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BACHELOR THESIS

Clark Ashton Smith short stories – translation and stylistic analysis

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DECLARATION

I hereby declare that this bachelor thesis, Clark Ashton Smith short stories – translation and stylistic analysis, is the result of my own work and that all the used sources have been properly cited.

Prague, 6th December 2019

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Lukáš Poncar
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ABSTRACT

This bachelor thesis contains a translation of two short stories written by the american author of the 20th century Clark Ashton Smith. It consists of a practical and a theoretical part. The practical part is a mirrored translation. The theoretical part begins with a short introduction to translational studies and source text characteristics, but the main focus is a grammatical and lexical analysis of the translation. Using selected passages from the translation, this part discusses various problems that arised during the translation and translational strategies used to overcome them.

KEY WORDS

translation, stylistics, grammatical and lexical analysis, Clark Ashton Smith, Abominations of Yondo, The Maker of Gargoyles, weird fiction, functional sentence perspective

ABSTRAKT

Tato bakalářská práce obsahuje překlad dvou povídek amerického autora 20. století Clarka Ashtona Smithe. Práce se skládá z praktické a teoretické části. Úvod práce obsahuje krátký úvod do teorie překladu a charakteristiky vybraných povídek. Praktickou část tvoří zrcadlený překlad povídek. Teoretická část začíná úvodem do překladatelské teorie a charakteristikou zvolených povídek, ale zaměřuje se především na analýzu gramatické a lexikální roviny překladu. Na vybraných příkladech ilustruje řešení rozličných překladatelských situací s ohledem na současné překladatelské postupy.

KLÍČOVÁ SLOVA

překlad, stylistika, gramatická a stylistická analýza, Clark Ashton Smith, Ohavnosti pouště Yondo, Stvořitel Chrličů, weird fiction, aktuální větné členění
# TABLE OF CONTENTS

## INTRODUCTION

1. TEXT CHARACTERISTICS

## PRACTICAL PART

2. ABOMINATIONS OF YONDO

2.2. THE MAKER OF GARGOYLES

## THEORETICAL PART

3. TRANSLATIONAL STUDIES

3. GRAMMATICAL ASPECT

3.2.1 FSP – FUNCTIONAL SENTENCE PERSPECTIVE

3.2.2 LONG SENTENCES AND SEMICOLON

3.2.3 NON-FINITE VERB FORMS

3.2.4 TENSE

3.3. LEXICAL ASPECT

3.3.1 DENOTATION AND CONNOTATION

3.3.2 SPECIFICATION

3.3.3 SEMANTIC CONTIGUITY

3.3.4 GENERALIZATION

3.3.5 ZERO EQUIVALENTS

3.3.6 EXPRESSIVE CONNO TATIONS

3.3.7 STYLISTIC CONNOTATIONS

3.4. PRAGMATICS AND TRANSLATION

3.4.1 MEASUREMENT UNITS

3.4.2 PROPER NOUNS

3.5. TITLE
1 INTRODUCTION

The idea to choose translation as the topic of my bachelor thesis originated during the translational course led by Mr. Ženíšek, which introduced me to the wonderful art of translation. My first choice was a short-story written by H. P. Lovecraft. Unfortunately, or perhaps fortunately, the chosen short story had already been translated and I discovered Clark Ashton Smith's short stories. His writings fall into the weird fiction genre and his style shares many features with that of H.P. Lovecraft. Both authors were frequently featured in magazines such as Weird Tales, Arkham House or Spearman.

The aim of this thesis is to provide a translation supported by existing translational practices. The first, practical, part is a side by side translation. The second, theoretical, part is based on several books devoted to translation and analyses the translation. The main sources used to write the thesis are books written by Knittlová, Levý and Kuffnerová. Other sources used to write this Bachelor thesis include books by J.C. Catford, Peter Fawcett and E. Nida as well as many internet dictionaries and grammar guides as well as books by J. C. Catford and Peter Fawcett. I tried to confront the main sources with other theories to be able to look at the translation from different perspectives.

1.1 TEXT CHARACTERISTICS

Smith's short stories can be classified as weird fiction which combines fantasy, horror and sci-fi elements. Both short stories feature unconventional monsters set in a dark and gloomy environment. Various supernatural elements such as animated gargoyles or mutated cacti forest, are present in both texts. The short story “The Abominations of Yondo” is set in a fictional phantasmagorical desert. The second short story “The Maker of Gargoyles” is set in a medieval town.

The author often uses very long sentences, transgressives and semicolons to describe the creatures, setting and action. Translation of a text with such a high frequency of these elements required meticulous approach. From the lexical point of view, Allan Gullette comments on Smith's writings:
In style, Smith’s fantasies are woven with a superbly rich language that has been described as "lapidary" and "euphuistic." It is crafted with the ear of the poet and studded with exotic words culled from his unabridged dictionary - such as susurrous, empusae, athcinors and catafalque, which show his preference for Latin-based words above Anglo-Saxon ones. (Gullete, 2004, “Clark Ashton Smith: The Sorcerer of Auburn”)

All in all, Smith utilizes the English language to paint vivid images of exceptionally macabre sceneries and horrid creatures that dwell in such surroundings. He exhibits equally masterful use of language in the way he manages to induce atmosphere full of terror and trepidation. His writings are capable of evoking feelings of anxiety and discomfort as long as the reader lets their imagination loose.
2 PRACTICAL PART

2.1 ABOMINATIONS OF YONDO

Abominations of Yondo

The sand of the desert of Yondo is not as the sand of other deserts; for Yondo lies nearest of all to the world's rim; and strange winds, blowing from a pit no astronomer may hope to fathom, have sown its ruinous fields with the gray dust of corroding planets, the black ashes of extinguished suns. The dark, orblike mountains which rise from its wrinkled and pitted plain are not all its own, for some are fallen asteroids half-buried in that abysmal sand. Things have crept in from nether space, whose incursion is forbid by the gods of all proper and well-ordered lands; but there are no such gods in Yondo, where live the hoary genii of stars abolished and decrepit demons left homeless by the destruction of antiquated hells.

It was noon of a vernal day when I came forth from that interminable cactus-forest in which the Inquisitors of Ong had left me, and saw at my feet the gray beginnings of Yondo. I repeat, it was noon of a vernal day; but in that fantastic wood I had found no

Ohavnosti pouště Yondo

Poušť Yondo se nepodobá žádné jiné poušti, jelikož Yondo leží až na samotném okraji světa. Neznámé proudy vzduchu vanoucí z jámy, o jejímž pochopení se může astronomům jen zdát, ji zavanuly šedým prachem zvětralých planet a černým popelem vyhaslých sluncí. Ze zvrásněných kráterovitých planin pouště Yondo vyvstávají temné zaoblené hory, ale ne všechny jsou zdejší. Některé z nich jsou asteroidy napůl zabořené v bezmezných písčinách. Vplížila se tam pekelná stvoření, jejichž invazi brání řádná božstva. Alespoň ve spořádaných krajinách tomu tak je, jenže Yondo žádná taková božstva nemá. Žijí tam staří džinové hvězd dávno vyhaslých a vetší démoni, kteří se ocitli bez domova se zánikem již staromódního pekla.

Z nekonečného kaktusového lesa, ve kterém mě ponechali Ongovi inkvizitoři, jsem se dostal v poledne jarního dne před sebou jsem spatřil počátek šedých přísků pouště Yondo. Znovu opakuji, že bylo poledne jarního dne, ale v tom podivném
token or memory of a spring; and the
swollen, fulvous, dying and half-rotten
growths through which I had pushed my
way, were like no other cacti, but bore
shapes of abomination scarcely to be
described. The very air was heavy with
stagnant odors of decay; and leprous
lichens mottled the black soil and russet
vegetation with increasing frequency. Pale-
green vipers lifted their heads from
prostrate cactus-boles and watched me with
eyes of bright ochre that had no lids or
pupils.

These things had disquieted me for hours
past; and I did not like the monstrous fungi,
with hueless stems and nodding heads of
poisonous mauve, which grew from the
sodden lips of fetid tarns; and the sinister
ripples spreading and fading on the yellow
water at my approach were not reassuring
to one whose nerves were still taut from
unmentionable tortures. Then, when even
the blotched and sickly cacti became more
sparse and stunted, and rills of ashen sand
crept in among them, I began to suspect
how great was the hatred my heresy had
aroused in the priests of Ong and to guess

Tyto organismy mě znepokojovaly už
dlouhé hodiny. Nelíbily se mi ani obrovské
houby na bezbarvých nohách
s pokyvujícími se kloubouky plnými
naťalovalčího jedu, které vyrůstaly
na promáčených březích páchnoucích jezer.
Ani zlověstné vlnění rozprostřející se
na žluté hladině jezera nebylo uklidňující
pro člověka, jehož nervy byly stále jako
na drátkách z nehoračních muk. Jak řídl
porost zesláblých skvrnitých kaktusů a
začaly se v něm objevovat pramínky
našedlého písku, jsem začal tušit do jaké
míry jsem si svým rouháním znepřátelil
the ultimate malignancy of their vengeance.

I will not detail the indiscretions which had led me, a careless stranger from far-off lands, into the power of those dreadful magicians and mysteriarchs who serve the lion-headed Ong. These indiscretions, and the particulars of my arrest, are painful to remember; and least of all do I like to remember the racks of dragon-gut strewn with powdered adamant, on which men are stretched naked; or that unlit room with six-inch windows near the sill, where bloated corpse worms crawled in by hundreds from a neighboring catacomb. Sufficient to say that, after expending the resources of their frightful fantasy, my inquisitors had borne me blindfolded on camel-back for incomputable hours, to leave me at morning twilight in that sinister forest. I was free, they told me, to go whither I would; and in token of the clemency of Ong, they gave me a loaf of coarse bread and a leathern bottle of rank water by way of provision. It was at noon of the same day that I came to the desert of Yondo.

So far, I had not thought of turning back, for all the horror of those rotting cacti, or
the evil things that dwelt among them. Now, I paused knowing the abominable legend of the land to which I had come; for Yondo is a place where few have ventured wittingly and of their own accord. Fewer still have returned - babbling of unknown horrors and strange treasure; and the life-long palsy which shakes their withered limbs, together with the mad gleam in their starting eyes beneath whitened brows and lashes, is not an incentive for others to follow. So it was that I hesitated on the verge of those ashen sands, and felt the tremor of a new fear in my wrenched vitals. It was dreadful to go on, and dreadful to go back, for I felt sure that the priests had made provision against the latter contingency. So after a little I went forward, singing at each step in loathly softness, and followed by certain long-legged insects that I had met among the cacti. These insects were the color of a week-old corpse and were as large as tarantulas; but when I turned and trod upon the foremost, a mephitic stench arose that was more nauseous even than their color. So, for the nonce, I ignored them as much as possible.

Nyní jsem se však na chvíli zastavil s vědomím hrůzných legend krajin, do kterých jsem vstoupil. Poušť Yondo je totiž místem, kam se záměrně a ze své vlastní vůle odvážilo vypravit jen pár jedinců. Těch pár, co se vrátilo, drmolilo o záhadných přízračích a prapodivných pokladech. Neutuchající třesot chřadlých končetin se zábělesky šílenství v rozptělených očích ukrytých pod zešedivělým obočím je pramálo povzbuzující pro ty, kteří by chtěli následovat jejich příkladu. Proto jsem na hranici popelavého písku zaváhal a uvnitř svého zdevastovaného těla pocítil nový záchvěv strachu. Pokračoval znělo příšerně a stejně tak vrátit se. Byl jsem si totiž jistý, že Ongovi kněží učinili opatření vylučující možnost návratu. Po chvílce jsem se znechuceně vydal dál a tiše si pobrukoval na každém kroku, následovánjistými dlouhonohými brouky, které jsem potkal ještě v kaktusovém lese. Ti brouci byli barvy týden staré mrtvoly a velikosti tarantule. Když jsem se však otočil a šlápl na nejbližšího z nich, vylinul se z něj puch ještě nechutnější než jejich zbarvení. Prozatím jsem se je tedy snažil ignorovat, jak jen to šlo.
Indeed, such things were minor horrors in my predicament. Before me, under a huge sun of sickly scarlet, Yondo reached interminable as the land of a hashish-dream against the black heavens. Far-off, on the utmost rim, were those orb-like mountains of which I have told; but in between were awful blanks of gray desolation, and low, treeless hills like the backs of half-buried monsters. Struggling on, I saw great pits where meteors had sunk from sight; and divers-colored jewels that I could not name glared or glistened from the dust. There were fallen cypresses that rotted by crumbling mausoleums, on whose lichen blotted marble fat chameleons crept with royal pearls in their mouths.

Hidden by the low ridges, were cities of which no stela remained unbroken - immense and immemorial cities lapsing shard by shard, atom by atom, to feed infinities of desolation. I dragged my torture-weakened limbs over vast rubbish-heaps that had once been mighty temples; and fallen gods frowned in rotting pasammite or leered in riven porphyry at


Za nízkými hřbety se ukrývala města, z nichž nezůstal ani kámen na kámen. Ohromná starodávná města se rozpadala kousek po kousku, atom po atomu, a mizela v nekonečné prázdnotě. Vlekl jsem své ochablé končetiny přes rozlehlé hromady suti, které dříve bývaly majestátními chrámy. Pod nohamu se na mě z trhlin pískovce a vulkanických hornin mračila a šklebila padlá božstva. To vše bylo opředené zlověstným tichem, které naru
my feet. Over all was an evil silence, broken only by the satanic laughter of hyenas, and the rustling of adders in thickets of dead thorn or antique gardens given to the perishing nettle and fumitory.

Topping one of the many mound-like ridges, I saw the waters of a weird lake, unfathomably dark and green as malachite, and set with bars of profulgent salt. These waters lay far beneath me in a cup-like hollow; but almost at my feet on the wave-worn slopes were heaps of that ancient salt; and I knew that the lake was only the bitter and ebbing dregs of some former sea. Climbing down, I came to the dark waters, and began to lave my hands; but there was a sharp and corrosive sting in that immemorial brine, and I desisted quickly preferring the desert dust that had wrapped me about like a slow shroud. Here I decided to rest for a little; and hunger forced me to consume part of the meager and mocking fare with which I had been provided by the priests. It was my intention to push on if my strength would allow and reach the lands that lie to the north of Yondo. These lands are desolate, indeed, but their desolation is of a more usual than that of Yondo; and certain tribes of nomads have

šoval jen částečný smích hyen a šelestění zmijí v bodlákovém houští a starodávných zahradách zarostlých umírajícími kopřivami a zemědýmem.

Po výstupu na hřbet jednoho z mnoha kopců jsem spatřil zvláštní jezero lemované sloupy blyštivé soli. Nepředstavitelně hluboké a zelené jako malachit. Leželo hluboko pode mnou v prohlubní tvaru hnízku, avšak téměř u mých nohou na svahu omlétém vlnobitím byly naplavené kupy starodávné soli. Bylo mi tedy jasné, že to jezero je jen zatrpklým odtékajícím zbytkem někdejšího moře. Sestoupil jsem k jezeru a začal si v něm máchat ruce. Okamžitě jsem však v tom prastarém nálevu pocítil ostré a žíravé pálení. Ihned jsem s tím tedy přestal a dal přednost pouštnímu písku, který postupně zahaloval mé ruce jako závoj. Rozhodl jsem se si chvíinku odpočinout a hlad mě donutil sníšt část potupné nuzného příďelu od kněží Ongu. Zamýšlel jsem sáhnout si až na hranici svých sil a dostat se co nejbliže krajinám severně od pouště Yondo. I ty jsou skličující, ovšem jejich bezúživnost je podobnější nám známým krajům. Dokonce je prý čas od času navštěvují některé nomádské kmeny. Pokud bude štěstěná na mé straně, možná u jednoho z nich skončím
been known to visit them occasionally. If fortune favored me, I might fall in with one of these tribes.

The scant fare revived me, and, for the first time in weeks of which I had lost all reckoning, I heard the whisper of a faint hope. The corpse-colored insects had long since ceased to follow me; and so far despite the eeriness of the sepulchral silence and the mounded dust of timeless ruin, I had met nothing half so horrible as those insects. I began to think that the terrors of Yondo were somewhat exaggerated. It was then that I heard a diabolic chuckle on the hillside above me. The sound began with a sharp abruptness that startled me beyond all reason, and continued endlessly, never varying its single note, like the mirth of an idiotic demon. I turned, and saw the mouth of a dark cave fanged with green stalactites, which I had not perceived before. The sound appeared to come from within this cave.

With a fearful intentness I stared at the black opening. The chuckle grew louder, but for awhile I could see nothing. At last I caught a whitish glimmer in the darkness; then, with all the rapidity of nightmare, a monstrous Thing emerged. It had a pale, .


Soustředěně a pln obav jsem zíral na tmavé ústí jeskyně. Chechot byl hlasitější a hlasitější, ale stále jsem v jeskyni nic neviděl. Po chvili jsem zahledl bělavé jiskření v temnotě. Poté se z ní s rychlostí přízraku vynořila obrovská Věc. Měla bledé holé tělo tvaru vejce, asi tak velké jako
hairless, egg-shaped body, large as that of a gravid she-goat; and this body was mounted on nine long wavering legs with many flanges, like the legs of some enormous spider. The creature ran past me to the water's edge; and I saw that there were no eyes in its oddly sloping face; but two knife-like ears rose high above its head, and a thin, wrinkled snout hung down across its mouth, whose flabby lips, parted in that eternal chuckle, revealed rows of bats' teeth. It drank acutely of the bitter lake then, with thirst satisfied, it turned and seemed to sense my presence, for the wrinkled snout rose and pointed toward me, sniffing audibly. Whether the creature would have fled, or whether it meant to attack me, I do not know; for I could bear the sight no longer but ran with trembling limbs amid the massive boulders and great bars of salt along the lakeshore.

Utterly breathless I stopped at last, and saw that I was not pursued, I sat down, still trembling, in the shadow of a boulder. But I was to find little respite, for now began the second of those bizarre adventures which forced me to believe all the mad legends I had heard. More startling even than that
diabolic chuckle was the scream that rose at
my very elbow from the salt-compounded sand - the scream of a woman possessed by
some atrocious agony, or helpless in the
grip of devils. Turning, I beheld a veritable Venus, naked in a white perfection that
could fear no scrutiny, but immersed to her
navel in the sand. Her terror-widened eyes
implored me and her lotus hands reached out with beseeching gesture. I sprang to her
side - and touched a marble statue, whose
carven lids were drooped in some
enigmatic dream of dead cycles, and whose hands were buried with the lost loveliness of hips and thighs. Again I fled, shaken with a new fear; and again I heard the scream of a woman's agony. But this time I did not turn to see the imploring eyes and hands.

Up the long slope to the north of that accursed lake stumbling over boulders of basanite and ledges that were sharp with verdigris-covered metals; floundering in pits of salt, on terraces wrought by the receding tide in ancient aeons. I fled as a man flies from dream to baleful dream of some cacodemoniacal night. At whiles...
there was a cold whisper in my ear, which did not come from the wind of my flight; and looking back as I reached one of the upper terraces, I perceived a singular shadow that ran pace by pace with my own. This shadow was not the shadow of man nor ape nor any known beast; the head was too grotesquely elongated, the squat body too gibbous; and I was unable to determine whether the shadow possessed five legs, or whether what appeared to be the fifth was merely a tail.

Terror lent me new strength, and I had reached the hilltop when I dared to look back again. But still the fantastic shadow kept pace by pace with mine; and now I caught a curious and utterly sickening odor, foul as the odor of bats who have hung in a charnel-house amid the mold of corruption. I ran for leagues, while the red sun slanted above the asteroidal mountains to the west; and the weird shadow lengthened with mine but kept always at the same distance behind me.

An hour before sunset I came to a circle of small pillars that rose miraculously unbroken amid ruins that were like a vast pile of potsherds. As I passed among these


Strach mi dodal sílu pokračovat a až na vrcholku kopce jsem nabył odvahy ohlédnout se. Jenže ten podivuhodný stín stále držel tempo s tím mým. Teď jsem navíc učítí zvláštní a zcela odporný zápach zatuchlý jako pach netopýrů, kteří obývali marnici a viseli uprostřed plísně a rozkladu. Běžel jsem jako o život, zatímco obří červené slunce směřovalo na západ za zaoblené hory, a ten podivný stín se prodlužoval stejně jako můj, ale stále si ode mě držel stejný odstup.

Hodinu před západem slunce jsem dorazil k nezvykle zachovalým sloupům, které se tyčily ve tvaru kruhu uprostřed obrovské hromady úlomků a suti. Když jsem vstoupil do toho kruhu, zaslechl jsem nářky nějakého divokého zvířete. Nářky na pomezí strachu a rozzuření. Všiml jsem si
pillars I heard a whimper, like the whimper of some fierce animal, between rage and fear, and saw that the shadow had not followed me within the circle. I stopped and waited, conjecturing at once that I had found a sanctuary my unwelcome familiar would not dare to enter; and in this the action of the shadow confirmed me, the Thing hesitated, then ran about the circle of columns pausing often between them; and, whimpering all the while, at last went away and disappeared in the desert toward the setting sun.

For a full half hour I did not dare to move; then, the imminence of night, with all its probabilities of fresh terror, urged me to push on as far as I could to the north. For I was now in the very heart of Yondo where demons or phantoms might dwell who would not respect the sanctuary of the unbroken columns. Now, as I toiled on, the sunlight altered strangely; for the red orb nearing the mounded horizon, sank and smouldered in a belt of miasmal haze, where floating dust from all the shattered fanes and necropoli of Yondo was mixed with evil vapors coiling skyward from black enormous gulfs lying beyond the utmost rim of the world.

také, že mě ten podivný stín dovnitř kruhu nepronásledoval. Zastavil jsem se a vyčkával s domněnkou, že jsem našel svatyni, do které se můj nezvaný společník neodváží vniknout. Jeho chování mi to potvrdilo. Ta Věc zaváhala a poté s hroznými nářky obíhala sloupy mé svatyně. Opětovaně se mezi nimi zastavovala, až se nakonec vydala pryč a zmizela někde v dálí na západu pouště. Ještě další půlhodinu jsem se neodvážil pohnout, ale nevyhnutelně se blížící noc a všechny možné hrůzy v ní ukryté byly důvodem pokračovat dál a pokusit se dostat co nejdále na sever. Byl jsem teď totiž v samotném srdci pouště Yondo, kde by mohly pobývat přízraky a démoni, kteří by nerespektovali mou svatyni, a tak jsem se plahočil dál. Sluneční svit zvláštně problikával, jak se žhavá koule přibližovala k hornatému horizontu, kde se potápěla a doutnala v toxickém oparu, kde se mísí prach z rozpadlých chrámů a nekropolí s výpary zla linoucími se vzhůru z obřích černých zálivů za samotným okrajem světa.

Tenhle fantaskní svit zaléval celou pustinu, kopcovitou krajinu i hory na horizontu a ztracená města přízračně tmavým
In that light, the entire waste, the rounded mountains, the serpentine hills, the lost cities, were drenched with phantasmal and darkening scarlet.

Then, out of the north, where shadows mustered, there came a curious figure C a tall man fully caparisoned in chain-mail - or, rather, what I assumed to be a man. As the figure approached me, clanking dismally at each step on the sharded ground, I saw that its armor was of brass mottled with verdigris; and a casque of the same metal furnished with coiling horns and a serrate comb, rose high above its head. I say its head, for the sunset was darkening, and I could not see clearly at any distance; but when the apparition came abreast, I perceived that there was no face beneath the brows of the bizarre helmet whose empty edges were outlined for a moment against the smouldering light. Then the figure passed on, still clanking dismally and vanished.

But on its heels ere the sunset faded, there came a second apparition, striding with incredible strides and halting when it loomed almost upon me in the red twilight - the monstrous mummy of some ancient king still crowned with untarnished gold but turning to my gaze a visage that more odstínem nachové.

Poté z mlhy na severu vystoupila záhadná postava C. Vysoký muž plně zahalený v ozdobné kroužkové zbroji. Tedy spíše něco, co jsem považoval za muže.

Přibližoval se ke mně a na každém kroku po rozpraskané půdě se ozývalo tísnívé řinčení zbroje. Všiml jsem si, že je jeho zbroj mosazná s měděnkovými skvrnami. Přilbice ze stejného materiálu opatřená zatočenými rohy a zoubkovaným hřebenem se tyčila vysoko nad cizincovou hlavou.

Říkám hlavou, jelikož se stmívalo a nebylo moc vidět. Když se ale ten přízrak postavil vedle mě a hrán jeho helmice ozářil doutnavý svit, tak jsem si všiml, že se pod helmou neskrývá žádný obličej. Poté jen prošel kolem mé a s ponurým řinčením zbroje se rozplynil.

Brzy po něm, ještě než slunce zmizelo za horizontem, se v rudém soumraku zjevil další gigantický přízrak. Vykrácoval si obřími kroky a zastavil se kousek přede mnou. Obrovská mumie již dávno zapomenutého panovníka s neuvěřitelně zachovalou zlatou korunou osazenou drahými kameny, ale s velice zchátralým zevnějškem poznamenaným nejen časem.
than time or the worm had wasted. Broken swathings flapped about the skeleton legs, and above the crown that was set with sapphires and orange rubies, a black something swayed and nodded horribly; but, for an instant, I did not dream what it was. Then, in its middle, two oblique and scarlet eyes opened and glowed like hellish coals, and two ophidian fangs glittered in an ape-like mouth. A squat, furless, shapeless head on a neck of disproportionate extent leaned unspeakably down and whispered in the mummy's ear.

Then, with one stride, the titanic lich took half the distance between us, and from out the folds of the tattered sere-cloth a gaunt arm arose, and fleshless, taloned fingers laden with glowering gems, reached out and fumbled for my throat.

Back, back through aeons of madness and dread, in a prone, precipitate flight I ran from those fumbling fingers that hung always on the dusk behind me, back, back forever, unthinking, unhesitating, to all the abominations I had left; back in the thickening twilight toward the nameless and sharded ruins, the haunted lake, the

či červy. Kostlivec s cáry látky kolem nohou a s korunou se smaragdy, saffry a rubíny. Nad ní se vznášelo cosi černého, avšak ani náhodou mě nenapadlo přemýšlet o tom, co by to mohlo být. Hrozivě se to pokyvovalo a uprostřed toho se najednou rozsvítily dvě zkosené nachové oči. Zářily jako dva pekelné uhlíky a pod nimi se blyštěly dva hadí tesáky v opičí tlamě. Beztvará hlava usazená na nesmyslně neproporčním krku se nepopsatelně sklonila dolů a zašleptala té mumii něco do ucha.

Poté jedním obřím krokem zkrátila naši vzálenost o polovinu a z potraného hábitu se vyňořila kostnatá ruka posázená zářícími drahokamy. Nechutně vyzábře pařáty se natáhly ke mně a šmátraly po mém krku.

Zpět! Bez rozmyslu jsem začal zbrkle utíkat směrem zpět krze věčné šílenství a někonečné hrůzy, jen abych unikl těm neohrabaným pařátům, jež jsem stále cítil v soumraku za zády. Bez rozmyslu a zdráhání jsem směřoval zpět k všem těmohavnostem pouště Yondo, zpět stále temnějším soumrakem přes bezejmenné zříceniny, to proklaté jezero a zhoubný kaktusový les, k bezohledně nemilosrdným Ongovím kněžím očekávajícím můj návrat.
forest of evil cacti, and the cruel and cynical inquisitors of Ong who waited my return.
THE MAKER OF GARGOYLES

The Maker of Gargoyles

Among the many gargoyles that frowned or leered from the roof of the new-built cathedral of Vyones, two were pre-eminent above the rest by virtue of their fine workmanship and their supreme grotesquery. These two had been wrought by the stonemason Blaise Reynard, a native of Vyones, who had lately returned from a long sojourn in the cities of Provence, and had secured employment on the cathedral when the three years' task of its construction and ornamentation was well-nigh completed. In view of the wonderful artistry shown by Reynard, it was regretted by Ambrosius, the archbishop, that it had not been possible to commit the execution of all the gargoyles to this delicate and accomplished workman; but other people, with less liberal tastes than Ambrosius, were heard to express a different opinion.

This opinion, perhaps, was tinged by the personal dislike that had been generally felt toward Reynard in Vyones even from his boyhood; and which had been revived with some virulence on his return. Whether rightly or unjustly, his very physiognomy had always marked him out for public

Stvořitel Chrličů

Ze střechy katedrály, nově postavené ve městě Vyones, se šklebilo mnoho chrličů. Dva z nich výrazně převyšovaly ostatní svým technickým zpracováním a panoptikální groteskností. K životu je přivedl sochař původem z Vyonesu, Reynard Blaise. Reynard se navrátil do svého rodného města po delším pobytu v městech oblasti Provence a podařilo se mu získat zakázku na katedrále, i přestože se tříletá práce její výstavby a zdobení blížila ke konci. Ve světle jeho dokonalé řemeslné práce litoval arcibiskup Ambrosius toho, že nemohl práci na všech chrličích svěřit tak preciznímu a vynikajícímu umělci. Avšak lidé konzervativnějšího smýšlení tento názor nesdíleli.

Tento postoj pravděpodobně vycházel i z všeobecné averze obyvatel Vyonesu vůči osobě Reynarda, která zakořenila již v dobách jeho mládí a která se s jeho návratem znovu mísni rozbořila. Ať zasložené či neprávem, již jeho obličejové
disfavor: he was inordinately dark, with hair and beard of a preternatural bluish-black, and slanting, ill-matched eyes that gave him a sinister and cunning air. His taciturn and saturnine ways were such as a superstitious people would identify with necromantic knowledge or complicity; and there were those who covertly accused him of being in league with Satan; though the accusations were little more than vague, anonymous rumors, even to the end, through lack of veritable evidence.

However, the people who suspected Reynard of diabolic affiliations were wont for awhile to instance the two gargoyles as sufficient proof. No man, they contended, who was so inspired by the Arch-Enemy, could have carven anything so sheerly evil and malignant, could have embodied so consummately in mere stone the living lineaments of the most demoniacal of all the deadly Sins.

The two gargoyles were perched on opposite corners of a high tower of the cathedral. One was a snarling, murderous, cat-headed monster, with retracted lips revealing formidable fangs, and eyes that glared intolerable hatred from beneath ferine brows. This creature had the claws and wings of a griffin, and seemed as if it

Měl neobvykle tmavou kůži a nepřirozeně modro-černé vousy a vlasy, které spolu s nesouměrnýma šilhajícíma očima působily velice lstivé až zlomyslně. Jeho zamklé zasmušilé způsoby se podobaly chování, které si pověřčiví lidé spojovali se znalostmi či účastí na nekromancii. Našli se i tací, kteří ho potají obviňovali ze spojenectví se Satanem. Nicméně tato nařčení nebyla nikdy ničím jiným než jen vágními pomluvami, protože nebyla podložena věrohodnými důkazy.

Jenže pro tyto lidi představovaly dva nové chrliče dostatečný důkaz pro jeho spojenectví s ďáblem. Tvrzili, že ani člověk inspirovaný samotným Satanem by nebyl schopen vytesat něco tak naplněného samotným zlem a zhubností. Nedokázal by do pouhého kamene tak perfektně vtisknout živoucí rysy těch nejpekelnějších smrtelných hříchů.

Reynardovy chrliče trůnily na dvou protilehlých rozích vysoké věže katedrály. První chrlič bylo navztekane právě veňčné monstrum s hlavou kočky. Ohnuté rty odhalovaly obrovské řeřísky a z očí pod divokým obočím zářila nesnesitelná
were poised in readiness to swoop down on
the city of Vyones, like a harpy on its prey.
Its companion was a horned satyr, with the
vans of some great bat such as might roam
the nether caverns, with sharp, clenching
talons, and a look of Satanically brooding
lust, as if it were gloating above the helpless
object of its unclean desire. Both figures
were complete, even to the hindquarters,
and were not mere conventional adjuncts of
the roof. One would have expected them to
start at any moment from the stone in which
they were mortised.

Ambrosius, a lover of art, had been openly
delighted with these creations, because of
their high technical merit and their
verisimilitude as works of sculpture. But
others, including many humbler dignitaries
of the Church, were more or less
scandalized, and said that the workman had
informed these figures with the visible
likeness of his own vices, to the glory of
Belial rather than of God, and had thus
perpetrated a sort of blasphemy. Of course,
they admitted, a certain amount of
grotesquery was requisite in gargoyles; but
in this case the allowable bounds had been
egregiously overpassed.

nenávist. Stvoření mělo křídla a drápy gryfa
a zdálo se být neustále ve střehu
a připravené se bleskově snést na Vyones,
tak jako harpy je útočí na svou oběť.
Společnost mu dělal satyr s křídly obřího
netopýra obývajícího hlubiny pekla,
a s ostrými sevřenými drápy. S částečky
chlípným výrazem v obličeji, jako kdyby stál
nad obětí, která nemá šanci se schovat
před jeho zvrácenými choutkami. Oba
chrliče byly kompletně zhotoveny z obou
stran a představovaly tak více než pouhý
doplněk střechy. Působily dojmem, že by
kdykoliv mohly vystartovat ze své kamenné
podoby.

Ambrosius, milovník umění, netajil potěšení
z technické dokonalosti a věrohodnosti
těchto výtvorů. Jenže ostatní, včetně spousty
konzervativnějších církevních hodnostářů,
byli jeho dílem pohoršeni. Tvrdili, že jsou v
něm viditelně otisknuty zlozvyky umělce,
že oslavují Satana spíše než Boha a jako
takové představují určitý druh rouhání.
Grotesknost je samozřejmě nezbytným
prvkem chrličů, to nepopírali, jenže v tomto
případě byly všechny přijatelné meze
značně překročeny.
However, with the completion of the cathedral, and in spite of all this adverse criticism, the high-poised gargoyles of Blaise Reynard, like all other details of the building, were soon taken for granted through mere everyday familiarity; and eventually they were almost forgotten. The scandal of opposition died down, and the stone-carver himself, though the town-folk continued to eye him askance, was able to secure other work through the favor of discriminating patrons. He remained in Vyones; and paid his addresses, albeit without visible success, to a taverner's daughter, one Nicolette Villom, of whom, it was said, he had long been enamored in his own surly and reticent fashion.

But Reynard himself had not forgotten the gargoyles. Often, in passing the superb pile of the cathedral, he would gaze up at them with a secret satisfaction whose cause he could hardly have assigned or delimited. They seemed to retain for him a rare and mystical meaning, to signalize an obscure but pleasurable triumph.

He would have said, if asked for the reason for his satisfaction, that he was proud of a skilful piece of handiwork. He would not have said, and perhaps would not even have known, that in one of the gargoyles he had

Avšak po dokončení katedrály chrliče vytesané Reynardem, stejně jako ostatní prvky budovy, i přes všechnu kritiku zevšedněly a časem se na ně téměř zapomnělo. Rozruch opozice se rozplynul a náš tesař si byl, i přes neustávající všeobecnou nedůvěru, schopen zajistit obživu skrze zakázky od mecenášů vytříbeného vkusu. Zůstal ve městě a bez zjevných úspěchů se ucházel o dceru hospodského Nicolette Villomovou. Šuškalo se, že do ní byl již dlouho potají zamilován, tím svým svérázným mrzutým způsobem.

Reynard však na své chrliče nezapomněl. Když procházel kolem honosné budovy katedrály, vzhlězel k ním s pocitem zadostiučinění, jehož příčinu by byl jen stěží schopen určit či alespoň vymezit. Zřejmě pro něj měly nadpřirozený význam opředený tajemstvím a symbolizovaly jeho hořkosladké vítězství.
Kdyby se ho někdo ptal, proč je s nimi tak spokojený, odvětil by, že je pyšný na své
imprisoned all his festering rancor, all his answering spleen and hatred toward the people of Vyones, who had always hated him; and had set the image of this rancor to peer venomously down for ever from a lofty place.

And perhaps he would not even have dreamt that in the second gargoyle he had somehow expressed his own dour and satyr-like passion for the girl Nicolette — a passion that had brought him back to the detested city of his youth after years of wandering; a passion singularly tenacious of one object, and differing in this regard from the ordinary lusts of a nature so brutal as Reynard's.

Always to the stone-cutter, even more than to those who had criticized and abhorred his productions, the gargoyles were alive, they possessed a vitality and a sentiency of their own. And most of all did they seem to live when the summer drew to an end and the autumn rains had gathered upon Vyones. Then, when the full cathedral gutters poured above the streets, one might have thought that the actual spittle of a foul maelence, the very slaver of an impure lust, had somehow been mingled with the water that ran in rills from the mouths of the gargoyles.

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At that time, in the year of our Lord, 1138, Vyones was the principal town of the province of Averoigne. On two sides the great, shadow-haunted forest, a place of equivocal legends, of loups-garous and phantoms, approached to the very walls and flung its umbrage upon them at early forenoon and evening. On the other sides there lay cultivated fields, and gentle streams that meandered among willows or poplars, and roads that ran through an open plain to the high chateaux of noble lords and to regions beyond Averoigne. The town itself was prosperous, and had never shared in the ill-fame of the bordering forest. It had long been sanctified by the presence of two nunneries and a monastery; and now, with the completion of the long-planned cathedral, it was thought that Vyones would have henceforward the additional protection of a more august holiness; that demon and stryge and incubus would keep their distance from its heaven-favored purlieus with a more meticulous caution than before.

Of course, as in all mediaeval towns, there had been occasional instances of alleged sorcery or demoniacal possession; and, once or twice, the perilous temptations of succubi had made their inroads on the pious virtue

V té době, léta páně 1138, byl Vyones hlavním městem provincie Averoigne. Na dvou stranách města se až k samotným hrádbám rozprostíral ohromný les, který byl dějištěm mysteriózních legend a domovem přízraků a vlkodlaků. V ranních a večerních hodinách vrhal na město svůj stín. Na zbylých dvou stranách ležela obdělávaná políčka, drobné potůčky vinoucí se kolem vrb a topolů, a cesty vedoucí napříč pláněmi až k šlechtickým zámkům a do oblastí daleko za provincií Averogine.

Město samotné vzkvétalo a nikdy nesdílelo špatnou pověst sousedícího lesa. Již dlouho bylo posvěceni přítomností tří klášterů. Předpokládálo se, že dokončení dlouho plánované stavby katedrály mu zajistí ochrannou auru vznícené svatosti i do budoucích let, a že si démoni, inkubusové a strigy budou držet odstup od posvěceného města a jeho lesní hranice s ještě větší opatrností než dříve.
of Vyones. But this was nothing more than might be expected, in a world where the Devil and his works were always more or less rampant. No one could possibly have anticipated the reign of infernal horrors that was to make hideous the latter months of autumn, following the cathedral's erection.

To make the matter even more inexplicable, and more blasphemously dreadful than it would otherwise have been, the first of these horrors occurred in the neighborhood of the cathedral itself and almost beneath its sheltering shadow.

Two men, a respectable clothier named Guillaume Maspier and an equally reputable cooper, one Gerome Mazzal, were returning to their lodgings in the late hours of a November eve, after imbibing both the red and white wines of the countryside in more than one tavern.

According to Maspier, who alone survived to tell the tale, they were passing along a street that skirted the cathedral square, and could see the bulk of the great building against the stars, when a flying monster, black as the soot of Abaddon, had descended upon them from the heavens and assailed Gerome Mazzal, beating him down

<table>
<thead>
<tr>
<th>Samozřejmě, že i zde, stejně tak jako ve všech středověkých městech, se občas vyskytyly domněnky o čarodějnické či přítomnosti ďábla. Samozřejmě, že jednou či dvakrát se do jinak zbožného Vyonesu vplížilo nebezpečné pokušení sukub. Ale to není nic, s čím by se ve světě, kde vždy více či méně řádil Ďábel a jeho dílo, nepočítalo. Nebýlo nikoho, kdo by mohl předpokládat nadvládu zla a pekelných zplozenců, jež následovala postavení katedrály v pozdních měsících podzimu.</th>
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<td>První z těchto hrůz se odehrála v blízkosti katedrály, a to téměř v jejím stíně, což činilo celou věc ještě záhadnější a děsivější než by byla za normálních okolností. Jaký bezbožník to jen mohl udělat?</td>
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<td>Dva muži, vážený výrobce oděvů Guillaume Maspier a stejně tak ctihodný bednář Gerome Mazzal, se vraceli do svých příbytků v pozdních listopadových hodinách poté, co nasávali lokální červené a bílé víno v nejedné krčmě.</td>
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with its heavily flapping wings and seizing him with its inch-long teeth and talons. Maspier was unable to describe the creature with minuteness, for he had seen it but dimly and partially in the unlit street; and moreover, the fate of his companion, who had fallen to the cobblestones with the black devil snarling and tearing at his throat, had not induced Maspier to linger in that vicinity. He had betaken himself from the scene with all the celerity of which he was capable, and had stopped only at the house of a priest, many streets away, where he had related his adventure between shudderings and hiccuppings.

Armed with holy water and aspergillus, and accompanied by many of the townspeople carrying torches, staves and halberds, the priest was led by Maspier to the place of the horror; and there they had found the body of Mazzal, with fearfully mangled face, and throat and bosom lined with bloody lacerations. The demoniac assailant had flown, and it was not seen or encountered again that night; but those who had beheld its work returned aghast to their homes, feeling that a creature of nethermost hell had come to visit the city, and perchance to abide therein.

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Consternation was rife on the morrow, when the story became generally known; and rites of exorcism against the invading demon were performed by the clergy in all public places and before thresholds. But the sprinkling of holy water and the mumbling of the stated forms were futile; nunnery for the evil spirit was still abroad, and its malignity was proved once more, on the night following the ghastly death of Gerome Mazzal.

This time, it claimed two victims, burghers of high probity and some consequence, on whom it descended in a narrow alley, slaying one of them instantaneously, and dragging down the other from behind as he sought to flee. The shrill cries of the helpless men, and the guttural growling of the demon, were heard by people in the houses along the alley; and some, who were hardy enough to peer from their windows, had seen the departure of the infamous assailant, blotting out the autumn stars with the sable and misshapen foulness of its wings, and hovering in execrable menace above the house-tops.

After this, few people would venture abroad at night, unless in case of dire and exigent need; and those who did venture went in armed companies and were all furnished lemovanou krvavými ranami. Démonický útočník uletěl a tu noc již nebyl spatřen. Ti, kdo zřeli jeho dílo, se vraceli do svých domovů zděšeni a s pocitem, že město navštívila zrůda z hlubin pekla a že se zde může nadále zdržovat.

Následující den, poté co se historka rozšířila, se děsilo celé město. Ve všech veřejných prostorách a na hranicích města probíhalo pod velením kněžstva vymítání dábelských vetřelců. Jenže rozprašování posvěcené vody a mumlání speciálních formulek bylo k ničemu. Dábelské stvoření bylo stále nablízku a hned další noc po otřesné smrti Geroma Mazzala znovu prokázalo svou zhoubnost.

Tentokrát si nestvůra vyžádala dvě oběti, ctostné měšťany středně důležitého postavení, na které nalétla v úzké uličce. Jeden byl mrtvý ihned a druhého zezadu srazil k zemi při pokusu o útěk. Pronikavé naříkání bezbranných obětí a hrubé vrčení démona slyšeli lidé v celé ulici. Těch pár odvážlivců, co se vyklonilo z okna, spatřilo odlet nechvalně známého vetřelce. Jako
with flambeaux, thinking thus to frighten away the demon, which they adjudged a creature of darkness that would abhor the light and shrink therefrom, through the nature of its kind. But the boldness of this fiend was beyond measure; for it proceeded to attack more than one company of worthy citizens, disregarding the flaring torches that were thrust in its face, or putting them out with the stenchful wind of its wide vans.

Evidently it was a spirit of homicidal hate, for all the people on whom it seized were grievously mangled or torn to numberless shreds by its teeth and talons. Those who saw it, and survived, were wont to describe it variously and with much ambiguity; but all agreed in attributing to it the head of a ferocious animal and the wings of a monstrous bird. Some, the most learned in demonology, were fain to identify it with Mudo, the spirit of murder; and others took it for one of the great lieutenants of Satan, perhaps Amaimon or Alastor, gone mad with exasperation at the impregnable supremacy of Christ in the holy city of Vyones.

Po těchto incidentech se našlo jen pár lidí, kteří by se někam v noci vypravili, pokud nešlo o něco velice naléhavého. Ti, již se někam vypravili, učinili tak pouze s ozbrojeným doprovodem a pochodněmi s domněním, že to démona zastraší. Ušoudili totiž, že jde o netvora temnoty, který má ke světlu odpor a tudíž by se dal na úprk. Jenže troufalost této obtuď předčila očekávání, neboť zaútočila na několik dalších skupinek důstojných měšťanů bez ohledu na to, že se někdo brání pochodněmi. Občas pochodně hasila zapáchaným výrem vytvořeným širokými křídlými.

Zjevně to byl přízrak vražedné nenávisti. Všechny své oběti těžce podrážil nebo roztřhal na nespočet kousků svými drápy a tesáky. Ti, již to viděli a přežili, se neshodli na jednoznačném popisu netvora, ale všichni mu přisuzovali hlavu zuřivé
The terror that soon prevailed, beneath the widening scope of these Satanical incursions and depredations, was beyond all belief — a clotted, seething, devil-ridden gloom of superstitious obsession, not to be hinted at in modern language. Even by daylight, the Gothic wings of nightmare seemed to brood in underparting oppression above the city; and fear was everywhere, like the foul contagion of some epidemic plague. The inhabitants went their way in prayer and trembling; and the archbishop himself, as well as the subordinate clergy, confessed an inability to cope with the ever-growing horror. An emissary was sent to Rome, to procure water that had been specially sanctified by the Pope. This alone it was thought, would be efficacious enough to drive away the dreadful visitant.

In the meantime, the horror waxed, and mounted to its culmination. One eve, toward the middle of November, the abbot of the local monastery of Cordeliers, who had gone forth to administer extreme unction to a dying friend, was seized by the black devil just as he approached the threshold of his destination, and was slain in the same atrocious manner as the other victims.

To this doubly infamous deed, a scarce-believable blasphemy was soon added. On
the very next night, while the torn body of
the abbot lay on a rich catafalque in the
cathedral, and masses were being said and
tapers burnt, the demon invaded the high
nave through the open door, extinguished all
the candles with one flap of its sooty wings,
and dragged down no less than three of the
officiating priests to an unholy death in the
darkness.

Every one now felt that a truly formidable
assault was being made by the powers of
Evil on the Christian probity of Vyones. In
the condition of abject terror, of extreme
disorder and demoralization that followed
upon this new atrocity, there was a
deplorable outbreak of human crime, of
murder and rapine and thievery, together
with covert manifestations of Satanism, and
celebrations of the Black Mass attended by
many neophytes.

Then, in the midst of all this pandemoniacal
fear and confusion, it was rumored that a
second devil had been seen in Vyones; that
the murderous fiend was accompanied by a
spirit of equal deformity and darkness,
whose intentions were those of lechery, and
which molested none but women. This
creature had frightened several dames and
demoiselles and maid-servants into a
veritable hysteria by peering through their

Mezitím se hrůzy dále stupřovaly až
do bodu, kdy došlo k jejich vyvrcholení.
Jednoho listopadového večera se opat
kláštera Cordelierů vydal poskytnout
poslední pomazání umírajícího příteli.
Téměř na zápraží svého cíle byl přepaden
černým démonem. Ten jej zabil úplně stejně
hrozivým způsobem jako ostatní oběti.

Tento hanebný čin brzy doplnilo jen těžko
uvěřitelné rouhání. Hned další noc při
pietním obřadu na památku opata, když se
pálily pamětní svíce a pronášely liturgie,
vtrhl démon do katedrály skrze otevřené
dveře. Jedním pohybem svých sazovitých
křídel sfoukl všechny svíce a hned tři
úřadující kněze odvlekl do temnoty, kde je
přivedl k pekelné smrti.

Nyní již každému docházelo, že zlo provádí
ohromný útok na samotné základy
křesťanství ve Vyonesu. Nevídaná krutost
uvrhla město do hrůzy, zmatku
a demoralizovaného stavu, který zvedl vlnu
zavrženlhodného zločinu. Vraždy, plenění
a krádeže otřásaly městem spolu s tajnými
bedroom windows; and had sidled lasciviously, with uncouth mows and grimaces, and grotesque flappings of its bat-shaped wings, toward others who had occasion to fare from house to house across the nocturnal streets.

However, strange to say, there were no authentic instances in which the chastity of any woman had suffered actual harm from this noisome incubus. Many were approached by it, and were terrified immoderately by the hideousness and lustfulness of its demeanor; but no one was ever touched.

Even in that time of horror, both spiritual and corporeal, there were those who made a ribald jest of this singular abstention on the part of the demon, and said it was seeking throughout Vyones for some one whom it had not yet found.

The lodgings of Blaise Reynard were separated only by the length of a dark and crooked alley from the tavern kept by Jean Villom, the father of Nicolette. In this tavern, Reynard had been wont to spend his evenings; though his suit was frowned upon by Jean Villom, and had received but scant encouragement from the girl herself. However, because of his well-filled purse and his almost illimitable capacity for wine,

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projevy Satanismu a oslavami Černé mše, kterých se účastnilo mnoho noviců.

Uprostřed všeho toho pekelného chaosu a strachu z démonů se objevil zvěst, že byl ve městě spatřen ještě jeden démon. Zvěst, že je ten vraždící zloduch doprovázen stejně ohyzdným a nemilosrdným přízrakem, jenž má v úmyslu smilstva a zneužívá jen ženy. Několik dam, slečen a služebných dohnal do stavu hysterie tím, že je pozoroval skrze okna ložnice. S chlípnými grimasami a groteskním máváním netopýřích křídel se chlípně třepotal ulicí směrem k lidem, kteří se při přechodu z domu do domu ocitli na noční ulici.

Je však podivuhodné, že nebyly zaznamenány žádné případy, kdy by tento chlípný inkubus poznamenal cudnost jakékoliv ženy. Spoustu z nich ke smrti vyděsil svým odporným zjevem a čtířným chováním, ale žádné z nich se nikdy ani nedotkl.
Reynard was tolerated. He came early each night, with the falling of darkness, and would sit in silence hour after hour, staring with hot and sullen eyes at Nicolette, and gulping joylessly the potent vintages of Averoigne. Apart from their desire to retain his custom, the people of the tavern were a little afraid of him, on account of his dubious an semi-sorcerous reputation, and also because of his surly temper. They did not wish to antagonize him more than was necessary.

Like everyone else in Vyones, Reynard had felt the suffocating burden of superstitious terror during those nights when the fiendish marauder was hovering above the town and might descend on the luckless wayfarer at any moment, in any locality. Nothing less urgent and imperative than the obsession of his half-bestial longing for Nicolette could have induced him to traverse after dark the length of the winding alley to the tavern door.

The autumn nights had been moonless. Now, on the evening that followed the desecration of the cathedral itself by the murderous devil, a new-born crescent was lowering its fragile, sanguine-colored horn beyond the house-tops as Reynard went forth from his lodgings at the accustomed

<table>
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<tr>
<th>I v takto hrůzné době, jak duchovní tak světské, se našli lidé, kteří opět žertovali o zdrženlivosti na straně démona. Tvrdili, že ve Vyonesu hledá někoho, koho ještě nenašel.</th>
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hour. He lost sight of its comforting beam in the high-walled and narrow alley, and shivered with dread as he hastened onward through shadows that were dissipated only by the rare and timid ray from some lofty window. It seemed to him, at each turn and angle, that the gloom was curbed by the unclean umbrage of Satanic wings, and might reveal in another instant the gleaming of abhorrent eyes ignited by the everlasting coals of the Pit. When he came forth at the alley's end, he saw with a start of fresh panic that the crescent moon was blotted out by a cloud that had the semblance of uncouthly arched and pointed vans. He reached the tavern with a sense of supreme relief, for he had begun to feel a distinct intuition that someone or something was following him, unheard and invisible — a presence that seemed to load the dusk with prodigious menace. He entered, and closed the door behind him very quickly, as if he were shutting it in the face of a dread pursuer.

There were few people in the tavern that evening. The girl Nicolette was serving wine to a mercer's assistant, one Raoul Coupain, a personable youth and a newcomer in the neighborhood, and she was laughing with what Reynard considered

V nočních hodinách Reynard pociťoval dusivou tíhu nadpřirozeného postrachu stejně jako všichni ostatní obyvatelé Vyonesu. Strach z hrozby pekelného nájezdníka, jenž krouží nad městem a kdykoliv se může kdekoliv snést na procházejícího smolaře. Nic jiného než jeho téměř zvířecí posedlost Nicolette by ho nepřimělo po setmění procházet celou točitou uličkou vedoucí ke dvěřím hostince.

Tento podzim na noční obloze chyběl měsíc a zrovna ve čer potě, co vraždící monstrum znesvětilo samotnou katedrálu, se na obloze objevil srpek měsíce. Drobný krvavě zbarvený roh pomalu mízel za střechami, zatímco Reynard ve svou obvyklou hodinu mířil do hospody. Uklidňující paprsek měsíce se mu ztratil z dohledu, když procházel úzkou uličkou obklopenou vysokými budovami. Reynard se třásl strachem a raději přidal na tempu skrze stíny, které jen vzácně přerušil paprsek z vyvýšeného okna. Měl pocit, jako by tma kolem něj byla pokroucena špinavým stínem dříbelských křídel a jako bymohla kdykoliv odhalit pár odporných očí plápolajících jako neuhlasnájící pekelné uhlíky. Když došel na konec uličky, ke
unseemly gayety at the broad jests and amorous sallies of this Raoul. Jean Villom was discussing in a low voice the latest enormities and was drinking fully as much liquor as his customers.

Glowering with jealousy at the presence of Raoul Coupain, whom he suspected of being a favored rival, Reynard seated himself in silence and stared malignly at the flirtatious couple. No one seemed to have noticed his entrance; for Villom went on talking to his cronies without pause or interruption, and Nicolette and her companion were equally oblivious. To his jealous rage, Reynard soon added the resentment of one who feels that he is being deliberately ignored. He began to pound on the table with his heavy fists, to attract attention.

Villom, who had been sitting all the while his back turned, now called out to Nicolette without even troubling to face around on his stool, telling her to serve Reynard. Giving a backward smile at Coupain, she came slowly and with open reluctance to the stone-carver's table.

She was small and buxom, with reddish-gold hair that curled luxuriantly above the short, delicious oval of her face; and she was gowned in a tight-fitting dress of apple-

svému zděšení si všiml, že je měsíc zastřen mrakem tvaru špičatých nerovně klenutých křídel.

S příchodem k hostinci mu spadl kámen ze srdce, jelikož mu jeho intuice zřetelně našetřívala, že ho někdo nebo něco pronásleduje, něco neviditelného a neslyšitelného. Přítomnost něčeho, co naplňovalo soumrak nesmírnou hrozbou.

Vešel dovnitř a rychle za sebou zavřel dveře, jakoby je zavíral přímo před nosem obávanému pronásledovateli.


Rozpálen žárlivostí z přítomnosti Raoula Coupaina, kterého pokládal za soupeře ve výhodě, se Reynard v tichosti usadil a zákeřně zíral na flirtující dvojici. Zdálo se, že si jeho příchodu nikdo nevšiml. Villom
green that revealed the firm, seductive outlines of her hips and bosom. Her air was disdainful and a little cold, for she did not like Reynard and had taken small pains at any time to conceal her aversion. But to Reynard she was lovelier and more desirable than ever, and he felt a savage impulse to seize her in his arms and carry her bodily away from the tavern before the eyes of Raoul Coupain and her father.

"Bring me a pitcher of La Frenaie," he ordered gruffly, in a voice that betrayed his mingled resentment and desire. Tossing her head lightly and scornfully, with more glances at Coupain, the girl obeyed. She placed the fiery, blood-dark wine before Reynard without speaking, and then went back to resume her bantering with the mercer's assistant.

Reynard began to drink, and the potent vintage merely served to inflame his smoldering enmity and passion. His eyes became venomous, his curling lips malignant as those of the gargoyles he had carved on the new cathedral. A baleful, primordial anger, like the rage of some morose and thwarted faun, burned within him with its slow red fire; but he strove to repress it, and sat silent and motionless, except for the frequent filling and emptying of the pitcher.

Villom, který celou dobu seděl zády k Reynardovi, houkl na Nicolette, ať ho obsluží, aniž by se obtěžoval otočit se na své stoličce. S letným úsměvem zpět na Raula Nicolette došla pomalu a se zjevnou nechutí ke stolu tesaře.

Byla to drobná dívčina s dobře vyvinutými vnadami a červenožlátými vlasy, které se bujně kroutily kolem jejího sladkého oválného obličeje. Byla oblečena v uplých šatičkách zelené barvy, jež odhalovaly linie svůdných boků a poprsí. Byla z ní cítit nechuť a chlad, jelikož neměla Reynarda v oblibě a vždy se musela přemáhat, aby tuto averzi skryla, jenže jemu se zdála překrásnější a přitažlivější ještě více než kdy jindy. Pociťoval primitivní impulsy, které ho nabádaly zmocnit se jí a v náručí ji
of his wine-cup.

Raoul Coupain had also consumed a liberal quantity of wine. As a result, he soon became bolder in his love-making, and strove to kiss the hand of Nicolette, who had now seated herself on the bench beside him. The hand was playfully withheld; and then, after its owner had cuffed Raoul very lightly and briskly, was granted to the claimant in a fashion that struck Reynard as being no less than wanton.

Snarling inarticulately, with a mad impulse to rush forward and slay the successful rival with his bare hands, he started to his feet and stepped toward the playful pair. His movement was noted by one of the men in the far corner, who spoke warningly to Villom. The tavern-keeper arose, lurching a little from his potations, and came warily across the room with his eyes on Reynard, ready to interfere in case of violence.

Reynard paused with momentary irresolution, and then went on, half insane with a mounting hatred for them all. He longed to kill Villom and Coupain, to kill the hateful cronies who sat staring from the corner, and then, above their throttled corpses, to ravage with fierce kisses and

Reynard začal pít a opojný mok pouze umocnil jeho doutnající nepřátelskost a vášeň. Oči se mu zalily nenávistí a rty zlovestně zkroutily stejně jako rty jím stvořených chrličů na katedrále. Pomalu v něm plápolal rudý plamen primitivní a zhoubné zlosti, podobně zlabě nevrlého fauna, ale on se to ze všech sil snažil potlačit. Seděl nehybně v tichosti a pouze doplňoval a vyprazdňoval svou nádobu na víno.

Raoul Coupain také požil nemalé množství vína a jeho milostné pokusy byly stále smělejší. Brzy začal usilovat o políbení ruky Nicolette, která se usadila na lavičku vedle
vehement caresses the shrinking lips and body of Nicolette.

Seeing the approach of the stone-carver, and knowing his evil temper and dark jealousy, Coupain also rose to his feet and plucked stealthily beneath his cloak at the hilt of a little dagger which he carried. In the meanwhile, Jean Villom had interposed his burly bulk between the rivals. For the sake of the tavern's good repute, he wished to prevent the possible brawl.

"Back to your table, stone-cutter," he roared belligerently at Reynard.

Being unarmed, and seeing himself outnumbered, Reynard paused again, though his anger still simmered within him like the contents of a sorcerer's cauldron.

With ruddy points of murderous flame in his hollow, slitted eyes, he glared at the three people before him, and saw beyond them, with instinctive rather than conscious awareness, the leaded panes of the tavern window, in whose glass the room was dimly reflected with its glowing tapers, its glimmering tableware, the heads of Coupain and Villom and the girl Nicolette, and his own shadowy face among them.

Strangely, and, it would seem, inconsequently, he remembered at that

něj, hravě odmítala mu vydat svou ruku, ale brzy nato ji svižně a jemně zapletla do té jeho. Poté se podvolila jeho snaze způsobem , který Reynard považoval za prostopášný.

Za nesrozumitelného bručení aovládnut šíleným pudem, jenž ho nutil vrhnout se na svého úspěšného rivala a usmrtit ho holýma rukama, vstal a vydal se směrem k laškující dvojici. Jeho pohybu si všiml jeden z hostů v protilehlém rohu. Upozornil tedy Villoma. Hospodský se zvedl a pod vlivem moku lehce zavrávoral. Ostražitě směřoval napříč místností s pohledem pevně upřeným na Reynarda a připraven zasáhnout v případě potyčky.

Reynard se na chvílku nerozhodně zastavil, ale vzápětí pokračoval. Napůl se ho zmocnilo šílenství pohnuté nenávistí vůči všem okolo. Toužil po smrti Villoma, Coupaina a těch protivných štangastů, kteří na něj zírali z rohu místnosti. Přál si zmocnit se Nicolette nad jejich mrtvými těly, zahrnout její tělo a rty divokými políbky a laskáním.

Coupain si byl vědom tesařovi výbušné povahy a hořké žárlivosti. Když tedy viděl, že se k němu tesař blíží, tak se také zvedl a připravil svou ruku na jílec malé dýky,
moment the dark, ambiguous cloud he had seen across the moon, and the insistent feeling of obscure pursuit while he had traversed the alley.

Then, as he still gazed irresolutely at the group before him, and its vague reflection in the glass beyond, there came a thunderous crash, and the panes of the window with their pictured scene were shattered inward in a score of fragments. Ere the litter of falling glass had reached the tavern floor, a swart and monstrous form flew into the room, with a beating of heavy vans that caused the tapers to flare troublously, and the shadows to dance like a sabbat of misshapen devils. The thing hovered for a moment, and seemed to tower in a great darkness higher than the ceiling above the heads of Reynard and the others as they turned toward it. They saw the malignant burning of its eyes, like coals in the depth of Tartarean pits, and the curling of its hateful lips on the bared teeth that were longer and sharper than serpent-fangs.

Behind it now, another shadowy flying monster came in through the broken window with a loud flapping of its ribbed and pointed wings. There was something lascivious in the very motion of its flight, even as homicidal hatred and malignity kterou nosil pod pláštěm. Mezitím zakořčil Jean Villom a oddělil je svým robustním tělem. V zájmu dobré pověsti hospody si přál zamezit možné potyčce.

“Zpátky ke svýmu stolu, tesaři!” zařval na něj útočně.

Neozbrojen a v početní nevýhodě se Reynard znovu zastavil, přestože v něm vřela zloba, tak jako vře obsah kotle černokněžníka. Zarudlýma očima plnýma vražedného plamene se zlostně mračil na ty tři před ním. Spíše instinktně nežli cíleně se podíval do vitráže za nimi, jež matně odrážela celou místnost, zářivé svíčky, třpytivé příbory, hlavy Coupaina, Villoma, Nicolette a jeho zastíněnou tvář mezi nima.

Kupodivu, a na první pohled bez spojitosti, si v ten moment vzpomněl na ten černý, neurčitý mrak, který zakrýval měsíc. Stejně tak se mu vybavil i ten nevysvětlitelný pocit pronásledovaného, jenž měl, když byl na cestě do hospody.
were manifest in the flight of the other. Its satyr-like face was twisted in a horrible, never-changing leer, and its lustful eyes were fixed on Nicolette as it hung in air beside the first intruder.

Reynard, as well as the other men, was petrified by a feeling of astonishment and consternation so extreme as almost to preclude terror. Voiceless and motionless, they beheld the demoniac intrusion; and the consternation of Reynard, in particular, was mingled with an element of unspeakable surprise, together with a dreadful recognizance. But the girl Nicolette, with a mad scream of horror, turned and started to flee across the room.

As if her cry had been the one provocation needed, the two demons swooped upon their victims. One, with a ferocious slash of its outstretched claws, tore open the throat of Jean Villom, who fell with a gurgling, blood-choked groan; and then, in the same fashion, it assailed Raoul Coupain. The other, in the meanwhile, had pursued and overtaken the fleeing girl, and had seized her in its bestial forearms, with the ribbed wings enfolding her like a hellish drapery.

The room was filled by a moaning whirlwind, by a chaos of wild cries and tossing, struggling shadows. Reynard heard...
the guttural snarling of the murderous monster, muffled by the body of Coupain, whom it was tearing with its teeth; and he heard the lubricious laughter of the incubus, above the shrieks of the hysterically frightened girl. Then the grotesquely flaring tapers went out in a gust of swirling air, and Reynard received a violent blow in the darkness — the blow of some rushing object, perhaps of a passing wing, that was hard and heavy as stone. He fell, and became insensible.

Dully and confusedly, with much effort, Reynard struggled back to consciousness. For a brief interim, he could not remember where he was nor what had happened. He was troubled by the painful throbbing of his head, by the humming of agitated voices about him, by the glaring of many lights and the thronging of many faces when he opened his eyes; and above all, by the sense of nameless but grievous calamity and uttermost horror that weighed him down from the first dawning of sentiency.

Memory returned to him, laggard and reluctant; and with it, a full awareness of his surroundings and situation. He was lying on the tavern floor, and his own warm, sticky blood was rilling across his face from the wound on his aching head. The long room


Oba démoni se vrhli na své oběti, jako kdyby křik Nicolette byl nezbytnou provokací k činu. Jeden z nich divokým seknutím vytažených drápů roztrhl krk Jeana Villoma, který padl k zemi se zaúpěním tlumeným bubláním krve. Poté byl stejným způsobem napaden i Raoul Coupain. Druhá příšera mezitím dohnila a zaskočila prchající dívku. Polapila ji do zvířecí náruče a zahalila kostěnými křídly jako do pekelných závojů.

Místnost naplnovala změť nařků, vyděšených výkřiků a zmítajících se bojujících stínů. Reynard slyšel temné hrdelní vrčení vražedné potvory tlumené tělem Coupaina, které zrovna cupovala
was half filled with people of the neighborhood, bearing torches and knives and halberds, who had entered and were peering at the corpses of Villom and Coupain, which lay amid pools of wine-diluted blood and the wreckage of the shattered furniture and tableware.

Nicolette, with her green gown in shreds, and her body crushed by the embraces of the demon, was moaning feebly while women crowded about her with ineffectual cries and questions which she could not even hear or understand. The two cronies of Villom, horribly clawed and mangled, were dead beside their over-turned table.

Stupefied with horror, and still dizzy from the blow that had laid him unconscious, Reynard staggered to his feet, and found himself surrounded at once by inquiring faces and voices. Some of the people were a little suspicious of him, since he was the sole survivor in the tavern, and bore an ill repute, but his replies to their questions soon convinced them that the new crime was wholly the work of the same demons that had plagued Vyones in so monstrous a fashion for weeks past.

S vypětím všech sítí se Reynard pomalu a zmateně vracel zpět ke smyslům. Chvílkou si nemohl rozpomenout na to, kde je a co se stalo. Ztěžovalo mu to bolestivé pulzování hlavy, hukot rozrušených hlasů, záře mnoha světel, a poté co otevřel oči, i zástup obličejů nad ním. Nad vším však visel pocit nepojmenovatelné, zato však tragické katastrofy a nejkrájnějšího zděšení. Ten ho táhl k zemi od prvního momentu, co začal vnímat.

Vrátila se mu paměť, ač zpomalena a neochotná si vzpomenout. Spolu s ní se mu vrátilo i vědomí místa a situace. Ležel na podlaze hospody a po tváři mu tekli potůčky vlastní krve, lepkavé lepkavé krve pocházející z rány na třeštící hlavě.
Reynard, however, was unable to tell them all that he had seen, or to confess the ultimate sources of his fear and stupefaction. The secret of that which he knew was locked in the seething pit of his tortured and devil-ridden soul.

Somehow, he left the ravaged inn, he pushed his way through the gathering crowd with its terror-muted murmurs, and found himself alone on the midnight streets.

Heedless of his own possible peril, and scarcely knowing where he went, he wandered through Vyones for many hours; and somewhat in his wanderings, he came to his own workshop. With no assignable reason for the act, he entered, and re-emerged with a heavy hammer, which he carried with him during his subsequent peregrinations. Then, driven by his awful and unremissive torture, he went on till the pale dawn had touched the spires and the house-tops with a ghostly glimmering.

By a half-conscious compulsion, his steps had led him to the square before the cathedral. Ignoring the amazed verger, who had just opened the doors, he entered and sought a stairway that wound tortuously upward to the tower on which his own gargoyles were ensconced.
In the chill and livid light of sunless morning, he emerged on the roof; and leaning perilously from the verge, he examined the carven figures. He felt no surprise, only the hideous confirmation of a fear too ghastly to be named, when he saw that the teeth and claws of the malign, cat-headed griffin were stained with darkening blood; and that shreds of apple-green cloth were hanging from the talons of the lustful, bat-winged satyr.

It seemed to Reynard, in the dim ashen light, that a look of unspeakable triumph, of intolerable irony, was imprinted on the face of this latter creature. He stared at it with fearful and agonizing fascination, while impotent rage, abhorrence, and repentance deeper than that of the damned arose within him in a smothering flood. He was hardly aware that he had raised the iron hammer and had struck wildly at the satyr's horned profile, till he heard the sullen, angry clang of impact, and found that he was tottering on the edge of the roof to retain his balance. The furious blow had merely chipped the features of the gargoyle, and had not wiped away the malignant lust and exultation. Again Reynard raised the heavy hammer.
It fell on empty air; for, even as he struck, the stone-carver felt himself lifted and drawn backward by something that sank into his flesh like many separate knives. He staggered helplessly, his feet slipped, and then he was lying on the granite verge, with his head and shoulders over the dark, deserted street.

Half swooning, and sick with pain, he saw above him the other gargoyle, the claws of whose right foreleg were firmly embedded in his shoulder. They tore deeper, as if with a dreadful clenching. The monster seemed to tower like some fabulous beast above its prey; and he felt himself slipping dizzily across the cathedral gutter, with the gargoyle twisting and turning as if to resume its normal position over the gulf. Its slow, inexorable movement seemed to be part of his vertigo. The very tower was tilting and revolving beneath him in some unnatural nightmare fashion.

Dimly, in a daze of fear and agony, Reynard saw the remorseless tiger-face bending toward him with its horrid teeth laid bare in an eternal rictus of diabolic hate. Somehow, he had retained the hammer. With an instinctive impulse to defend himself, he struck at the gargoyle, whose cruel features seemed to approach him like something...
seen in the ultimate madness and distortion of delirium.

Even as he struck, the vertiginous turning movement continued, and he felt the talons dragging him outward on empty air. In his cramped, recumbent position, the blow fell short of the hateful face and came down with a dull clangor on the foreleg whose curving talons were fixed in his shoulder like meat-hooks. The clangor ended in a sharp cracking sound; and the leaning gargoyle vanished from Reynard's vision as he fell. He saw nothing more, except the dark mass of the cathedral tower, that seemed to soar away from him and to rush upward unbelievably in the livid, starless heavens to which the belated sun had not yet risen.

It was the archbishop Ambrosius, on his way to early Mass, who found the shattered body of Reynard lying face downward in the square. Ambrosius crossed himself in startled horror at the sight; and the, when he saw the object that was still clinging to Reynard's shoulder, he repeated the gesture with a more than pious promptness.

He bent down to examine the thing. With the infallible memory of a true art-lover, he recognized it at once. Then, through the same clearness of recollection, he saw that k úderu. Znovu napřáhl kladivem.

Rána ale dopadla do prázdna, jelikož ve chvíli, kdy se rozhodl udeřit, ucítil, že ho něco zvedá a vleče dozadu. Cítil, že se do něj zarylo něco, co přípomínalo spoustu nožů. Bezvládně zavrávoral a podklouzly mu nohy. Ocitl se na žulovém okraji s hlavou a rameny nad tmavou vylidněnou ulicí.


Omráčen strachem a bolestí Reynard matně zahlédl, jak se k němu ohýbá neúprosná tygří tvář s hroznými tesáky odhalenými ve věčném výrazu částecké nenávisti. Nějakým způsobem se mu dařilo neupustit kladivo. Poháněn instinktivním obranným impulzem se ohnal po chrliči, jehož tvář
the stone foreleg, whose claws were so deeply buried in Reynard's flesh, had somehow undergone a most unnatural alteration. The paw, as he remembered it, should have been slightly bent and relaxed; but now it was stiffly outthrust and elongated, as if, like the paw of a living limb, it had reached for something, or had dragged a heavy burden with its ferine talons.

s krutými rysy se k němu přibližovala jako něco spatřeného v absolutním šílenství a zkreslení deliria.

Reynard máchnul, ale chrlič nadále pokračoval v otáčivém pohybu. Reynard cítil, jak je zaseknutými pařáty vlečen směrem do prázdného prostoru mimo střechu katedrály. V této zkroucené poloze pouze promáchnul kolem tváře plné nenávisti a jeho rána s tlumeným řínčením dopadla na přední nohu chrliče, jejíž zahnuté pařáty měl zaryté v rameni jako háky na maso. Řínčení zakončilo hlasité křupnutí a chrlič zmizel Reynardovi z dohledu při pádu k zemi. Už viděl jen temnou masu katedrály, která vypadala, jakoby se vznášela směrem k namodralému nebi na bezhvězdná oblaka, na které ještě nedorazilo slunce.

Po cestě na ranní mši našel Reynardovorozdracené tělo ležící obličejem dolů arcibiskup Ambrosius. Vyděšen tím, co viděl, se Ambrosius pokřížoval. Když si všiml předmětu, který stále trčel z Reynardova ramene, tak se pokřížoval znovu s ještě větší zbožností a rychlostí.

Sehnul se, aby mohl prozkoumat onen předmět. Jeho neomylná paměť pravého
milovníka umění ho ihned rozpoznala. Poté si stejně jasně vybavil nohu s pařáty, které byly zaryty hluboko v Reynardově mase. Všiml si, že se pracka nadpřirozeně přetvarovala. Pracka, jakou si pamatoval, byla lehce ohnutá a uvolněná, ale ta, kterou viděl, byla křečovitě natáhlá. Byla ve stejné poloze jako pracka živé bytosti, která se po něčem natahovala či táhla těžké břemeno ve svých divokých pařátech.
3 THEORETICAL PART

3.1 TRANSLATIONAL STUDIES

Translation has always played an important role in the human society as a tool to share ideas between populations that speak different languages. Not only does it increase the accessibility of knowledge which promotes technological advancement, but also allows us to gain at least some insight into other cultures.

Translational studies have progressed significantly in the 20th century alongside linguistics. Consequently, the linguistic approach to translation became dominant over the literary-aesthetic approach. The central concept of western translational theories is that of equivalence. This concept has been thoroughly researched and developed in the 20th century.

The SL (source language) and TL (target language) items rarely have “the same meaning” in the linguistic sense, but they can function in the same situation (J.C. Catford, 1965, p. 49).

According to Knittlová, this idea had anticipated the theory of “functional equivalency” later coined by E. Nida (2012, p.7). “Functional equivalency”, formerly “dynamic equivalence”, means that the translation should reproduce the meaning of the source text in the target language with an effect on the target audience equivalent to the effect of the source text on the source audience. Therefore, the form is altered and there is not one for one correspondence between the two texts.

Essentially, the translator functions as a medium between the original idea depicted by the author in the source language and the reader in the target language. According to Levý there are three stages of translation - comprehension of the original, interpretation and reconstruction (2012, p. 53). First, the translator has to read the original with precision in order to be able to capture even the slightest details that might otherwise get lost in the translation as well as the overall atmosphere and ideas of the text.

Pochopení textu neznamená jen porozumění slovům a strukturám, ale předpokládá schopnost proniknutí do smyslu textu... U většiny textů je však dominantním kritériem...
Through this insight and comprehension of the original text, the translator can establish a general framework that aids in making individual choices and helps with interpretation which is required to get as close as possible to the idea and aesthetics of the original text. The final step is to reconstruct the text in the target language with attention to both the grammatical and lexical levels of the source text. The goal is to produce a text in the target language which evokes the same cognitive and emotional response as the original text while respecting the conventions of the target language.

Successful translation requires holistic approach as languages work on several interconnected and equally important levels. In addition, a successful translation requires creativity in solution finding, consideration of extra-lingual factors and perfect knowledge of both languages.
3.2 Grammatical Aspect

The grammatical differences between the source and the target language have to be considered in order to produce a successful translation. There is a number of striking differences between the Czech and the English language due to their typology. On one hand, there is the analytic English language with highly grammaticalized word order and primarily derivational affixes. On the other hand, there is the synthetic Czech language with liberate sentence order and extensive inflection.

Regarding morphology, there are many differences in categories such as grammatical gender, person, tense, definiteness or modality.

*Obtíže nastávají obecně tam, kde se jazyky neshodují v tom, jak dalece je která gramatická kategorie rozvinuta* (Knittlová, 2010, p. 121).

In most cases the solutions are self-evident. Regardless, the translator should be aware of the differences in morphological structures as they can cause little, but significant, meaning shifts or loss of information.

*V oblasti syntaxe je situace nesrovnatelně složitější. Rozdílnost využití syntaktických prostředků v angličtině a v češtině může mít významný vliv na význam výchozího a cílového textu* (Knittlová, 2010, p. 123).

The English and the Czech language are strikingly different on the syntactic level and the language of the original text often influences the translator's writing (Levý (2012, p. 70). Subsequently, the translator might employ sentence structures or literary devices that are suboptimal in the target language.

*V překladech vůbec a zvlášť v překladech ze západních jazyků je nápadně mnoho vztažných vět; to proto, že vztažná vazba je nejobecnější, a tedy nejvzdálenější použitelný prostředek ke spojení dvou myšlenek skloubených v originálu způsobem, jaký čeština nemá k dispozici. Nadbytek vztažných vět však dodává slohu pedantský, dřevěný charakter* (Levý, 2012, p. 70).

Acknowledging this information revealed some redundant relative clauses and notably improved the translation. Another syntactic aspect important to any translation is the
information structure of the text, which is crucial if the goal is to produce a functionally equivalent text, therefore this section deals with FSP, non-finite clauses, passive, long sentences and interpunction.

### 3.2.1 FSP – FUNCTIONAL SENTENCE PERSPECTIVE

FSP is a theory occupied with the information structure of a sentence. The two key terms are theme and rheme. Simply said, theme is the old, given, information and rheme is the new information.

*Do rámce organizace textu, uspořádání informační struktury, koherence textu spadá důležitá otázka funkční větní perspektivy či aktuálního členění větného. Pro překladatele je nezbytně nutné, aby dokázal rozlišit novou či zdůrazněnou informaci a dal ji v cílovém textu příslušné místo a akcent (Knittlová, 2010, p. 33).*

The meaning of a sentence in the English language is dependent on word order. Even a small change of the word order often results in a considerable meaning shift. Conversely the Czech language provides its users with freedom in this area as the meaning is changed through inflection. This typological disparity should be when translating from English to Czech, because the Czech language provides the translator with flexibility in terms of the word order in a sentence. However, it is not always possible to strictly follow the original informational structure due the wide range of factors that have to be taken into consideration.

**Example:** It was noon of a vernal day when I came forth from that interminable cactus-forest in which the Inquisitors of Ong had left me, ...

**Translation:** Z nekonečného kaktusového lesa, ve kterém mě ponechali Inkvizitoři Ongu, jsem se dostal v **poledne jarního dne**.

The first sentence uses a special construction called cleft sentence which is one of the tools utilized in the English language to emphasise. As mentioned above Czech language is flexible in its word allowing it to construct the sentence working in line with FSP of the original simply by placing the rheme at the end of the sentence.
Example: Of course, they admitted, a certain amount of grotesquery was requisite in gargoyles; but in this case the allowable bounds had been egregiously overpassed.

Translation: Grotesknost je samozřejmě nezbytným prvkem chrličů, to nepopírali, jenže v tomto případě byly všechny přijatelné meze značně překročeny.

3.2.2 LONG SENTENCES AND SEMICOLON

Long sentences are characteristic for Smith's texts and some of them would be impossible to recreate in the Czech language in an efficient manner. In some cases they were preserved, however on many occasions it was necessary to split and rearrange them.

Another peculiarity of Smith's writing is the use of semicolon. Both texts feature a very high number of semicolons. In particular each story contains forty-five semicolons making their occurrence in both text very dense in relation to the length of the short stories. The semicolon once had significant popularity in English prose, but it is rather marginal outside of academic works nowadays.

According to Čermák the use of semicolon in Czech prose is considered to be an anachronism and he claims that he has never used a semicolon in his extensive writing carrier (“vyvolat bouřlivou debatu”). The semicolon once had a significant popularity in English prose, but currently it is rarely used outside of academic texts. The final solution was to avoid using semicolons and so the sentences were either split or connected by other means.

Example: And perhaps he would not even have dreamt that in the second gargoyle he had somehow expressed his own dour and satyr-like passion for the girl Nicolette — a passion that had brought him back to the detested city of his youth after years of wandering; a passion singularly tenacious of one object, and differing in this regard from the ordinary lusts of a nature so brutal as Reynard's.
Translation: A pravděpodobně se mu ani nesnilo o tom, že v druhém chrliči ukryl svou tvrdohlavou satyrskou touhu po Nicolette. Touhu, jež ho po rocích toulek přivedla zpět do opovržovaného rodného města. Neutuchající touhu soustředěnou na jeden objekt. Touhu, která je odlišná od chtíče typického pro člověka povahy tak hrubé jako je ta Reynardova.

This is a single paragraph of the second short story consisting solely of one long sentence that features a semicolon and a dash. As mentioned above, the semicolon is not used in the Czech language apart from the rare use in academical texts and while dashes are sometimes used in Czech texts, they were mostly avoided in the translation in order to make the text readable. The sentences were split in a manner that allows the repetition of the word “touha” as it is the central topic of this paragraph and a major motif of the short story.

3.2.3 NON-FINITE VERB FORMS

Non-finite verb forms are infinitives, participles and gerunds. They are frequently used in English as means of sentence condensation, while the Czech language uses them at a much lower rate and favours the use of finite verbs. Therefore, non-finite verb forms are often replaced by a subordinate clause or an additional main sentence.

A tady často stojí překladatel před problémem, jaký spojovací výraz použít, musí rozpoznat , odhadnout, jaké logické spojení měl autor textu na mysli (Knittlová, 2010, p. 124).

Example: An emissary was sent to Rome, to procure water that had been specially sanctified by the Pope

Translation: Tajný posel byl vyslán do Říma, aby obstaral vodu posvěcenou samotným papežem.

Example: but bore shapes of abomination scarcely to be described

Translation: Vyrůstaly v ohavné tvary, které lze je jen sotva popsat

TRANSGRESSIVES

Transgressive, a kind of participle, expresses an action following or happening simultaneously with another one. The Czech counterpart is called “přechodník“, but its use has been steadily decreasing and currently it is almost non-existant. Therefore, they were
replaced by structures corresponding to the temporal sequencing of the transgresive in the source text.

**Example:** leaning perilously from the verge, he examined the carven figures.

**Translation:** Nebezpečně se nakláněl nad okrajem střechy a zkoumal vytesané figury.

### 3.2.4 TENSE

There is a disparity in the category of tense between the English and the Czech language. Both languages use the past, present and future tenses, but English also combines perfect, progressive and perfect-progressive aspect with tenses to further specify the temporal circumstances. It is not possible to contain all the combinations by the Czech verb alone and the temporal circumstances of the text need to be evaluated carefully. Knittlová suggests several ways to overcome the differences in the category of tense: adverbials of time, “dokonavý vid” and correct sequencing of the events along with corresponding connectors (2010, p. 122). Especially the present perfect and past perfect contain time relations that should not be omitted in the translation.

**Example:** Strangely, and, it would seem, inconsequently, he remembered at that moment the dark, ambiguous cloud he had seen across the moon.

**Translation:** Překvapivě a zdálo by se, že bez žádné spojitosti, si v ten moment vzpomněl na ten černý, neurčitý mrak, který předtím zakrýval měsíc.

**Example:** for the first time in weeks of which I had lost all reckoning.

**Translation:** Poprvé za poslední týdny, o kterých jsem už ztratil přehled.

**Example:** Far-off, on the utmost rim, were those orb-like mountains of which I have told,

**Translation:** V dálí na nejzazší okraji byly ty zaoblené hory, jež jsem již zmiňoval
3.3 LEXICAL ASPECT

3.3.1 DENOTATION AND CONNOTATION

Words have two semantic components – denotation and connotation. Denotation is the primary, literal, meaning of a word listed in a dictionary and as such is easier to determine than connotative meanings. Connotation is the secondary, emotional or cultural, meaning associated with a word.

*From a linguistic point of view, one could say that each language is full of gaps and shifts when compared with other languages* (Fawcett, 2003, p. 19).

Sometimes it can be troublesome to determine denotation precisely due to several possible definitions of a word. For example, The Oxford Dictionary contains seventeen possible denotations for the word “go”. Factors, such as the part of speech and context, are usually sufficient to determine the correct denotation. However, individual layers of a word can not be separated and the translators should not limit themselves to dictionary counterparts, because oftentimes the word might be used for its connotative properties and those might be strikingly different between the two languages. Therefore connotations can not be avoided during any translation, because as Knittlová says:

“Každý národní jazyk má svéráznou, jen pro něj charakteristickou konotaci slov. Neexistují dva jazyky, a to ani nejbližší, ve kterých by byla významová konotace slov stejná (2010, p. 61).”

Moreover, connotations vary even across individual users of a single language because of different social, cultural and geographical backgrounds. Language constantly evolves and changes over time. This reflects in connotations and thus it is necessary to consider individual words with respect to the historic context of the work. In addition, it is reliant not only on the word itself, but also on the context of the utterance. Therefore, a single word can have polar connotations depending on the circumstances. Knittlová distinguishes two types of connotative meaning – expressive and stylistic (2010, p. 61).

In conclusion, there usually is not one for one correspondence between words in languages, because each language has its own way of labeling the outside world. The translator has
to create a balance through various translational techniques.

3.3.2 SPECIFICATION

The most common semantic difference between Czech and English is that Czech words are more concrete and contain more information. Therefore in translation from English to Czech, the English word is often substituted with a hyponym, which is “a word of more specific meaning than a general or superordinate term applicable to it (Oxford Living Dictionaries, “hyponym”).“

In translation from English to Czech, verbs are often specified due to their diverse functions. In English, verbs usually connect other sentence elements that contain the meaning, while the Czech verb is the main carrier of meaning in a sentence and contains more information.

*Tak například anglická slovesa pohybu z místa, přesunu, jako go, come, arrive, leave aj., nezahrnují sémantickou složku prostředku, kterým se přesun realizuje* (Knittlová, 2010, p. 48).

**Example**: The sound appeared to **come** from within this cave.

**Translation**: Ten zvuk se zřejmě **linul** z útrob té jeskyně.

**Example**: there **came** a thunderous crash

**Translation**: se ozvala **dunivá rána**

3.3.3 SEMANTIC CONTIGUITY

The degree of semantic meaning is preserved, but the form is altered. The translation does not have to use the exact same words which allows the translator to reconstruct the text utilizing the variety of the target language as long as the resulting translation maintains the meaning and the function of the source text.

*There may often be good reasons for choosing a synonym rather than the obvious translation of an SL item, and the use of polar opposites in a restructured sentence is a frequent translation device* (Fawcett, 2003, p. 23).
These shifts provide the translator with a set of tools that allow the translator to produce a natively sounding translation. There are several possible shifts such as substitution with cohyponym; substitution of result with cause and vice versa; change of quality to quantity and antonymic shift (Knittlová, 2010, p. 60). Antonymic shift is the replacement of positive item in the source text with a negative item in the target text and vice versa without a change in meaning.

Example: Ambrosius, a lover of art, had been openly delighted...

Translation: Ambrosius, milovník umění, netajil potěšení...

Example: Indeed, such things were minor horrors in my predicament.

Translation: Ve skutečnosti totiž můj osud naplňovaly daleko větší hrůzy.

These two cases are examples of antonymic translation.

3.3.4 GENERALIZATION

Generalization is a translational technique that leaves out a part of the semantic meaning of the source text. Leaving out information is usually motivated by cultural differences. The resulting translation uses a more general term that leaves out a part of the semantic component contained by the expression in the source language. The result is a substitution with hyperonym which is “a word with broad meaning constituting a category into which words with more specific meanings fall (Oxford Living Dictionaries, “hyperonym”).” It does occur at a lower frequency than specification and should be supported by a reasonable intention as it is important to be aware of the difference between generalization as a translation technique and unintentional generalization.

Ze skupiny skorosynonym se překladateli nejdříve vybaví označení obecné, proto nejméně názorné. Jazykově neimaginativní překladatel se jim spokojí a jeho styl je pak nenázorný, šedý; překladatel slovesně talentovaný vydoluje z dané významové skupiny slovo výstižnější a přesnější (Levý, 2012, p. 127).

Example: It had long been sanctified by the presence of two nunneries and a monastery.

Translation: Již dlouho bylo posvěcené přítomností tří klášterů.
The English words “monastery” and “nunnery” distinguish whether the building is designated for males or females. This information was left out and a general term has been used instead. The gender specific information is of no importance to the story and using the adjectives “mužský” and “ženský” seemed to be clumsy.

**Example:** Hidden by the low ridges, were cities of which no stela remained unbroken

**Translation:** Za nízkými hřbetý se ukrývala města, z nichž nezůstal ani kámen na kameni.

The Oxford Dictionary defines stela as: "An upright stone slab or column typically bearing a commemorative inscription or relief design, often serving as a gravestone." I was unable to find a Czech equivalent and considered it acceptable to use a more general term.

### 3.3.5 ZERO EQUIVALENTS

Both short-stories feature a number of words specific to the fantasy genre. Some of them present a case of zero equivalence. However, they have been, more or less, established in the Czech language through borrowing. Fawcett provides the following definition of borrowing: "The source-language form is taken into the target language usually because the latter has a gap in its lexicon." (Fawcett, 2003, p. 34)

Some of these words might be foreign to many people in the Czech Republic, however they are commonly used in the fantasy genre thus most fantasy fans are, more or less, familiar with them and their imagery. Therefore, using them in the translation is appropriate with regards to the target audience. Furthermore they contain crucial information that should be preserved in the translation and there are no other suitable solutions that would not require excessive descriptions.

<table>
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<tr>
<th>Griffin</th>
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<td>Satyr</td>
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<td>Faun</td>
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Another example is the word “Lich” which can be translated as “kostičný nemrtvý kouzelník”. However in my opinion, the Czech translation does not sound as good as the original word and so instead the word was left out, because the preceding paragraph contains a detailed description of the monster in question. This technique is called deliberate omission and can be used to overcome the gaps between individual languages. However just as with generalization, it is important to be aware of any information left out in the translation as the translator should reproduce the source text rather than adapt it to their likings.

3.3.6 EXPRESSIVE CONNOTATIONS

Expressive connotations can express the speaker’s attitude and emotions or modify the intensity. The analytical English language expresses connotations through the use of neutral lexical items in combination with expressive components. In contrast, Czech possesses almost endless range of options to express emotionality and intensity through morphological modifications. As a result some neutral words might be translated as expressive when translating from English to Czech.

Trask notes that connotations also depend on personal experience and words generally perceived as positive might have negative connotations based on negative personal experience and vice versa. He also mentions that some, mainly controversial, words possess overwhelming connotations almost impossible to identify (p. 34). Finding the correct counterpart is often challenging due to the diverse range of connotations a single word might posses. The translator has to consider the overall tone and context of the whole work to choose a suitable counterpart.

Example: the ultimate malignancy of their vengeance.

Translation: jak neuvěřitelně zlomyslně se mi mstí.

Example: for Villom went on talking to his cronies without pause or interruption …

Translation: Villom nerušeně pokračoval v rozhovoru se svými kumpány…

The word “crony” comes from Greek and denotes a close friend of long standing, however the word has a negative connotation and is linked to criminal activities. Therefore, I
decided to use the Czech word "kumpán" that carries the same connotatations.

**Example:** a look of Satanically brooding lust, as if it were gloating above the helpless object of its **unclean desire**.

**Translation:** S čádelsky chlípným výrazem v obličeji jako kdyby stál nad obětí, která nemá šanci se schovat před jeho **zvrácenými** choutkami.

The neutral English word "unclean" using the strongly expressive Czech word "zvrácený", because the context of the utterance suggests such connotations as it is a description of a satyr gargoyle.

### 3.3.7 STYLISTIC CONNOTATIONS

Stylistické konotační složky se od neutrálního středu odrážejí jednak směrem nahoru (knížní, archaické, poetické, aj.), jednak směrem dolů (hovorové, slangové, vulgární, aj.). (Knittlová, 2010, p. 63)

Just as the other components of lexis, stylistic connotations vary between languages. Moreover, stylistic connotations often change over time and are closely connected with socioeconomic, cultural and geographical factors. Therefore, some words commonly used in older texts might be archaic in contemporary language and words that used to have negative stylistic connotations might shift into the neutral middle. The source text does not use any colloquial elements ranging down from the neutral centre. However, Smith's texts feature some language that is nowadays considered archaic. Moreover, he frequently employs words of foreign origin and a rich imaginative language. These aspects are covered in this part of the thesis.

### ARCHAIC LANGUAGE

The Oxford Dictionaries define archaism as: "a thing that is very old or old-fashioned, especially an archaic word or style of language or art (Oxford Living Dictionaries, "archaism")."

"In communicative aspect, the solution of the problem of bridging the time gap is seen in the choice between formal equivalence and dynamic equivalence, where formal equivalence means reproducing the style of the archaic text, while dynamic equivalence is
approximating the text to the target audience, recreating it in a different culture." (Andrienko, “Translation across Time: Natural and Strategic Archaization of Translation”)

Both short stories were written in the first half of the 20th century and therefore contain some dated language. I decided to exclude archaisms in the translation as the texts contain a rather low number of archaisms and they are not a dominant feature of Smith’s style.

Example: I was free, they told me, to go whither I would; ...

Translation: Řekli mi, že jsem volný a že mohu jít, kam jen se mi zamane ...

Example: for the nonce

Translation: prozatím

Example: feeling that a creature of nethermost hell had come to visit the city, and perchance to abide therein.

Translation: s pocitem, že město navštívila zrůda z hlubin pekla a že se může nadále zdržovat.
FIGURATIVE LANGUAGE

According to Oxford Reference, figurative language is language that:

“employs figures of speech; is not intended to be taken literally; is expressive and/or poetic; deviates from conventional usage or meaning; is perceived as decorative, ornamental or colourful rather than plain and instrumental” (Oxford Reference, “figurative language”)

Outside of formal settings, words and expressions are often used for their connotative properties rather than their literal meaning. Especially in literature, the author is focused on the aesthetics of the work and utilizes language with the intention to evoke certain feelings and imagery in the reader. Therefore, the author expresses his ideas through creative use of language which derives from the conventional, straight-forward, use of words.

In literary translation, it is necessary to be aware of this mode of language use as simple literal, one-for-one, translation would not work in many cases. The translator has to manifest certain creativity themselves, however it is important to be aware of the aesthetics and ideas of the original work, because as Levý says: “Cílem překladatelovy práce je zachovat, vystihnout, sdělit původní dílo, nikoliv vytvořit dílo nové, které by nemělo předchůdce; cíl překladu je reprodukční.” (Umění překladu, 1983, p.83)

The most challenging aspect of translating Smith’s creative use of language were his descriptions of various supernatural elements and settings. He frequently uses similes, which is a phrase that compares two things using the words like or as. Smith is capable of providing the reader with a large amount of information in a very limited space, and thus creating vivid imagery.

Example: It had a pale, hairless, egg-shaped body, large as that of a gravid she-goat; and this body was mounted on nine long wavering legs with many flanges, like the legs of some enormous spider.

Translation: Měla bledé holé tělo tvaru vejce, asi tak velké jako březí koza, posazené na devíti dlouhých vratkých nohách rozdělených mnoha spoji, tak jako nohy nějakého gigantického pavouka.
**Example:** This creature had the claws and wings of a griffin, and seemed as if it were poised in readiness to swoop down on the city of Vyones, like a harpy on its prey.

**Translation:** Stvoření mělo křídla a drápy gryfa a zdálo se být neustále ve střehu a připravené se bleskově snést na Vyones, tak jako harpyje útočí na svou oběť.
3.4 PRAGMATICS AND TRANSLATION

Pragmatics is a branch of linguistics occupied with the function and use of language within an utterance with respect to cultural and social context. In other words, it studies the relationship between language units and its users. It examines both the language and the extra-lingual factors. These factors present an inseparable layer of any translation and should be taken into consideration to ensure a culturally appropriate translation.

Moreover, Knittlová notes that diction and connotation are of interest to pragmatics as well, because of their close connection to cultural and social factors. Connotations, the secondary emotional elements of a word, vary even across individual users of a single language due to different social, cultural and geographical backgrounds. However in context of this thesis, the pragmatic part discusses cultural specifics such as measurement units and proper nouns, because connotation and diction have already been covered.

3.4.1 MEASUREMENT UNITS

Knittlová mentions measurement units as the most common case of substitution with an analogy (2010, p. 93). The culturally different measuring system would disrupt the text and interrupt most readers if they wanted to calculate the actual weight, height or volume, therefore it is converted into the metric system. Levý points out that the approach might vary according the nature of the translated text. He advises to keep the original currencies in travelogues, to use exact mathematic calculation in academic texts and approximation in fiction (Levý, 2012, p. 124).

**Example**: beating him down with its heavily flapping wings and seizing him with its **inch-long** teeth and talons.

**Translation**: Srazilo ho k zemi hbitě třepotajícími křídly a zmocnilo se ho pomocí téměř třícentimetrových pařátů a tesáků.
The actual length of an inch is 2.54 centimeters and the approximation “almost three” is not, in my opinion, much of a deviation.

**Example:** or that unlit room with **six-inch windows** near the sill, where bloated corpse worms crawled in by hundreds from a neighboring catacomb.

**Translation:** či na temnou místnost s **malými okénky** u prahu, kterými dovnitř po stovkách lezou nafouknutí mršinožraví červy z přilehlých katakomb.

Contradictory to Levý’s advices, the numeral denotation of length was left out and substituted with a diminutive. The exact size of these windows is less important than the imagery of a small window overflowing with worms.

### 3.4.2 PROPER NOUNS

Proper nouns are an important aspect of translation, because they usually appear repeatedly through the text. Choosing an inadequate solution negatively impacts the whole translation.

He advises to translate, transcribe or substitute proper names in accordance with their function in the work. At the same time he admits that there is no generally accepted theorem and the best method varies with each text.

**CHARACTER NAMES**

All of the character names were left unchanged. There are Czech analogies for some of the character names. However, “Jan” or “Johan” and “Ambrož” would come across as comical and displaced in the setting of a medieval French town. The only exception is the name of the Greek goddess “Venus” which has a commonly used Czech equivalent “Venuše”.

Some of the names will possibly be disruptive for the Czech reader unfamiliar with their pronunciation. However, using a mixture of different solutions is not desirable (Levý, 2012, p. 88).
All surnames were left unchanged as recommended by Straková: "West European
surnames are always kept in their very original form used in the source language (Překládání a čeština, 1994, p. 173). “The only exception was the only female character “Nicolette Villom” where I added the Czech gender marking suffix –ová.

PLACE NAMES
Generally, place names do not cause problems if they are commonly used in the target
language. Straková says: “U řady z nich je zde již historická tradice kulturních i jiných
kontaktů, a tak se ustálila adaptovaná podoba jména (Překládání a čeština, 1994, p. 175).
” However, both short-stories are set in fictional universes and therefore the fictional place
names do not have a Czech counterpart. I found it appropriate to keep the fictional names
in their original forms and use classificators to overcome problematic declension.
The two non-fictional places “Rome” and “Provence” were translated using their Czech
adaptations “Řím” and “Provensálsko”.

Adding information
Cultural differences can cause confusion for readers of the translation. The translator might
choose to add some information in the translation to overcome them. The addition of a
classificator to unknown names is probably the most common case (Knittlová, 2010, p. 94).
The original text usually uses clasificators to introduce places to the reader. However, I
decided to add them on several occasions to prevent problematic declensions rather than to
overcome cultural differences.

Yondo poušť Yondo
Vyones město Vyones
Averoigne provincie Averoign

Example: gulping joylessly the potent vintages of Averoigne.
Translation: bezútěšně se posiloval dary vinic provincie Averoigne.

Example: and saw at my feet the gray beginnings of Yondo
Translation: Před sebou jsem spatřil počátek chmurné pouště Yondo
Example: from the roof of the new-built cathedral of Vyones

Translation: Ze střechy katedrály nově postavené ve měste Vyones

Substitution with analogy

Tartarean pits pekelné jámy

Example: like coals in the depth of Tartarean pits

Translation: připomínající uhlíky v hlubinách pekelných jam

“Tartarus” is the Greek name for a place of divine punishment in the underworld. Looking through several translations of a passage from Bible, “hell” was discovered as a suitable analogy for “Tartarean pits” (Biblegateway, 2 Peter 2:4).
### 3.5 Title

The title is usually the first point of contact between the reader and the literary work. Therefore its translation has a huge impact on the impression and should be given enough consideration.

Levý (2012, p. 140-141) distinguishes two main types of titles - descriptive and symbolic – of which each requires a different manner of translation. Both short stories use a descriptive title which is considerably less tricky to translate than a symbolic title.

*Název popisný, čistě sdělovací, udává přímo téma knihy. Vztah mezi složkou sdělnou a jejím estetickým přetvořením je zde jednoznačně řešen ve prospěch složky sdělné, a proto ani při překladu nenastává jeho porušení* (Levý, p. 140-141).

The title “The Maker of Gargoyles” is fairly straightforward. It was translated as “Stvořitel Chrličů”. This title denotes the role of the main character as well as the central motif of animated Gargoyles that contain the deepest feelings of their maker.

The title *Abominations of Yondo* offered several plausible translations and the translation of “abominations” was changed several times. For a long time *Zplozenci* seemed to be the most suitable translation as the short story features a number of fantastic mutated creatures, however this choice would have disregarded other elements of the Yondo. Therefore the words “hnusy”, “hrůzy” and “ohavnosti” were considered in order to translate the title in a way that would accurately reflect the original. The final decision was to use the word “ohavnosti” as the Yondo desert can be best characterised as disgusting and repulsive.
4. CONCLUSION

The aim of this bachelor thesis was to translate two short stories written by Clark Ashton Smith and to provide an analysis of the translation. The practical part is a side-by-side translation of the work *Abominations of Yondo* and *The Maker of Gargoyles*.

The theoretical part of the thesis presents various difficulties that arose during the translation. It deals with the separate layers of language and is divided into three sections. The first, grammatical, part discusses FSP, long sentences and semicolons, tense and non-finite verb forms. The next part, lexical, is concerned with denotation, expressive connotations as well as archaic and figurative language. The last, pragmatic, part covers the topic of measurement units, proper nouns and title translation. The main sources for the theoretical part were books written by Levý and Knittlová.

I found Smith’s texts challenging both on the lexical and the syntactic level. Some of his vocabulary was hard to interpret at first and required careful interpretation. The vocabulary coupled with long sentences featuring semicolons was often hard to reproduce in the Czech language. In particular, Smith’s descriptions of various supernatural monsters and settings were probably the most problematic and I hope to have maintained the atmosphere and imagery of the source text.
5. BIBLIOGRAPHY

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