT

In the original text, a character named Rock speaks a Southern dialect (B 154-155). Namely, there are three phenomena in his utterances by which his dialect differs from the general American dialect. Firstly, the verb form *ain't* is used as the general negation of the verb *to be*, secondly, the singular form of the auxiliary verb *to have* is used instead of the plural form, and thirdly, the word *here* functions as an adjective. While the first phenomenon can be found in many dialects around the world and the second phenomenon may have an equivalent in some other dialects of English, the third phenomenon (i.e. the phrase *this/these here [noun]*) occurs exclusively in Southern dialects.

Therefore, it had to be decided whether Rock's regional dialect would be replaced by a Czech regional dialect. As far as translating a regional dialect by employing another regional dialect is concerned, the theory of translation is very contradictory on this matter. On the one hand, both Knittlová and Levý emphasize the fact that such a substitution may be inappropriate, as it may create unwanted connotations (Knittlová 111; Levý 117). Both these authors suggest that the untranslated dialect may be compensated using an explanatory reporting clause, e.g. *odsekla londýnským nářečím* (Knittlová 112; Levý 116-117). On the other hand, Knittlová herself mentions various examples where renown and respected Czech translators such as Jakub Malý, Josef Václav Sládek, and Erik Adolf Saudek substituted a dialect with a different dialect (116). In addition to that, even Martin Hilský approves of Saudek's substitution of a Welsh dialect with the dialect of a German person speaking Czech<sup>IV</sup> and considers this substitution "congenial" (59:10-59:40).

After the consideration of all above-mentioned suggestions and opinions, it was decided to replace Rock's Southern dialect with a Moravian dialect. Besides other factors, it was taken into account that by the decision to apply the Bohemian interdialect (obecná čeština) to the narrative passages of *The I Chong*, the narrative language had already been

---

<sup>IV</sup> In the cited video, Hilský refers to the dialect as to the dialect of a Czech person speaking German (instead of that of a German person speaking Czech). This is an unintentional slip of the tongue, which is undoubtedly not caused by lack of knowledge, since Hilský is very well familiar with the translated work.

deformed by a Bohemian translator's vision of colloquial Czech, and therefore, there was no reason why the Moravian version of the Czech language could not be employed as well.

The aspects of Moravian Czech which were applied to Rock's utterances mostly concerned the morphological level of speech. Similarly to the employment of the Bohemian interdialect, the Moravian inflectional endings were put in contrast with the Bohemian ones, e.g. *některé* was used instead of *někteří/některý*, *nechutné* was used instead of *nechutní/nechutný*. Apart from morphology, the phonological aspects of the Moravian speech had to be taken into account, e.g. *kópelna* instead of *koupelna*, *nési* instead of *nejsi*. The lexical specifics of Moravian dialects were, however, only concerned when necessary, e.g. *su* instead of *jsem*, *le* instead of *hele*. In general, it was decided not to employ any very specific Moravian vocabulary (e.g. *cukle* instead of *pantofle*, *hňápnout* instead of *šlápnout*), for Rock's original speech does not include any specific Southern vocabulary either.

## 2 BOOK TITLE AND CHAPTER TITLES

The title is a crucial part of a literary work. It has to be attractive and easy to understand, yet at the same time it refers to the content of the literary work, usually using symbolism (Levý 141). Therefore, when translating the title of a literary work, the translator has to be aware of all possible symbolic references to the content of the book which are included in the title. Levý mentions various cases, where the translator made a serious mistake translating the title of a book which is mentioned within another book, e.g. *Essays of Elia* was translated as *Essaye o Elii* instead of *Eliovy eseje*, *The Cloister and the Hearth* was translated as *Klášter a srdce* instead of *Klášter a krb* (143). Based on these examples, it is necessary to have read the whole work and to fully understand all the possible references before even attempting to translate the work's title.

The following three sections shall discuss the three kinds of titles which were involved in the translation of *The I Chong*. The first one shall deal with the translation of the book's title (*The I Chong*), the second one shall discuss the translation of its subtitle (*Meditations from the Joint*), and the third one shall explain the translations of the titles of individual chapters.

### 2.1 BOOK TITLE

The title of the work is *The I Chong*. This title is a reference to the *I Ching*, an ancient Chinese literary work, also known as the *Book of Changes*. In the Czech language, this ancient book is referred to as *I-ťing*, *Kniha proměn* or *Čínská kniha proměn*. The connection between the *I Ching* and *The I Chong* is very significant, as there are many references to the *I Ching* in *The I Chong*, and furthermore, the structure of *The I Chong* corresponds to the composition of the *I Ching*, including the names of chapters.

Apart from a reference to the *I Ching*, the book's title includes the last name of the author. The fact that the word *I*, preceding the author's name, resembles the English singular first person pronoun is surely not a coincidence. The association between these two lexical items is even supported by a change in pronunciation, made by the author. Whereas the original ancient work is typically pronounced /ði: ,i: 'tʃɪŋ/, Chong pronounces the name of his book as /ði: ,aɪ 'tʃɒŋ/. This shift in pronunciation from /i:/ to /aɪ/, where the latter

corresponds to the pronunciation of the English pronoun *I*, is clearly intentional, as the author himself distinguishes between the pronunciations of the two *I*'s, even if used in one sentence (Chong, "Meditations from the Joint part 1" 6:32-6:38).

Based on all above-stated facts, there are three possible ways to translate the book's title. The first one is an attempt to translate the title explicitly, i.e. *I-Čong*. Such a title would, however, be confusing. Firstly, the graphemic and phonemic connection between *t'ing* and *Čong* is not as close as the connection between *Ching* and *Chong*. And secondly, for a reason which shall be discussed further in this thesis, it was decided not to transcribe the author's name as *Čong*, and the spelling *I-Chong* would be confusing, as the pronunciation might not be obvious to the reader.

The second possible title is *Já, Chong*. This title is based purely on the connection between the Chinese lexical item *I* and the English pronoun *I*, not respecting the reference to the *I Ching*. Such a title would undoubtedly be preferred by a publisher, as catchy titles are popular and successful in a market-oriented environment (Levý 141). Nonetheless, this title was abandoned as well, for the reference to the *I Ching* is too important to be omitted.

The third possible translation of the book's title is *Chongova kniha proměn*, which is a variation on the title *Čínská kniha proměn*. The use of such a long title might be questioned, yet it is the only possible title which respects the reference to the *I Ching* and presents it in a way which can be fully understood. There is even an acoustic association between the two titles, as the words *Chongova* and *Čínská* begin with the same phoneme. The fact that the original Chinese name (*I-t'ing*) is replaced by the Czech translation (*Čínská kniha proměn*) is not a serious issue, as the author himself emphasizes the importance of understanding the *I Ching* as "the book of changes" (Chong, "Meditations from the Joint part 1" 6:41-7:00). For all above-stated reasons, *Chongova kniha proměn* was used as the Czech translation of the book's title.

## **2.2 BOOK SUBTITLE**

Besides the title *The I Chong*, it was necessary to translate the book's subtitle *Meditations from the Joint*. This subtitle is based on the polysemy of the lexeme *joint*, which can, in given context, refer either to a marijuana cigarette or a prison. Both of these meanings

are equally important, as the literary work deals with the author being incarcerated for a marijuana-related crime.

Possible translations of the subtitle include e.g. *Meditace u jointu*, *Meditace ve vězení*, and *Úvahy ve vězení*. These translations would, however, only respect the one meaning of the lexeme *joint*, completely ignoring the other. This would not only exclude either of the meanings, but also omit the presence of polysemy as such. Such translations would not be correct, for literary figures (metaphors, wordplays etc.) have their own functions, which have to be respected in the translation. Therefore, altering a literary figure in order to maintain its function is more appropriate than omitting a literary figure in order to achieve a word-for-word translation (Hilský 1:31:30-1:31:57; Levý 118-119).

Consequently, the wordplay used in the subtitle, which is based on the polysemy of the lexeme *joint*, was substituted with another wordplay. The subtitle was translated as *Světská sláva, loch a tráva*. This is an alteration of the Czech saying *světská sláva, polní tráva*, where the word *loch* refers to the author's incarceration (an equivalent to the one meaning of the lexeme *joint*), and the word *tráva* refers to the cause of the author's incarceration (an equivalent to the other meaning of the lexeme *joint*). And finally, the phrase *světská sláva* refers to the fact that according to Chong, the real cause of his incarceration is his fame, related to his successful acting career. The semantic value of the phrase *světská sláva* does not appear in the original subtitle and was added to the translation in order to achieve a functioning wordplay.

## 2.3 CHAPTER TITLES

*The I Chong* has a very specific chapter composition. The book consists of eighteen chapters, where each chapter corresponds to a chapter in the *I Ching* and has its spiritual meaning. Each chapter in the *I Ching* is devoted to a hexagram, defined by the combination of two trigrams. There are eight trigrams, i.e. Ch'ien, K'un, Chên, K'an, Kên, Sun, Li, and Tu<sup>V</sup>. A hexagram is the combination of two trigrams, where the two trigrams may or may not be identical. Therefore, there are sixty-four hexagrams altogether, each of which has a specific name and corresponds to a chapter in the *I Ching*. *The I Chong*, on the contrary,

---

<sup>V</sup> This spelling is based on the transcription used in *The I Chong*.



only consists of eighteen chapters, which implies that not all hexagrams of the *I Ching* are used in *The I Chong*. The chapter titles in *The I Chong* were translated to Czech using two professional translations of the *I Ching*, i.e. Oldřich Král's Chinese-to-Czech translation of the original work and Petr Patočka's German-to-Czech translation of the *I Ching*, translated from Chinese to German by Richard Wilhelm.

The passage which was translated in this bachelor thesis includes the names of three chapters, i.e. chapter seven (B 2), chapter eight (B 121), and chapter nine (B 140). The name of each chapter consists of four parts. The first one only includes the chapter title. These titles were translated explicitly, e.g. *Chapter Seven: Kapitola sedmá*. The second part provides the Chinese name of the corresponding hexagram and its English translation and the names of the two trigrams by which the hexagram is formed. The third part includes a drawing of the hexagram, which was omitted in the translation for practical reasons. And finally, the fourth part provides a brief summary of the corresponding *I Ching* chapter. The translations of the second and the fourth parts of each chapter title shall be further explained.

### 2.3.1 NAMES OF HEXAGRAMS AND TRIGRAMS

The names of hexagrams and trigrams can be transcribed in several ways. Namely, Patočka's translation uses a transcription system based on the Czech alphabet, e.g. Čchien, Kchun, Čun, Meng (5). Král's translation, on the contrary, provides two transcription systems. The one is identical to the system used by Patočka, whereas the other is based on the international Latin alphabet, e.g. Qian, Kun, Zhun, Meng (5). The same transcription systems were applied to the names of trigrams, e.g. Qian/Čchien<sup>VI</sup>, Kun/Kchun, Zhen/Čen (Král 29; Patočka 18). In the translation of *The I Chong*, the Czech transcription was used, as it is more comprehensible to the Czech reader.

Besides the Chinese names of hexagrams and trigrams, the second part of each chapter title includes the English translation of the name of the hexagram. In chapters seven and nine, the choice was easy, as both Král and Patočka provide the same translations. These translations were therefore used in the translation of *The I Chong*, i.e. *Limitation: Omezení*,

---

<sup>VI</sup> Note that if a hexagram is formed by two identical trigrams, the name of the hexagram adopts the name of the trigram.

*Conflict: Svár.* In the eighth chapter, however, Král's and Patočka's translations differ. Král translates *Zhun* as *Rození*, whereas Patočka provides the translation *Obtíže začátků*. In the translation of *The I Chong*, Patočka's translation was chosen, as it is closer to the title *Difficulty at the Beginning*, used by Chong. All above-stated facts are visualized in the table below.

	<b>Hexagram</b>	<b>Explanation</b>	<b>Trigram couple</b>
<b><i>The I Chong</i> (original)</b>	Chieh Chûn Sung	Limitation Difficulty at the Beginning Conflict	K'an / Tui K'an / Chên Ch'ien / K'an
<b><i>The I Ching</i> (Král)</b>	Jin/Ťie Zhun/Čun Sung/Sung	Omezení Rození Svár	Kan/Kchan / Dui/Tuej Kan/Kchan / Zhen/Čen Qian/Čchien / Kan/Kchan
<b><i>The I Ching</i> (Patočka)</b>	Ťie Čun Sung	Omezení Obtíže začátků Svár	Kchan / Tuej Kchan / Čen Čchien / Kchan
<b><i>The I Chong</i> (Charvát)</b>	Ťie Čun Sung	Omezení Obtíže začátků Svár	Kchan / Tuej Kchan / Čen Čchien / Kchan

### 2.3.2 CHAPTER SUMMARIES

The last part of each chapter title in *The I Chong* includes a brief description of the corresponding *I Ching* chapter. These descriptions are not explicitly quoted from the *I Ching*. Instead, they summarize the chapter, emphasizing those aspects of the chapter's message which Chong considers important. In order to translate each description to the Czech language, it was necessary to compare the description to both Král's and Patočka's translations in order to fully understand its reference. Subsequently, the description was translated to Czech employing the vocabulary of either professional translation of the *I Ching*, yet at the same time respecting Chong's attitude to the paraphrase of the passage.

The seventh chapter provides the description *Acceptance of limits*. This is a paraphrase of a specific section in the corresponding *I Ching* chapter, which Král translates as “Tak šlechetný člověk si uvědomuje míru...” (221), whereas Patočka provides the translation “Tak ušlechtilý člověk stanovuje počet a míru...” (197) Chong’s paraphrase was translated as *Šlechetný člověk si uvědomuje míru*, preferring Král’s translation to Patočka’s, for *uvědomovat si míru* is closer to Chong’s *acceptance of limits* than *stanovovat míru*.

Chapter eight is summarized by the words “If we persevere, things will work out.” The first clause of this sentence is a paraphrase of a sentence used in the corresponding *I Ching* chapter, which is translated as “Je dobré vytrvat...” (Král 53) or “Je prospěšné zůstat vytrvalý.” (Patočka 36) The second clause of the sentence was apparently added by Chong. Therefore, the summarizing sentence was translated as *Když člověk vytrvá, tak se zadaří*, where the first clause is based on both Král’s and Patočka’s translations of the *I Ching*, while the second clause is a direct translation of Chong’s formulation.

And finally, the ninth chapter is described as *Stop asking “Why?”*. This sentence is Chong’s interpretation of a passage in the corresponding *I Ching* chapter, which says, “Nepodstoupíš svár a vrátíš se ke svému údělu.” (Král 63) or “Nemůže se svářit, obrátí se a poddá se osudu...” (Patočka 47) Chong’s summarizing sentence was translated to Czech as *Poddej se svému osudu*, paraphrasing Patočka’s translation of the *I Ching*. The reason for this explicitation is the fact that the phrase *neptej se „proč“* is not as frequent in Czech as it is in English and its use in the translation might cause ambiguity.

### 3 LEXIS

#### 3.1 UNITS OF MEASUREMENT

Units of measurement are a complex phenomenon in translation. Different cultures use different units of measurement and treat them differently, as a consequence of which, it is necessary to decide whether the original unit should be kept or replaced by one which is more natural to the culture of the resulting language. In general, foreign units of measurement tend to be replaced by domestic ones and the corresponding values are converted. Despite the fact that foreign units carry some connotations which may be lost by this substitution, the primary purpose of units of measurement is the information of quantity. Therefore, foreign units of measurement are substituted with domestic ones so that the reader is able to understand this information (Knittlová 82; Levý 113-114).

Based on this theoretical concept, all United States customary units of length used in *The I Chong* were replaced by corresponding SI units, i.e. *thirty miles: padesát kiláků* (B 104), *two hundred yards: dvě stě metrů* (B 122), *was about two inches thick: neměl na tloušťku víc než pět čísel* (B 142). The conversion of measurements was done using the concept of rounding, as the artistic value of a literary work should never be disturbed by the unnatural accuracy of conversion (Knittlová 82-83; Levý 123), e.g. the vague *padesát kiláků* was used instead of the precise *48,2803 kilometrů*.

In some cases, the measurements used in *The I Chong* do not represent exact values, and therefore were altered for the purpose of achieving a natural translation, e.g. *[we] walked a few feet: ušli jsme jenom pár kroků* (B 134), *with a ton of college degrees: co má asi miliardu vysokoškolskejch titulů* (B 162). In the former case, a standard unit of length was replaced by a vague unit of length, whereas in the latter case, the physical quantity of mass was omitted completely. The reason for this alteration is the fact that the word *ton* does not actually refer to mass but is rather a hyperbolic expression related to no specific value.

Whereas foreign units of length and mass are usually substituted with domestic ones, foreign currencies should never be converted, as the conversion would transfer the plot of the literary work into a different environment (Levý 114). Therefore, U.S. dollars were kept in the translation, e.g. *fifty dollars: padesát dolarů* (B 5), *millions upon millions of... dollars:*

*miliony a miliony dolarů* (B 50). In some cases, however, alteration of a currency unit can be made if the currency unit is merely a name for a coin which may not be comprehensible to the reader (Levý 114). Namely, the text of *The I Chong* includes the term *nickel* (B 66), which could, based on this rule, be translated as *pěticent*, *pětník* or *pěťák*. Nonetheless, the above-mentioned rule was not applied to this case, as the term *niklák* is well-known amongst Czech speakers, and therefore, it was employed in the translation.

Apart from U.S. units of length and currency units, it was necessary to deal with units of time. Both Czech and American speakers use the same units of time (second, minute, hour, day, month, year). These units are, however, used differently by Czech and American speakers. For example, while it is common to use *fifteen minutes* in English, *čtvrt hodiny* sounds more natural in Czech. Similarly, the Czech expression *čtrnáct dní* would be the most appropriate equivalent to the American *two weeks* or the British *fortnight*. Consequently, changes concerning units of time were made in the translation of *The I Chong*, e.g. *[we] played a forty-five minute set: tři čtvrtě hodiny jsme hráli* (B 112), *[they] would spend up to forty minutes or longer showering: klidně trávili ve sprše i přes tři čtvrtě hodiny* (B 150). Similarly, the American date and time format was replaced by the one which is used in the Czech Republic, e.g. *October 8, 2003: 8. září 2003* (B 21), *at exactly six a.m.: přesně v 6:00* (B 21), *9/11: jedenáctýho září* (B 144).

In some cases, the original units of time were nonetheless kept. For instance, the term *nine months* is mentioned countless times throughout the whole book. It would be possible to translate this expression as *tři čtvrtě roku*, yet this translation was abandoned, for the exact measurement of the author's prison sentence is very important to the plot and its accuracy therefore needed to be kept. Furthermore, earlier in the book, Chong compares his prison sentence to pregnancy (86), whose length is as well referred to using months or weeks rather than fractions of a year.

### **3.2 PROPER NAMES**

The occurrence of proper names causes many difficulties in translation. Common nouns such as *state*, *actor*, and *company* usually have their equivalents in foreign languages, for they represent extralinguistic concepts which are shared by multiple cultures. In contrast, proper nouns (and proper names in general) such as *Minnesota*, *Tom Hanks*, and *Walmart*

refer to specific entities, whose knowledge may not be shared by other cultures, and are therefore difficult to translate. There are four approaches to the translation of proper names, each of which shall be further discussed.

### 3.2.1 ADOPTION

In cases where a proper name has no equivalent in the resulting language, it can be adopted without alteration (Knittlová 84-85). In *The I Chong*, this approach was chosen for proper names which represent well-known entities, whose translation would cause confusion and which do not need any further explanation, e.g. *Starbucks: Starbucks* (B 28), *Sunset Boulevard: Sunset Boulevard* (B 49), *Vancouver: Vancouver* (B 113), *Boston: Boston* (B 162). Sometimes it was necessary to employ the Czech spelling, e.g. *California: Kalifornie* (B 75), *Canada: Kanada* (B 115). The names *Cheech* and *Chong* were nonetheless not transcribed as *Čič* and *Čong*, since the English spelling is used with these two names even by Czech speakers, and most importantly, Chong is the author's real last name, and therefore cannot be considered a nickname. In addition to that, since *The I Chong* is a memoir which is based on non-fictional events and the author's real experiences, people's names were never translated, e.g. *Charlie Manson: Charlie Manson* (B 3), *Maxine: Maxine* (B 18), *Rick Dees: Rick Dees* (B 75). This rule was, however, not applied to nicknames, whose translation shall be explained later. As far as the abbreviations of proper names are concerned, these were kept in the translation, yet only provided that their meaning was obvious to the Czech reader, e.g. *LA: LA* (B 162). In other cases, the proper names represented by abbreviations in the original text were stated explicitly in the translation, e.g. *BC: Britská Kolumbie* (B 125), *Nam: Vietnam* (B 113).

This method was also chosen for the names of songs. Were these songs fictional or completely unknown, their Czech titles could be invented. However, since most of the songs mentioned in *The I Chong* are real and some of them are (or were) well-known, the translations of their names would be confusing. These songs include e.g. *Walking the Dog* (B 112) and *My Girl* (B 112). In one case, the name of a song had to be altered, for it was stated incorrectly in the original text. Namely, Chong used the name *Via Con Dios* instead

of *Vaya Con Dios* (B 122)<sup>VII</sup>. This error was corrected in the translation, since it was most probably unintentional, and furthermore, even if it were intentional, it would make no sense to the Czech reader.

### 3.2.2 INFORMATION ADDITION

There are proper names, which cannot be translated, as their translation would be confusing or humorous, yet at the same time, refer to entities which are not well-known within a different cultural environment. In such cases, the proper name can be explained using additional information, typically represented by a common noun (Knittlová 81-82; Levý 114-115). This approach is preferred to the addition of information using a footnote, since the use of a footnote would disturb the artistic value of the literary work (Aury<sup>VIII</sup> 10; Levý 115). Based on this theory, some proper names in *The I Chong* were explained using additional information, e.g. *Gibson jazz guitar: jazzová kytara značky Gibson* (B 29), *the Grapevine: silnice Grapevine* (B 42), *Goldie Hawn: herečka Goldie Hawn* (B 49), *Spielberg: Steven Spielberg* (B 49).

### 3.2.3 INFORMATION OMISSION

The opposite process to information addition is information omission. This approach is recommended if a part of a proper name (or a part of an expression in general) represents semantic value which is redundant or has no equivalent in the resulting language (Knittlová 82). This rule was applied to the name of a book which Chong mentions in *The I Chong*. The title of the book was kept in the translation, yet its subtitle was omitted and replaced by an additional common noun, i.e. *Education of a Felon: A Memoir* was translated as *memoár Zločinec na cestě za vzděláním* (B 67).

However, it is not only a part of the proper name that can be excluded from the translation. The proper name can even be omitted completely and replaced by a brief description (Knittlová 82). In the translation of *The I Chong*, this method was applied to four types of cases. Firstly, it was employed in cases, where the exact formulation of the proper

---

<sup>VII</sup> A similar error occurred in the name of a book, which Chong referred to as *The Mystic I* instead of *The Mystical I* (B 29).

<sup>VIII</sup> Dominique Aury is one of the pseudonyms of novelist and translator Anne Desclos. In the works cited section, the cited source is listed under Aury, Dominique.

name was not important in Czech, e.g. *the DEA: poldové z protidrogovýho* (B 50), *Chong Glass: naše rodinná firma* (B 146), *U.S. Postal Service: americká pošta* (B 146). Secondly, it was applied to text passages with high density of proper names, which would be perceived as uncomfortable by the Czech reader if kept in the translation, e.g. *On Sushi: sushi restaurace* (B 18), *a Ford Bronco: luxusní teréňák* (B 49). Thirdly, a proper name was omitted if it referred to a generic entity which could be expressed by different means in the Czech language, e.g. *a plain Cape Cod: vypadal jak bahamskej ráj* (B 49), *this depressed Okie area: byla to tu zkrátka venkovská díra* (B 137), *with their long ZZ Top beards: s těma svejma hipsterskejma plnovousama* (B 152). And finally, there was one case where a proper name had to be omitted for morphological reasons. In the clause *they were staring intently at Ginger's womanly delights* (B 72), the proper name was not kept in the translation, as both the use of a possessive adjective (*Gingeriny svůdný křivky*) and a construction using the noun in its genitive form (*svůdný křivky Ginger*) would seem unnatural. Therefore, the proper noun was replaced by a possessive adjective derived from a common noun, i.e. *upřeně sledovali striptérčiny svůdný křivky*.

### 3.2.4 FULL TRANSLATION

The last possible approach to the translation of proper names is the complete translation of the whole name. In the translation of *The I Chong*, this method was mostly applied to the names of institutions. For example, *DEA* (B 62) was translated as *Národní úřad pro kontrolu obchodu s drogami*, since that is the official translation of the institution, respected by most sources (e.g. “Odkazujeme - světové organizace zabývající se drogovou problematikou”). In contrast, an institution called *Federal Bureau of Prisons* (B 138) does not seem to have a fixed name in Czech and its translation varies from source to source. For the translation of *The I Chong*, the version *Federální úřad pro věznic* was chosen (e.g. “Vláda USA se rozhodla přestat s využíváním soukromých věznic”). Based on all available sources, the name *Taft Correctional Institute* (B 29) has no Czech equivalent whatsoever, and therefore, one had to be invented. The name of the prison was translated as *nápravně výchovný ústav v Taftu*, employing the Czech term *nápravně výchovný ústav*, which used to refer to certain Czechoslovak prisons in the communist era (“Přehled vězeňských zařízení existujících na území Československa v letech 1948 - 1989”).



Apart from the names of institutions, the above-mentioned approach was chosen for the translation of the movie titles which have Czech equivalents. Most Cheech and Chong movies have never been officially translated to Czech, which is why their most popular Czech names had to be chosen. On that account, the webpage “Tommy Chong” on the website *Česko-Slovenská filmová databáze* was used to determine the most frequent names of the Cheech and Chong movies which are mentioned in *The I Chong*. Most of these movies have a preferred name<sup>IX</sup>, i.e. *Up in Smoke: Stoupat jako dým*, *Nice Dreams: Krásné sny*, *Cheech and Chong’s Next Movie: Příběhy Cheeche a Chonga*, *The Corsican Brothers: Korsičtí bratři* (all B 7). The name of the movie *Still Smoking* (B 7), however, does not seem to have a single Czech equivalent, the name *Hulíme dál* therefore had to be invented.

Besides, character’s nicknames and names with semantic value had to be translated to Czech, as if they were kept in English, their semantic value would be lost (Levý 138-140). These names were translated as follows, *Tempy: Dočasňák* (B 30), *Big Butt: Velká Zadnice* (B 137), *Mister Clean: pan Čistotka* (B 162), *Shower Shitter: Sprchosráč* (B 164). Apart from these, the name of a band and the name of a nightclub were translated to Czech, as the band and the nightclub are not well-known and the semantic values of their names are more important than their identification. Therefore, *Little Daddy and the Bachelors* (B 109) was translated as *Tatka a mládenci* and *the Elegant Parlor* (B 111) was translated as *Fajnový salón*.

### 3.3 VERBS IN REPORTING CLAUSES

A common mistake in translation from English is the literal translation of verbs which are used in reporting clauses (e.g. *say, tell, ask*). It is obvious that the author’s style and register should be kept in the translation. For example, if the author uses a poor range of vocabulary, this stylistic aspect should appear in the translation as well. Nonetheless, it is necessary to understand that English has a different convention than Czech as far as verbs in reporting clauses are concerned. The repetition of the verb *say* does not seem unnatural in English, whereas the repetition of *říci* in Czech or *говорить* in Russian suggests that the author or the translator has lack of stylistic skills (Levý 131-132).

---

<sup>IX</sup> These “preferred” names are, however, not official and are usually based on amateur translations. For instance, the movie *Up in Smoke* is also known as *Vzhůru kouřem*.

Therefore, the verbs *say* and *tell* in *The I Chong* were translated using a larger scale of verbs, e.g. *[he] told me I could bring in my computer: poradil mi, že si s sebou do lochu budu moct vzít počítač* (B 4), “*Ah, shit!*” *he said: „Do prdele,“ zanádal* (B 96), *[he] said, “Okay, now let’s get you over to camp.”: oznámil: „Fajn, tak já vás teď odvezu do tábora.“* (B 131).

### 3.4 LOANWORDS

The text of *The I Chong* includes many English words which are commonly used in the Czech language. In these cases, it was necessary to decide whether the English word should be kept in the translation or whether it should be substituted with its Czech equivalent, or alternatively, explained explicitly. Very frequently, it is hard to decide whether a loanword sounds natural in Czech, as different social groups and different generations of the Czech population perceive loanwords differently, and furthermore, the perception of loanwords changes with time. For example, Knittlová’s publication *K teorii i praxi překladu*, first published in 1995 under the title *Teorie překladu*, discourages a translator from using the phrase *jezdit domů na víkend*, as *jezdit domů na neděli* sounds more appropriate in Czech (54). It is obvious that this suggestion is obsolete and can no longer be taken into consideration. Therefore, it is not possible to avoid loanwords completely, for those loanwords which occupy the periphery of the Czech lexis at present, tend to move towards the center of the Czech lexis and may even be perceived as genuine Czech lexemes in the future (Oliva 21:25-27:22).

Based on this reflection, it was decided to keep some of the English words in the translation. Namely, this method was applied to those English words which are commonly used in Czech and whose substitution or explanation would seem more unnatural than using a loanword, e.g. *stand-up routines: stand-up čísla* (B 30), *rap song: rapovej song* (B 48), *lowrider: lowrider* (B 63), *DJ: DJ* (B 75), *bongs: bongy* (B 94). In some cases, an English word was even substituted with a loanword which is not identical to the original English word, e.g. *audition: casting* (B 33), *phony: fejkovej* (B 146), *head shop: growshop* (B 146).

### 3.5 PRISON TERMINOLOGY

In the translation of *The I Chong*, it was necessary to deal with official prison terminology. Most of the official prison terms have (at least partial) Czech equivalents, and therefore could be easily translated to Czech. The official website of Vězeňská služba ČR was used to determine the exact meanings of Czech prison terms and to compare them to the English prison terms which appear in *The I Chong*.

#### **LEVEL-FOUR PRISON** (B 67)

In the United States, this term refers to a prison with maximum security. In the Czech Republic, there are only two main prison types at present, i.e. věznice s ostrahou and věznice se zvýšenou ostrahou. Prisons which are labeled as “věznice se zvýšenou ostrahou” further consist of three sections, where each section has a different security level (“Základní informace”). The names of the three sections, however, do not refer to the prison as a whole. Therefore, the term *level-four prison* was translated as *věznice se zvýšenou ostrahou*.

#### **SOLITARY CONFINEMENT** (B 67), **THE SHOE** (B 153), **PROTECTIVE CUSTODY** (B 73)

Whereas *the shoe* is merely a slang term for *solitary confinement*, the term *protective custody* refers to a different concept of incarceration. The terms *solitary confinement* and *protective custody* are, however, apparently interchangeable in the United States, as in most U.S. prisons, there are areas which serve both purposes at the same time. Nevertheless, since the Czech language has two different terms for the two concepts as well, these two terms were differentiated in the translation. *Solitary confinement* was translated as *samotka*. Despite the fact that the official term is *samovazba* (Hála and Soudková, “Jak mluví čeští vězni” 45), the term *samotka* was preferred, as it is commonly used even by experts (Hála, “Prolegomena k penologii”). In contrast, the term *protective custody* was translated as *zabezpečovací detence* (“Zabezpečovací detence”). The translation of the term *the shoe* shall be further discussed in the section devoted to prison slang.

#### **DORM** (B 137)

The term *dorm* refers to a cell in a prison which is occupied by a large number of inmates. A similar concept exists in certain low-level prisons in the Czech Republic, where

this room is referred to as *ložnice* (“Odsouzení ve výkonu trestu”). The term *dorm* was therefore translated as *společná ložnice* when first used and further just *ložnice*.

#### **COUNSELOR** (B 153)

The term *counselor* does not have a full equivalent in Czech, as the functions of prison workers in the United States vary from the functions of the Czech ones. The closest function appears to be that of a *sociální pracovník* (“Sociální práce ve věznicích”). On that account, this term was used in the translation.

#### **UNIT MANAGER** (B 153)

The function of a unit manager does not seem to have an equivalent in the Czech penal system. The calque *vedoucí jednotky* was therefore employed.

#### **VISITING ROOM** (B 162)

This term was translated as *návštěvní místnost*, for that is the official term in the Czech penal system according to “Návštěvy”.

### **3.6 PRISON SLANG**

Besides the official prison terminology, *The I Chong* includes many slang words which refer to entities within the penal system and which are used exclusively by prisoners. In order to achieve the authenticity of the communication in prison, the translation of *The I Chong* employed the Czech prison argot, described by Hála and Soudková in the publication “Jak mluví čeští vězni”. The argotic terms mentioned in this publication are mostly incomprehensible to the general public, which is a consequence of the fact that in the past, the Czech prison argot played the role of a coded language, understood exclusively by a certain community (6). This fact did not cause any problems in the translation of *The I Chong*, since most slang terms which appear in this work are explained by the author, which suggests that the author himself does not presume the reader’s knowledge of prison slang. The section below lists all prison slang terms which occur in the translated passage of *The I Chong*.

### **WOODS** (B 68)

According to several entries on *Urban Dictionary*, the term *woods* is a slang term which refers to Caucasian inmates. In the Czech prison argot, racial terms occur as well, since Gypsy inmates are frequently distinguished from non-Gypsy (“white”) inmates. The publication “Jak mluví čeští vězni” provides three terms which refer to non-Gypsy (“white”) inmates, i.e. *gádžo* (48), *hřbet* (48), and *raklo* (54). The words *gádžo* and *raklo* were not employed in the translation, for they are both frequently used by Gypsy speakers of the Czech language even outside the prison community, and their use in the translation would therefore create unwanted connotations. The term *hřbet*, on the contrary, seems to refer exclusively to a non-Gypsy inmate, not a non-Gypsy person in general (Hugo et al. 157). Furthermore, due to both its pronunciation and its spelling, the word *hřbet* is unlikely to create associations with the Gypsy language. This is a positive aspect, as the racial distinction between Caucasian Americans and African Americans is not related to the Gypsy ethnic group whatsoever. Consequently, the English term *woods* was translated as *hřbeti*. Since Chong does not explain the meaning of the word *woods* in the original text, the word *hřbeti* was not explained in the translation either.

### **DOWN** (B 134)

Twice in the translated passage, Chong uses the slang word *down*, whose meaning is explained when the word is first used. The word is defined as “incarcerated”. Based on “Jak mluví čeští vězni”, this term has no full equivalent in the Czech prison argot. Nevertheless, there are words in the Czech prison argot which refer to the prison itself. These words include e.g. *kamen*, *kameň*, *kámen* (Hála and Soudková 49), and *šutr* (Hála and Soudková 56). Apart from these, *Nespisovný slovník češtiny* by Hugo et al. provides the terms *muklhaus* (238) and *muklovna* (239). Hála and Soudková do not mention either of these terms in their publication, yet they mention words of the same semantic root, e.g. *mukl*, *muklovský* (52), which suggests that words of this semantic root are used in the Czech prison argot. For the purpose of the translation of *The I Chong*, the word *muklovna* was chosen.

### **LONG TIMERS, SHORT TIMERS** (B 136)

Chong mentions the existence of two different groups of inmates: *long timers* and *short timers*, where long-timers are defined as “guys with more than just a few years to go

on their sentences” (B 136), whereas Chong himself was a short timer, since he had “only nine months ahead of [him]” (B 136). Never in the book does Chong state that these are the only two groups by this division or that every inmate has to belong to either of these groups. Amongst Czech prisoners, there is a very similar division system. According to Hála and Soudková, two distinctive groups exist in Czech prisons. Firstly, it is the prisoners whose prison sentences are coming to an end. These are called *zamálisti*, *výstupáři* or *zasraní civilové* (58). And secondly, inmates who have just arrived in prison are called *myši* or *myšáci* (52). Based on this distinction, the term *long timers* was translated as *zamálisti*, whereas the term *short timers* was translated as *myšáci*.

### **THE SHOE (B 153)**

*The shoe* is a slang term for solitary confinement. Whereas the general colloquial term *samotka* was used for *solitary confinement*, *the shoe* was translated as *anclík*, which is an argotic term referring to solitary confinement (Hála and Soudková 45).

### **TO GET ROLLED UP (B 163)**

The following passage appears in *The I Chong*. “[H]e got “rolled up” (all his bedding and personal effects) and taken to the shoe.” (B 163) The verb *to get rolled up* means to pack one’s personal effects before leaving a cell, which can be understood from the explanation provided by the author. Hála and Soudková do not mention an equivalent to this verb, yet they mention the term *bágl*, which refers to personal effects rolled up in a blanket (45). Therefore, the above-quoted passage was translated as follows. “[M]usel si sbalit svoje saky paky (neboli bágl, jak se v lochu říká) a odvedli ho na anclík.”

## **3.7 WORDS WITH PARTIAL OR ZERO EQUIVALENCE**

The translated passage of *The I Chong* includes lexical items which only have a partial equivalent in the Czech language, or alternatively, have no Czech equivalent whatsoever. Such lexemes are frequently translated by adopting them in the resulting language (Knittlová 84-85). These cases have already been discussed in the section devoted to loanwords. This section shall deal with lexemes which were translated using other means.

### **ANSWERING SERVICE (B 21)**

Based on the analysis of various sources, the term *answering service* seems to have no equivalent in the Czech language. Since it is explained further in the text that the answering service is used by the author to receive wake-up calls, it was possible to omit the information concerning the answering service and to only keep the information concerning the wake-up call. Both *answering service* and *wake-up call* were therefore translated as *buzení po telefonu*.

### **CORDLESS (B 36)**

The term *cordless* is used in the text to refer to the handset of a telephone which is not a landline, since the handset is not attached to the main device with a cord, yet is not a cell phone either. Explaining this object in Czech would be very difficult, and since the information concerning the mechanics of the telephone is not important for the plot, the term was omitted completely. The passage “The phone rang again. This time, Shelby answered and passed me the cordless.” was translated as “Telefon znovu zazvonil. Tentokrát ho zvedla Shelby, ale hned mi ho podala.”, where the term *cordless* is substituted with the pronoun *ho*, which refers to the noun *telefon*.

### **LATINO (B 73)**

The English language distinguishes between the demonyms *Latino* and *Hispanic*. The Czech language, however, does not have a specific equivalent for the demonym *Latino*. Since all attempts to translate the term to Czech (e.g. *Latinoameričan*) would be perceived as unnatural, the term *Latino* was substituted with *Hispánec*. On the one hand, this substitution is inaccurate, yet on the other hand, Chong himself distinguishes Latinos from Mexicans (B 73), which can be considered inaccurate as well.

### **BROTHERS (B 73, B 163, B 164)**

There are three passages in the translated part of *The I Chong*, where Chong refers to African people as *brothers*. In order not to disturb the text by inserting an explanation, the term was only translated as *naši černý bratři* in one specific case, where the meaning of the word was evident, i.e. *bringing up the back were the proud, defiant black brothers: úplně*

*vzadu seděli naši hrdý, vzpurný černý bratři* (B 73). In the other two cases, the word *brothers* was simply translated as *černoši* (B 163, B 164).

#### **LOWRIDER GARB** (B 88)

As has been mentioned in the section devoted to loanwords, the lexeme *lowrider* was kept unchanged in the Czech translation in most cases. In one case, however, Chong uses the expression *lowrider garb*, which had to be translated differently, as its meaning may not be understood by the Czech reader. In the context of the book, the phrase *lowrider garb* refers to a costume worn by Cheech Marin in the role of a stereotypical Mexican American character. This costume is called *lowrider garb*, since the lowrider culture is mostly associated with the Mexican American ethnic group. This association may not be obvious to the reader, as a consequence of which, the expression *lowrider garb* was translated as *mexikánskej vohoz*.

#### **DRIVE-THROUGH** (B 106)

The lexical item *drive-through* was difficult to translate, for both the loanword *drive-through* and the Czech equivalent *hladové okno* may not be understood by the reader. Since the drive-through itself is not important for the plot and its presence only serves for location description, the word was translated using substitution. The name *Burger King* was translated as *fastfoodová restaurace Burger King* and the phrase *the parking lot of a drive-through* was translated as *parkoviště před fastfoodem*.

#### **DICKEY** (B 109)

A *dickey* is a piece of clothing which is not known in the Czech Republic. The word was translated as *nákrčník*, which is a piece of clothing very similar to a dickey.

#### **GATED COMMUNITY** (B 162)

A *gated community* is a wealthy city district which is surrounded by fence for security reasons. This concept is completely unknown in the Czech Republic and no brief description would explain this concept sufficiently. Therefore, the term was substituted with *luxusní vila*, i.e. *with... a home in a gated community in a very swanky area of LA: má... luxusní vilu v nóbl čtvrti v LA*.



### **TO OUT (B 163)**

At the very end of the translated passage of *The I Chong*, one of the characters is “outing the guy, shouting like a town crier, ‘Mister Clean is the shower shitter! Mister Clean is the shower shitter!’” (B 163). In given context, the verb *to out* means to reveal the other character’s activities. Since the verb could not be translated to Czech by any means, it was substituted with *ukazovat na něj prstem* to depict the situation, i.e. “ukazoval na něj prstem a vyřvával jak ponocnej: ,Pan Čistotka je sprchosráč! Pan Čistotka je sprchosráč!’”

### **3.8 COMPENSATION**

All previous sections of the lexicological part of this thesis have emphasized the strong connection between the semantic value of a lexical item and the lexical item itself. However, in some cases, it is possible to separate a part of the semantic value of one lexical item and transfer it to another lexical item. This method is known as compensation, since it is employed in cases where it is not possible to express certain semantic value, as a result of which, the semantic value must be compensated for elsewhere (Levý 120).

More specifically, this method can be used to transfer the expressivity of one lexical item to another lexical item provided that the translation of the former with all respect to its expressive value would not be possible. The expressivity of the former must therefore be compensated for in the latter (Knittlová 112-113). In the translation of *The I Chong*, this method was employed in the clause *she looked at me* (B 35), which was translated using a more dramatic expression *přejela mě pohledem* in order to compensate for the dramatic character which had been lost by translating the following clause *and then [she] disappeared into the house as a pak zašla zpátky do domu*.

## 4 SYNTAX

### 4.1 FUNCTIONAL SENTENCE PERSPECTIVE

Functional sentence perspective is a principle, where the key information (the rheme) is emphasized by being placed at the end of the sentence. This principle exists in both Czech and English, yet due to the rigid syntax of the English language, the principle is more dominant in Czech (Dušková et al. 527-528; Knittlová 96-97). Therefore, where the order of the clauses in a sentence or the order of the components in a clause is enforced by grammatical rules in the English text, the order may be altered in the Czech translation so that the key information is placed at the end of the sentence. This theory was applied to several passages of *The I Chong*, some of which are stated below. For better visualization, the shifted part of each sentence has been bolded.

*There is **quite a jail culture** in America now, thanks to the fucked-up laws that have been passed in the last ten years. Díky těm zkurvenejm zákonům, co se schválily za posledních deset let, tu teď v Americe máme **hotovou vězeňskou kulturu.*** (B 6)

*It is also almost **impossible to commit a crime** when you know that God is the essence of your life. Pokud totiž člověk ví, že Bůh je podstatou jeho života, **je takřka nemožný, aby spáchal jakékoli zločin.*** (B 11)

*Our club, the **Elegant Parlor, was about to be closed down for good** unless a miracle happened. Náš klub se jmenoval Fajnový salón a vypadalo to, že pokud se nestane zázrak, **nadobro ho budem muset zavřít.*** (B 111)

*She greeted me with a smile but with the attitude of disdain and superiority that **all guards** have toward prisoners. Usmála se na mě, ale číšel z ní pocit nadřazenosti a opovržení, kterej mají vůči vězňům **všichni dozorci.*** (B 137)

### 4.2 PASSIVE VOICE

The identification of the passive voice in an English text is crucial, for its use in English varies from its use in Czech. In general, there are two main types of the passive voice in English, both of which shall be discussed in the following section.

The first type of the English passive voice is the passive voice without an agent (e.g. *it is said, he was fired*). The use of such a construction suggests that the human agent, which would become the subject of the sentence were the active voice employed, does not need to be specified (Dušková et al. 259). In such a case, the passive construction employing a participle may be kept in the Czech translation (e.g. *byl vyhozen*). In colloquial speech, however, other means are preferred. Namely, an English passive construction can be translated to Czech using either a passive construction employing a reflexive pronoun, which is a phenomenon which does not exist in English (e.g. *říká se*), or an active construction (e.g. *říkají, vyhodili ho*) (Dušková et al. 259, 265). The latter approach seemed more appropriate, and therefore was chosen for several passages in *The I Chong*, e.g. *I was told: sdělil mi* (B 14), *my last night of freedom was spent with my families: poslední večer na svobodě jsem strávil se svojí rodinou* (B 18), *stuff that would be sent to me: věci, co mi pošlou* (B 29), *I was told very emphatically: velice důrazně mě upozornili* (B 119).

The second type of the passive voice which occurs in the English language is the passive voice with an agent (e.g. *he was killed by his son*). In such a case, the passive voice does not exclude the agent from the sentence, which is generally understood to be the main function of the passive voice. Instead, the passive voice with an agent plays a crucial role in functional sentence perspective, for owing to the use of the passive voice, the agent, which would be the subject of the sentence if the active voice were used, can be emphasized by being placed at the end of the sentence. The syntax of the Czech language is, however, more flexible than that of the English language, as a consequence of which, the subject may be placed at the end of the sentence. Therefore, when translated to Czech, the passive voice with an agent can be replaced by an active construction (e.g. *zabil ho jeho syn*) (Dušková et al. 261). The above-mentioned theory was applied to several cases in *The I Chong*, e.g. *engineered by the Bush administration: kterou zosnovala Bushova vláda* (B 37), *where I was met by a Hispanic inmate: a vevnitř už na mě čekal hispánskej vězeň* (B 133), *the prison was... operated by a foreign company: provozuje ji nějaká zahraniční firma* (B 138).

### 4.3 INDEFINITE PERSONAL PRONOUNS

If the pronouns *one, they, and you* refer to an unspecified human agent, they play the role of indefinite personal pronouns. In colloquial speech, the second person pronoun *you* is

usually employed in English, whereas in Czech, the use of second person pronouns (*ty, vy*) is not frequent in such cases. Instead, the Czech language expresses the unspecified human agent by different means, e.g. *you change three times: přisedá se třikrát, one can't help trusting to luck: člověk nemůže nespolehat na štěstí*, where the use of the Czech lexeme *člověk* is perceived as colloquial (Dušková et al. 105). Due to the employment of the morphological aspects of *obecná čeština* in the translation of *The I Chong*, the sentences including an indefinite personal pronoun were translated using the expression *člověk*, e.g. *the Truth that will set you free: ta pravda, co člověka osvobodí* (B 9), *it is also almost impossible to commit a crime when you know that God is the essence of your life: pokud totiž člověk ví, že Bůh je podstatou jeho života, je takřka nemožný, aby spáchal jakékoli zločin* (B 11), *if you lose your respect, you're done: když člověk ztratí respekt, je s ním ámen* (B 151).

There is, however, one case in the translated passage of *The I Chong* where the second person pronoun *you* could not be translated as *člověk*, for the pronoun is used to address the reader, and therefore cannot be considered an indefinite personal pronoun. In this case, the second person pronoun had to be kept in the translation. Since Chong addresses his readers in the plural number, the second person plural pronoun *vy* was used in Czech, i.e. *I realize that some of you readers are thinking: chápu, že některý z vás, co tuhle knížku čtete, si teď říkáte* (B 11).

#### 4.4 POSSESSIVE PRONOUNS

The use of possessive pronouns in English varies from its use in Czech. Firstly, the English language lacks the function of the reflexive possessive pronoun *svůj*, whose use is obligatory in Czech, e.g. *dressed in his traditional lowrider garb: měl na sobě svůj klasickéj mexikánskej vohoz* (B 88). Secondly and most importantly, a possessive pronoun in an English text can even be omitted completely, or alternatively, replaced by the dative form of a corresponding personal pronoun (Dušková et al. 107). In the translation of *The I Chong*, the omission of a possessive pronoun was mostly employed in cases where the possessive pronoun modifies a noun which carries information about a relationship to another person, e.g. *a friend of mine... called: taky se mi ozval kámoš* (B 4), *my son convinced me: syn mě nakonec přesvědčil* (B 5), *how he and his buddies would skip school: jak kdysi s kámošema*

*chodili za školu* (B 132). Nevertheless, the omission of a possessive pronoun was used in some other cases as well, e.g. *my computer for writing my book: počítač, na kterým jsem napsal tuhle knihu* (B 29), *burying my head into my pillow: zavrtat hlavu do polštáře* (B 142).

#### **4.5 NOMINAL AND VERB CHARACTERS**

Besides all above-mentioned syntactic differences between Czech and English, the two languages differ as far as the use of nouns and verbs is concerned. The Czech language has a verbal character, employing mostly finite verb forms, whereas the English language has a nominal character, preferring the use of nouns and non-finite (i.e. nominal) verb forms (Knittlová 94-95). Therefore, some lexemes in a nominal form were replaced by corresponding lexemes in a verbal form in the Czech translation, e.g. *my love for my wife was so strong: svoji ženu jsem miloval tak silně* (B 126), *the snoring and farting was so loud: chrápali a prděli tak hlasitě* (B 142).

## 5 OTHER ASPECTS OF TRANSLATION

### 5.1 WORDPLAYS

The translated passage of *The I Chong* contains several humorous sections which are based on wordplays. As has been mentioned earlier, it is necessary to keep these wordplays in the translation, and the semantic values of the individual words must therefore be altered so that the function of the wordplay is not lost (Hilský 1:31:30-1:31:57; Levý 118-119). The wordplay which appears in the subtitle of the book shall not be discussed in this section, as it has been explained earlier in this thesis.

The first wordplay which appears in the translated passage is based on the polysemy of the lexeme *feel*. One of the characters asks Chong, *Hey, man, how do you feel?* (i.e. What mental state are you experiencing?) and Chong replies, *I feel like Starbucks coffee* (i.e. I would like to drink Starbucks coffee.) (B 46-47). In the Czech translation, the polysemy of the word *feel* was replaced by the polysemy of the word *dát (si)*, i.e. *Čau, bud' v pohodě, to dáš. – Dám? Dám si kafe ze Starbucks.*

The most difficult wordplay in *The I Chong* was the one concerning wasting taxpayers' money on Operation Pipe Dreams. The passage is formulated as follows. *Instead, millions upon millions of taxpayers' dollars went "up in smoke"—with most of the smoke being blown up George Bush's ass by John Ashcroft* (B 50). In this wordplay, Chong creates the metaphor of smoke and burning, making a reference to the movie *Up in Smoke*. For reasons which have been stated earlier in this thesis, the name of the movie was translated as *Stoupat jako dým*. The metaphor of smoke and burning was kept in the translation and was even expanded by referring to John Ashcroft's relationship to Bush as *podkuřování*, i.e. *Ale ne – místo toho pálili miliony a miliony dolarů z kapes daňových poplatníků a ty pak už jen „stoupaly jako dým“ . A úplně nejvíc jich spálil státní zástupce John Ashcroft, kterej pátil a pátil a přitom tím podkuřoval Bushovi.*

In another passage, Chong describes the feeling which he had when he was asked to perform in prison. Namely, he says, *Of course, we were thrilled to have the chance to play for such a captive audience* (B 68). This wordplay is based on the polysemy of the adjective *captive*, which can either refer to the state of incarceration or to the state of being present at

a mandatory occasion. The use of the phrase *captive audience* may not even be considered a humorous wordplay, yet due to the fact that this phrase has no equivalent in the Czech language, the polysemy of the lexeme *captive* was replaced by the polysemy<sup>x</sup> of the lexeme *basu*, i.e. *Samozřejmě jsme nabídku přijali – ať jim tam v tý base furt jenom nehrajou na basu.*

In chapter nine, Chong writes that an unknown person happens to defecate in the shower stalls. He comments on the situation by saying, *The poor guys who had to clean up the showers were not happy with this new development in their already shitty job* (B 156). This wordplay is based on the fact that word *shitty* refers both to the general unattractiveness of the job and to the fact that someone defecates in the showers. The wordplay was kept in the translation by using the expression *zasraná práce* and was even expanded by translating the expression *pissed off*, used in the following sentence, as *nasraný*.

## 5.2 BIBLICAL REFERENCES

*The I Chong* provides several passages which refer to biblical verses. None of the available English translations of the *Bible* is identical to Chong's formulations, as a consequence of which, it is possible to declare that Chong quotes the *Bible* with minor alterations. These quotations were translated to Czech by using genuine quotations from Bible 21, which is the most contemporary Czech translation of the *Bible*.

Namely, the biblical references and quotations were translated as follows, *key to heaven: klíč k nebeskému království* (B 9), *the Kingdom: nebeské království* (B 9), *it shall be according to your faith: ať se vám stane podle vaší víry* (B 10), *I am with you even to the ends of time: já jsem s tebou po všechny dny až do skonání světa* (B 131).

## 5.3 TRAFFIC STOP

In chapter seven, the process of a traffic stop is described. This process is initiated by the police officer asking the driver, *Can I see your driver's license and registration please?* (B 99) This request could not be translated literally, for the formulation of such an utterance is different in the Czech language. Whereas in English it is common to formulate

---

<sup>x</sup> Or homonymy, depending on the source of information (Hugo et al. 55).

a request using an interrogative sentence, this syntactic concept is not frequent in Czech, where requests are usually formulated using an imperative sentence (Dušková et al. 315). Consequently, in order to simulate a genuine traffic-stop dialog, it was necessary to find the corresponding Czech formulation. According to multiple sources (e.g. Kausta; “Silniční kontrola: Co policista může a co ne?”) and according to Act No. 361/2000 Coll., a police officer is not obliged to use a specific formulation, yet there appears to be a recommended formulation, which is as follows, “Dobrý den, (pane řidiči,) silniční kontrola, předložte prosím [the requested items].” Therefore, the police officer’s utterance in *The I Chong* was translated as follows, *Dobrý den, pane řidiči, silniční kontrola. Předložte prosím řidičský průkaz a doklady k vozidlu.*



## CONCLUSION

This bachelor thesis presented a Czech translation of a passage from the memoir *The I Chong: Meditations from the Joint*, originally written by Tommy Chong in the English language. The practical part of the thesis provided both the original text and the Czech translation. Whereas the number of characters in the original text corresponded to that of approximately 30.1 standard pages, the Czech translation was approximately 30.3 standard pages long, i.e. the translation exceeded the original text in length. This is an expectable conclusion, for a translator tends to expand on the original expressions by the addition of explanatory information, whereas the omission of redundant information is not very frequent.

The theoretical part of the thesis discussed the most crucial and the most interesting decisions that were made in the translation. The most complex issue which had to be dealt with was the choice of register, which was extremely difficult, since Czech and English express individual levels of language by different means. Besides, a thorough study of the principles of the Czech prison argot had to be made in order to translate vocabulary belonging to the English prison slang, since the invention of neologisms would have deprived the Czech translation of its authenticity. Due to this significance of unusual lexical items, the theoretical part of this thesis put emphasis on the translation of such lexical items rather than the translation of syntactic constructions.

It is nonetheless obvious that not all aspects of translation could be mentioned and described in detail, for the process of translation can be discussed from an unlimited number of points of view. Furthermore, it is not only the theoretical rules that have to be applied in translation. Levý even states in the first section of *Umění překladau* that his work is not meant to serve as a manual to translation, since the decisions of a translator are very frequently based solely on their artistic skills or personal experience, and the theory of translation therefore only creates boundaries which a translator should respect (41). In summary, this bachelor thesis only provided a brief outline of chosen linguistic aspects in order to demonstrate the most prominent difficulties which occurred in the translation of *The I Chong*.

## WORKS CITED

### PRIMARY SOURCE

Chong, Tommy. *The I Chong: Meditations from the Joint*. Simon Spotlight Entertainment, 2006.

### SECONDARY SOURCES

Aury, Dominique. Preface. *Teoretické problémy překladu*, by Georges Mounin, translated from French to Czech by Milada Hanáková, Karolinum, 1999, pp. 7-11.

Dušková, Libuše, et al. *Mluvnice současné angličtiny na pozadí češtiny*. Academia, 2012.

Goldsmith, Joel. *The Mystical I*. Acropolis Books, 2005.

Hála, Jaroslav, and Petra Soudková. "Jak mluví čeští vězni: místo a úloha vězeňského argotu." *Vězeňská služba České republiky*, 2002.

Hugo, Jan, et al. *Slovník nespisovné češtiny*. Maxdorf, 2006.

Knittlová, Dagmar. *K teorii i praxi překladu*. Univerzita Palackého v Olomouci, 2000.

Král, Oldřich, translator (Chinese to Czech). *Kniha proměn: 易經 Yijing / I-ťing*. Maxima, 2008.

Levý, Jiří. *Umění překladu*. Translated from German to Czech by Karel Hausenblas, Apostrof, 2012.

Mounin, Georges. *Teoretické problémy překladu*. Translated from French to Czech by Milada Hanáková, Karolinum, 1999.

*Oxford Advanced Learner's Dictionary*. Oxford University Press, 2010.

Patočka, Petr, translator (German to Czech). *I-ťing: Kniha proměn – text a rozšiřující materiály*. Translated from Chinese to German by Richard Wilhelm. Portál, 2003.

*Wazzup?: slovník slangu a hovorové angličtiny*. Lingea, 2008.

## INTERNET SOURCES

Act No. 361/2000 Coll. (Zákon o provozu na pozemních komunikacích a o změnách některých zákonů). [www.zakonyprolidi.cz/cs/2000-361](http://www.zakonyprolidi.cz/cs/2000-361). Accessed 18 Sept. 2018.

*The Bible*. Bible 21. [www.biblegateway.com/versions/Bible-21-B21](http://www.biblegateway.com/versions/Bible-21-B21). Accessed 14 Aug. 2018.

*The Bible*. King James Version. [www.biblegateway.com/versions/King-James-Version-KJV-Bible](http://www.biblegateway.com/versions/King-James-Version-KJV-Bible). Accessed 14 Aug. 2018.

*Cambridge Dictionary*. Cambridge University Press, 2018, [dictionary.cambridge.org](http://dictionary.cambridge.org).

Chong, Tommy. "Meditations from the Joint part 1." *YouTube*, uploaded by taquepariudf, 10 May 2010, [www.youtube.com/watch?v=JbkHnophpXE](http://www.youtube.com/watch?v=JbkHnophpXE).

*Google Maps*. Google, 2018, [www.google.com/maps](http://www.google.com/maps). Accessed 23 Aug. 2018.

Hála, Jaroslav. "Prolegomena k penologii." [www.penologie.hala.sweb.cz/download/PROLEGOMENA\\_K\\_PENOLOGII.doc](http://www.penologie.hala.sweb.cz/download/PROLEGOMENA_K_PENOLOGII.doc)

Hilský, Martin. "Martin Hilský, Karel Oliva - Otázky a odpovědi na témata nejen shakespearovská (ÚMKP, BC 3.12.2015)." *YouTube*, uploaded by LLionTV, 9 Dec. 2015, [www.youtube.com/watch?v=vFSDP9tdgUI](http://www.youtube.com/watch?v=vFSDP9tdgUI).

Jurásek, Jan, et al. *I. internetový moravsko - český slovník*. Version 1, 2001, [home.tiscali.cz/cb613548](http://home.tiscali.cz/cb613548). Accessed 8 Sept. 2018.

Jurásek, Jan, et al. *I. internetový moravsko - český slovník*. Version 2, 2001, [www.morcevnik.cz](http://www.morcevnik.cz). Accessed 8 Sept. 2018.

Kausta, Petr. "Silniční kontrola." *Právní linka*. Český právní servis s.r.o., 2018, [www.pravnilinka.cz/bezplatna-pravni-poradna-zdarma/silnicni-kontrola.html](http://www.pravnilinka.cz/bezplatna-pravni-poradna-zdarma/silnicni-kontrola.html). Accessed 18 Sept. 2018.

"Kokain / Blow (2001)." *Česko-Slovenská filmová databáze*. POMO Media Group s.r.o., 2018, [www.csfd.cz/film/14321-kokain/prehled](http://www.csfd.cz/film/14321-kokain/prehled). Accessed 24 Aug. 2018.

"Kurt Russell - Biography." *Internet Movie Database*. IMDb.com, Inc., 2018, [www.imdb.com/name/nm0000621/bio?ref\\_=nm\\_ov\\_bio\\_sm](http://www.imdb.com/name/nm0000621/bio?ref_=nm_ov_bio_sm). Accessed 23 Aug. 2018.

“Návštěvy.” *Věznice a ÚVZD Opava*. Vězeňská služba České republiky, 2018, [www.vscr.cz/veznice-a-uvzd-opava/o-nas/vykon-trestu/navstevy](http://www.vscr.cz/veznice-a-uvzd-opava/o-nas/vykon-trestu/navstevy). Accessed 8 Sept. 2018.

“Odkazujeme - světové organizace zabývající se drogovou problematikou.” *Legalizace*, 10 Nov. 2010, [www.magazin-legalizace.cz/cs/articles/detail/44-odkazujeme-svetove-organizace-zabyvajici-se-drogovou-problematikou](http://www.magazin-legalizace.cz/cs/articles/detail/44-odkazujeme-svetove-organizace-zabyvajici-se-drogovou-problematikou).

“Odsouzení ve výkonu trestu.” *Věznice Jiřice*. Vězeňská služba České republiky, 2018, [www.vscr.cz/veznice-jirice/o-nas/vykon-vezenstvi/odsouzeni-ve-vykonu-trestu](http://www.vscr.cz/veznice-jirice/o-nas/vykon-vezenstvi/odsouzeni-ve-vykonu-trestu). Accessed 6 Sept. 2018.

Oliva, Karel. “Nečtiny 2015 // Karel Oliva: Jak se přizpůsobuje jazyk – vývoj češtiny.” *YouTube*, uploaded by Department of Man-Machine Interaction at NTC UWB, 21 Sept. 2015, [www.youtube.com/watch?v=r6\\_ig6-OnrU](http://www.youtube.com/watch?v=r6_ig6-OnrU).

Paul, Les, and Mary Ford. “Vaya Con Dios.” *Vaya Con Dios*, Blue Guitarsound Records, 2017. *Spotify*, [open.spotify.com/album/43uNXShZix0qjKjEBYTr6b](https://open.spotify.com/album/43uNXShZix0qjKjEBYTr6b)

“Použité zkratky (slovník).” *Vojensko.cz*. 2018, [www.vojensko.cz/pouzite-zkratky-slovník](http://www.vojensko.cz/pouzite-zkratky-slovník). Accessed 31 Aug. 2018.

“Přehled vězeňských zařízení existujících na území Československa v letech 1948 - 1989.” Policie ČR, [www.policie.cz/soubor/prehled-vezenskych-zarizeni-existujicich-na-uzemi-ceskoslovenska-v-letech-1948-1989-pdf.aspx](http://www.policie.cz/soubor/prehled-vezenskych-zarizeni-existujicich-na-uzemi-ceskoslovenska-v-letech-1948-1989-pdf.aspx). Accessed 22 Aug. 2018.

Řehák, Michal. “Přátelé konopí: Ganja a Richard Anthony "Cheech" Marin a Thomas B. Kin "Tommy" Chong.” *Legalizace*, 31 Aug. 2013, [www.magazin-legalizace.cz/cs/articles/detail/824-pratele-konopi?rubricId=24](http://www.magazin-legalizace.cz/cs/articles/detail/824-pratele-konopi?rubricId=24).

“Silniční kontrola: Co policista může a co ne?” *Auto iDNES.cz*, 13 Sept. 2006, [www.auto.idnes.cz/silnicni-kontrola-co-policista-muze-a-co-ne-f2u-/automoto.aspx?c=A060913\\_131550\\_automoto\\_fdv](http://www.auto.idnes.cz/silnicni-kontrola-co-policista-muze-a-co-ne-f2u-/automoto.aspx?c=A060913_131550_automoto_fdv).

“Služební poměr příslušníka VS ČR.” *Generální ředitelství Vězeňské služby ČR*. Vězeňská služba České republiky, 2018, [www.vscr.cz/o-nas/personalistika/sluzebni-pomer-prislusnika-vs-cr](http://www.vscr.cz/o-nas/personalistika/sluzebni-pomer-prislusnika-vs-cr). Accessed 25 Aug. 2018.

“Sociální práce ve věznici.” *Věznice Znojmo*. Vězeňská služba České republiky, 2018, [www.vscr.cz/veznice-znojmo/novinky/spoluprace-s-obcanskym-sektorem/socialni-prace-ve-veznici](http://www.vscr.cz/veznice-znojmo/novinky/spoluprace-s-obcanskym-sektorem/socialni-prace-ve-veznici). Accessed 8 Sept. 2018.

“Tommy Chong.” *Česko-Slovenská filmová databáze*. POMO Media Group s.r.o., 2018, [www.csfd.cz/tvurce/17556-tommy-chong](http://www.csfd.cz/tvurce/17556-tommy-chong). Accessed 4 Aug. 2018.

*Urban Dictionary*. 2018, [www.urbandictionary.com](http://www.urbandictionary.com).

“Vláda USA se rozhodla přestat s využíváním soukromých věznic.” *Deník Referendum*, 23 Aug. 2016, [www.denikreferendum.cz/clanek/23591-vlada-usa-se-rozhodla-prestat-s-vyuzivanim-soukromych-veznic](http://www.denikreferendum.cz/clanek/23591-vlada-usa-se-rozhodla-prestat-s-vyuzivanim-soukromych-veznic).

“Zabezpečovací detence.” *Věznice a ÚVZD Opava*. Vězeňská služba České republiky, 2018, [www.vscr.cz/veznice-a-uvzd-opava/o-nas/zabezpecovaci-detence](http://www.vscr.cz/veznice-a-uvzd-opava/o-nas/zabezpecovaci-detence). Accessed 25 Aug. 2018.

“Základní informace.” *Generální ředitelství Vězeňské služby ČR*. Vězeňská služba České republiky, 2018, [www.vscr.cz/o-nas/zakladni-informace](http://www.vscr.cz/o-nas/zakladni-informace). Accessed 15 Sept. 2018.