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BAKALÁŘSKÁ PRÁCE

Translation and analysis of a chapter from the novel *The Red Knight*
by Miles Cameron

Překlad a analýza kapitoly z knihy *The Red Knight* od Milese Camerona

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ABSTRAKT

Tato práce se zabývá překladem literárního díla *The Red Knight* (2012) z anglického jazyka do českého. Skládá se celkem ze tří částí – úvodu, teoretické části, praktické části s konečnou analýzou některých prvků v překladu. V první části se kromě úvodu navíc nachází krátké uvedení knihy jako první části pětidílného fantasy cyklu *The Traitor Son*. Většina teoretické části se zaměřuje na některé aspekty překladu a vysvětluje, proč je překlad vyhotovený daným způsobem. Zde jsem se inspiroval jednak odbornou literaturou, jednak i překlady jiných fantasy knih. V této části se také nachází porovnání různých typologických rozdílů mezi češtinou a angličtinou. Praktická část obsahuje zrcadlový překlad vybrané kapitoly. Výsledkem mé bakalářské práce je pokus o překlad autentické části literárního díla z anglického jazyka do českého se zaměřením na vysvětlení doprovodných jevů.

KLÍČOVÁ SLOVA

Překlad, *The Red Knight*, analýza, Cameron, fantasy

ABSTRACT

This thesis deals with the translation of a chapter from a book called *The Red Knight* (2012) from English to Czech. It consists of three parts – the introduction, the theoretical part, the practical part together with the final analysis of phenomena in my translation. In the first part, besides the introduction, there is a summary of the novel as a first part of the fantasy cycle *The Traitor Son*. The practical part contains a mirror translation of the selected chapter. The theoretical part of this thesis explores some aspects of translation and explains why the translation in the practical part is created the way it is. The reasons for author's choices are based on scholarly literature, but also inspired by different fantasy novel translations. There is also a comparison between various typological differences between Czech and English. The result of this bachelor thesis is an attempt to translate an authentic part of a literary work from English to Czech with a focus on aspects which are essential to the translation.

KEY WORDS

Translation, *The Red Knight*, analysis, Cameron, fantasy

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1. Introduction

In my bachelor thesis, I decided to focus on translation from English to Czech. Ever since my early childhood, I had been very fond of the fantasy genre and I soon became a fantasy novel enthusiast. It once happened that I had finished the last book in the series *Ranger's Apprentice* by John Flanagan that was available in Czech. However, there was another being sold in English and I decided to put my understanding of English to a test. This decision greatly influenced me in the coming years as I picked up many other fantasy novels in the original language. It is mostly because of this fact that I chose translation as a topic of my bachelor thesis.

The novel that I have chosen for this thesis is "The Red Knight" by the Canadian novelist Christian Gordon Cameron, who writes under the pen name Miles Cameron. "The Red Knight" is the first novel in the epic five-part fantasy cycle "The Traitor Son". The story follows a somewhat mysterious person, whom even his friends know simply as "captain". It tells of his both heroic and villainous acts as the leader of a mercenary group sent to the north to defend the realm of men against the beasts from the Wild. The novel and the cycle as a whole are filled with monsters, magic, treason, camaraderie, love and everything else connected with the fantasy genre. The book is not as popular and well-known as for example "A Song of Ice and Fire" by the American novelist G. R. R. Martin; these novels, however, share many similarities and therefore I would recommend "The Red Knight" to any fan of Martin's work. Because the novel is relatively unknown, it has not yet been translated to Czech, which is also one of the reasons why I have chosen this particular book as the object of my translation.

The thesis consists of two parts. The first part sets up theoretical standpoints upon which the translation builds. It deals mostly with the theory of translation from the lexical and syntactic points of view. It also summarizes the most common issues translators may encounter in their praxis and is further developed and backed by scholarly literature. The practical part contains a mirror translation of a selected extract from the novel as well as a list of examples of phenomena from the theoretical part used in the translation.

I have drawn inspiration from several publications that contains the bedrock information upon which this thesis is built. Firstly, "K teorii i praxi překlada" by Dagmar Knittlová deals with the translation from English to Czech and provides examples to translational phenomena and differences between these two languages. Secondly, "Umění překlada" by Jiří Levý, which

has helped me with the translation of the literary text, as it mostly deals with literary translation from many points of view. Additionally, I have also drawn inspiration from the works of Peter Newmark, Libuše Dušková, Roman Jakobson or Jan Firbas.

All of the publications by the authors mentioned above have helped me greatly with the theoretical preparation for the practical translation of the selected extract from the novel, the aim of which is to create an authentic translated text that would make the potential readers question whether they are reading the translation or the original.

2. Theoretical part

2.1. Introduction to the theoretical part

In this part of the bachelor thesis, I will briefly introduce the translational theory, backing my arguments mostly by the works of Knittlová, Levý and Dušková. Translation is a challenging discipline, in which the translators need to have deep knowledge of two languages, be well-read and have far-reaching insights into the grammatical systems. While translation is very difficult to master, it is practiced on day-to-day basis all throughout the world and it is one of the most necessary fields of expertise that there is, as today's society is surrounded by multicultural influences from all around the world. Because this thesis is concerned with literary translation of prose, it becomes even more difficult to correctly convey the message of the author and leave the readers feeling that they had read a book written by their language native speaker. Therefore, I will also focus on the types of translation and possible issues that a translator might experience, mainly on the lexical and syntactical level.

2.2. Translation theory

Since the 1960s there had been tendencies to create translation theories, mainly dealing with the question of equivalence, i.e. how to interpret the information from the source language (henceforth, SL) to the target language (henceforth, TL). A breakthrough came with J. Catford's idea. Catford postulates that the units of the SL and TL do not necessarily have to have the same linguistic meaning in any given situation, but they can still function in such situation, which is called the functional equivalence, even though Catford does not use such term (Knittlová, 6). Briefly put, translation is the communication of meaning from the SL to the TL.

Obviously, translation theory had been present before the 1960s, and the first mentions of the roots of such theories could be observed as far as during the ancient times. It was later picked up on by the poet and translator John Dryden in his "Preface Concerning Ovid's Epistles" in the 17th century, laying down groundwork for the 20th-century linguist J.C Catford's findings.

One of the most renowned founders of modern translation studies, E. Nida, has built upon Catford's ideas and emphasized that the translator should not forget the character of the message, the intentions of the author and the recipients. He believes that the basic aim of a translation is to transfer the information of both form and meaning from the SL to TL.

Translation should therefore be oriented towards the recipient – and should comply to the needs of TL as well as its culture (Knittlová, 7-8). This notion to reach the recipient is called dynamic equivalence, however, it is difficult to anticipate the reactions of the recipient. It is apparent that any text is composed of its form and its meaning. Therefore, there are generally two approaches to translation – firstly, one that is based on the meaning of the text and uses dynamic equivalence (the focus on the meaning of the text, rather than adhering to the structure and form) and secondly, one that is based on the form of the text and uses formal equivalence (the focus on the form and grammatical structures of the text).

2.2.1 Translation types, methods and procedures

Three types of translation were identified by Roman Jakobson, a member of Prague Linguistic Circle, in his famous text, “Linguistic Aspects of Translation” – intralingual, intersemiotic and interlingual.

- 1) Intralingual translation or *rewording* is an interpretation of verbal signs by means of other signs of the same language
- 2) Interlingual translation or *translation proper* is an interpretation of verbal signs by means of some other language
- 3) Intersemiotic translation or *transmutation* is an interpretation of verbal signs by means of signs of nonverbal sign systems (Jakobson, 233)

Out of these three types, translation as defined in 2.2., i.e as the transfer of a message from SL to TL, matches the interlingual translation. Jakobson further emphasizes that the translator will encounter the untranslatability (mainly in poetry, which is according to him “by definition untranslatable” and that the full equivalence is impossible to achieve). Therefore, according to him, translation processes require a “creative transposition” (Jakobson, 238). The question of full and partial equivalence will be dealt with in the lexical level of the theoretical part. Within the interlingual translation, the four main types of translation are defined.

- Interlinear translation – a type of translation which does not really respect the grammatical rules of the target language. It is therefore an unwanted type of translation.
- Literal translation – a type of translation which respects the grammatical rules of the target language but does not pay closer attention to the lexical rules. Therefore, odd

idioms and collocations are created. This type of translation is usually preferred in form-based translations.

- Free translation – a type of translation which does not respect the stylistics of the source text, the content is freely transmitted and as a result, the original is often twisted and information from the source text is often added or omitted. Obviously, this type of translation is unwanted.
- Communicative translation – a type of translation which does not sound as a translated text but rather as an original in the target language. This is the preferred type of translation.

Translator's aim should always be the last-mentioned type, i.e. communicative translation, however, the translation usually contains bits and pieces of all four types of translation.

The difference between procedures and methods of translation is that methods relate to whole texts, while procedures are used for sentences and the smaller units of language (Newmark, 81). There are many procedures mentioned by Newmark in his "A Textbook of Translation" and are helpful in situations of no direct equivalence. Knittlová (14) defines seven of the most basic procedures from the easiest to the most difficult.

- 1) Transcription – translation adapted to the TL's customs (also transliteration - the process of using different alphabets to deliver the message, e.g. transcription of Chinese names)
- 2) Calque – literal translation
- 3) Substitution – replacement of the selected item by an equivalent
- 4) Transposition – changes necessary due to different grammatical systems of SL and TL
- 5) Modulation – a change of perspective
- 6) Equivalence – stylistic and structural changes to the original
- 7) Adaptation – substitution of a situation in the original, e.g. sayings, puns, etc.

2.3. Translation of literary texts

Many possible issues can arise when translating a literary work from any source language to any target language. It is not only the content and the message of the text that is important, but very often the form or structure is crucial. The goal of a translator is to create an aesthetic masterpiece, one that makes readers believe that the text was written in their language. The

form, the structure or the lexis sometimes hide extra information and often it is important not to lose it. Moreover, the translator should always try to mimic the author's style.

Levý (53) states that there are three phases of translator's work: firstly, the understanding of the original, secondly, the translator's interpretation, and lastly, re-stylization of the original. All three phases are essential to be mastered by the translator. It is apparent that the translator must be, above all else, an excellent reader, as the interpretation of the text must be perfect – the recipients of the translation rely on that. The translator additionally has to have a strong sense of imagination, to vividly picture the settings and characters, so that the reader can receive the same picture as they would from the original. Finally, the re-stylization of the text is a necessary final touch, as no two languages are identical in forms or structures, grammar, vocabulary, etc. Additionally, re-stylization helps to rid the product of unwanted original's influences (Levý, 56-68). There are however many influences that the translator needs to keep, for the translator is there to preserve the original work. Levý states that translation can be defined as a decision between two opposing statements:

1. The translation needs to reproduce the words of the original.
The translation needs to reproduce the ideas of the original.
2. The translation should be read as the original.
The translation should be read as the translation.
3. The translation should mirror the style of the original.
The translation should show the translator's style.
4. The translation should be read as a text contemporary to the author's life.
The translation should be read as a text contemporary to the translator's life.
5. The translation can add and take away things from the original.
The translation should never add or take away things from the original.
6. The translation of verse should be in prose.
The translation of verse should be in verse. (Levý, 33)¹

While this definition set may seem odd at first, it perfectly conveys the job of the translator; to be constantly making decisions. Such decisions cannot be taken at the beginning of the translation process, they must be thought about every time any unit is being translated and the stances can differ every time.

¹ Translation by the author of the thesis

2.4. Possible obstacles when translating from English to Czech

English and Czech are two very different languages, both in the origin (English being of Germanic branch, Czech being of Slavic branch) and in the basic typology. The latter is obviously much more important for translators. The typological classification of languages deals with their properties at phonological, morphological, syntactic and lexical levels. From this point of view, English is considered an analytic language, and therefore morpho-syntactic relationships are rarely expressed by inflection. On the contrary, Czech is considered a synthetic language, i.e. such that makes use of rich grammatical inflection. Therefore, the sentence and word structures differ a lot, which may result in possible impediments to translation, as both languages perform different ways to convey the same message.

2.4.1. Lexical level

As mentioned before, there are many differences when it comes the characteristics of words. Three types of equivalences are defined: total equivalence, partial equivalence and zero equivalence. (Knittlová, 33)

2.4.1.1. Total equivalence

Total equivalence (sometimes called absolute) covers the translation of words which are clear in the extralinguistic reality and their meaning cannot be misinterpreted. These words are usually stored in the centre of the vocabulary and are used on a day-to-day basis. Nouns belonging to this category are usually used to describe things very common to everyday life, such as body parts, animals, and other. Verbs are less frequently fully equivalent as Czech verbs usually tend to be semantically stronger and convey more meaning. Examples of total equivalences are *eye : oko, window : okno, sleep : spát, sit : sedět, black : černý* (Knittlová, 33-34).

2.4.1.2. Partial equivalence

Since English and Czech are not only typologically, but also historically and culturally different, it is no surprise that there are not many cases of total equivalence, and thus the translator encounters partial equivalence. The partiality comes in four differences – formal,

denotative, connotative and pragmatic (Knittlová, 35). As one could expect, these are usually combined.

There are several instances of formal differences. Firstly and most importantly, a disproportion often appears where one word from the source language is translated as a multi-word expression in the target language. Owing to the analytical tendencies of English, it is usually this language that requires more words to convey meaning expressed by one word in Czech. Most of the times, such multi-word constructions in English consist of two words, e.g. *poor man* : *chudák*, *old man* : *stařec*, but there are instances of three- or four-word phrases, such as *a big old car* : *bourák*. Obviously, there are instances of an inversed relation, such as *cog* : *ozubené kolečko*, *be benched* : *sedět na lavici*. Secondly, a disproportion appears whenever the translation needs to be both explicit or implicit, such as *square tile* : *kachlík*, *blow one's nose* : *smrkat*. Lastly, it is sometimes necessary to add a preposition to convey meaning, such as *radio programme* : *program v rádiu* (Knittlová 36-41)

When it comes to denotative differences, three groups can be identified – specification, generalisation and semantic contiguity. Simply put, using specification is in basis translating using a hyponym, which happens frequently as verbal Czech is usually more specific than nominal English (Knittlová, 42). Very typical of specification is the use of the English verb *said*, which can be translated into many Czech equivalents, such as *říct*, *podotknout*, *opáčit*, *odvětit*, etc. On the opposite side of the spectrum, generalization is realized by hypernyms. When translating from English into Czech, generalization is usually used when the specific information cannot be translated into Czech, such as *howl* : *křičet (pronikavě)*, *yell* : *křičet (vysokým hlasem)*. (Knittlová, 53). Semantic contiguity is defined as the substitution with co-hyponym, a lexical unit of the same level with analogical function (Knittlová, 53-54). Simply put, the content changes, however the specificity remains the same.

The differences in connotations also prove difficult for translators, mainly because it is nearly impossible for the translation to achieve the connotation of the original. Connotations are further divided; however, the most important group are the expressive connotations. These are linked with emotions, which both Czech and English express differently. Once again, owing to the analytical aspects of English, the reader often interprets emotion based on the context, whereas in Czech, the speaker uses a wide range of lexical, morphological or stylistic inflections. It is up to the translator how to translate a word from English, based on the context, for example *What do you think you're doing, man? x My man!* : *Co si jako myslíš, že*

*děláš, vole? x Kámo!*² Further groups include for example vulgarisms or intensification. In the end, it is entirely up to translator's expertise to correctly convey the emotional message of the text.

The final type of differences is at the pragmatic level (Knittlová, 81). These differences stem from the ambition of the translator to take into consideration both linguistic and extra-linguistic reality. What happens is the addition or omission of pieces of information, or the use of analogy in order to ease the readers into better understanding of the situation presented. On the one hand, it is very common in English works that the author uses for example only *Iowa* and the American reader surely knows that an American state is mentioned. However, for Czech readers who are less aware of American geography, this might be problematic to easily understand, and therefore the translator commonly opts for *stát Iowa*. On the other hand, omission of information can be seen in the example *Dr. Pepper : limonáda* (Knittlová, 82). Substitution by analogy is the most common way to alter the pragmatic aspect of the message. Translating the units of measurement is one of the prime examples, for instance *two miles : tři kiláky*. The pragmatic aspect additionally covers situations, where different language is used in the text.

2.4.1.3. Zero equivalence

Zero equivalence can be loosely defined as the lack of equivalent in the target language. In this case, the translator can usually opt for leaving the word in the source language, e.g. when dealing with names, or to make the word sound more Czech, such as *Aunt Gastonia : teta Gastonie*. In some cases, it is possible to omit the word, or use periphrases and generalisations, which eventually causes partial equivalence (Knittlová, 85). I will return to the topic of names later in its own dedicated subchapter.

2.4.1.4. Multiple equivalence

Multiple equivalence is the non-binary opposite to the zero equivalence. This phenomenon is actually very common when we translate from English, where polysemy is very frequent. Translators therefore need to pay close attention to the context of such a word so as not to mistranslate it. It is also up to the translator to choose which equivalent suits the context best.

² Examples provided by author of the thesis

It is possible that more options fit in the same context (*I would never do that : To bych nikdy neudělal x To bych v životě neudělal*) and it is once again up to the translator to decide which phrase he or she chooses to best fit his overall product.

2.4.1.5. Medieval Lexicon

The fantasy genre has gained popularity throughout the world. This fact has put great weight on translators' shoulders, because in order to keep the atmosphere of truly medieval times, they must often decide which elements of the text to keep and which to sacrifice. The basis of medieval lexicon is not very difficult to translate, since the authors mostly use words and phrases common to fantasy fans, which translators of the genre mostly are. Words describing weaponry, while mostly unknown to non-English native speakers, are very easy to look up and learn, and are regularly taught in intermediate English classes. Words such as "arrow", "bow", "sword" are very common and their translations are mostly total equivalences, but words describing individual parts of a sword or a bow might not be.

2.4.1.5.1. Advanced weaponry vocabulary

Miles Cameron, the author of this novel, very often takes his time to picture the scene where his characters handle weapons, and because of that, he usually names every single part of it. This fact can make it difficult to process the text, as the translator has to constantly reach for the dictionary to look up very specific words, such as "pommel", "quiver", "tiltyard" or "plume". All of these have their counterparts in Czech; however, these words are no longer parts of the active vocabulary of both English and Czech native speakers, but they are located somewhere deep in the passive vocabulary. This ability to reach deep into the reader's mind to search for the meaning of words 'lost to time' is what creates the proper fantasy atmosphere.

2.4.1.5.2. Sword fight terminology

Sword fights are depicted very thoroughly in the novel; a single duel often spans multiple pages. This ties well into the previous subchapter because, as I have mentioned earlier, the author often describes the scene in detail and the reader can notice the use of guards, which are not very commonly described in mainstream fantasy literature. Guards (střehy) are

specific postures in sword fighting which were commonly used in the past. There are several types of guards based on the country where they originated. The most renowned is the Italian de Liberi tradition, from which the author takes inspiration. Other traditions include German Liechtenauer tradition or Japanese Kamae tradition. It is not difficult to research such guards; however, the translation of these postures can prove very difficult because the Czech language has mostly lost the use of the terms concerning guards entirely.

2.4.1.6. Names

There are two main tendencies when dealing with the translation of names from English. The first tendency deals with names standard in their basis, such as those given to children at birth. Those names usually do not possess any significant deeper meaning and therefore are not generally translated, however names which do carry additional meaning, such as nicknames used to describe certain behaviour of a person, are possible to be translated. Levý states that proper names are possible to be translated as long as they contain meaning (106). The latter tendency is quite obviously much more intriguing for the translator, and both tendencies are to be observed in the translated extract and in the book as a whole.

The names of regular characters, which are plentiful and can often be considered stock characters, even though the author gives them names, function simply as given names to identify the characters and do not carry any special meaning. There are however some instances of names or nicknames, which may contain deeper meaning. Therefore, according to Levý, those names are possible to be translated.

2.4.1.7. Archaisms and colloquial speech

It is very common for fantasy writers to use archaisms to evoke historical feel in their readers, and to use colloquial language to portray the origin or the qualities of their characters. As the fantasy genre deals with the medieval image of the society, most of the characters are not literate and therefore it is no surprise that these characters use colloquial phrases.

While the meaning of archaism is a word that was widely used in the past but is obsolete in today's English, and this definition would contain most of the words I have already specified in the subchapter about medieval vocabulary, this subchapter is dedicated to words archaic both in form and in meaning. As Levý states, this is done to evoke historical colours in the

text; the author mostly tries to portray the language contemporary to the setting of the novel (111).

Authors often use colloquial speech to give their characters some characteristics without mentioning them upfront. Knittlová explains that this is to create a believable atmosphere for the reader. (105). In Czech, it is much easier to portray the relationship between two people with the use of formal or informal second person singular and grammatical endings. There are many examples of such use of colloquial language throughout the chosen text in the practical part and the reader can with absolute certainty distinguish characters of high and low descent and their relationships.

2.4.1.8. Idioms

Idioms are one of the hardest aspects of translation from the lexical point of view. Idioms in the original language and their translated counterparts share meaning, but often do not share any words if they were translated word by word. The translator needs to have deep knowledge of both languages. Levý states that if a word has no meaning by itself, but only as a part of a whole, the whole is translated instead of the individual words. Set phrases and idioms, but also most folk sayings and proverbs are treated as indivisible lexical units. (118).

2.4.1.9. Units of measurement

Even though most cultures use the metric system, there are some, and most notably the English and American, cultures that use different units of measurement. The system used in this novel is called the imperial system and while the units can be translated and recalculated to give precise information to the reader, it is often disputable whether it is even necessary. For example, if the text says “a thousand miles” and the translator uses “tisíc kilometrů”, and even though 1 mile is approximately 1,6 kilometres, does this choice of translation make any difference to the reader? In my opinion it does not, as long as the message stays relatively the same. Levý supports this claim by stating that the translations differ based on the genre of the original. In scientific works, the units need to be recalculated (10 yards – 9 metrů, or 9,14 m), whereas in fiction, the translator can opt to use approximation (10 yards – 10 metrů) (123). It is also important to mention that not all units of measurement need to be recalculated – for example *an inch : palec* is a widely used unit of measurement even in countries that use the

metric system, and therefore it is entirely up to the translator to decide whether to recalculate and substitute by analogy or not.

2.4.2. Syntactic level

After the lexical level, I will mention possible impediments that the translator can encounter from the syntactic level. One of the most striking aspects of English texts is the use of participle, which in Czech would be used as ‘transgressive’, which I will focus on in detail. But first, I will dedicate a chapter to the word order and the differences in each language, however I will also focus on any other syntactic phenomenon that I deem worth mentioning.

2.4.2.1. Word Order

When it comes to word order, this phenomenon is very different in Czech and English and therefore needs to be taken into consideration. Dušková states that in English the word order plays a very significant role in both grammatical and semantic functions, whereas in Czech, the grammatical role is only secondary (518).

The grammatical role of the word order is however not the only aspect that a translator needs to pay attention to. Functional sentence perspective (FSP), a term coined by Jan Firbas based on the linguistic work of Vilém Mathesius, is another syntactic phenomenon that greatly influences the translation. FSP also deals with the word order, but greatly focuses on the information conveyed in the sentence and analyses individual parts of the sentence according to communicative dynamism (CD).

(...) any linguistic element – as long as it conveys some meaning – participates in the development of the communication. The extent to which it contributes to this development determines its degree of communicative dynamism. (...) The sentence constituent carrying the highest degree of CD is the one towards which the sentence is perspectived. (Firbas, 225)

The constituent with the highest CD is called *rheme* and is the focus of the sentence – rheme is often accompanied by an indefinite article and usually conveys new information. On the opposite side of the CD spectrum, there is *theme*, which carries low CD and usually conveys information already known to the recipient. Theme is often realized by personal pronouns or nouns with definite articles. The Rheme is systematically placed towards the end of the

sentence in Czech, while in English this may not be so. Thus, the translator needs to pay special attention to the CD within the sentence in order to maintain a natural word order.

2.4.2.2. Non-finite verbs and clauses

Non-finite verbs without any doubt pose a challenge to translators, especially when they translate into a language where the non-finite forms are not used as often as in English. Such language is for example Czech; Dušková states that the main difference between Czech and English in this area is the much higher use of subordinate clauses in Czech as opposed to the use of nominal forms in English (542). There are three types of non-finite verbs; infinitives, participles and gerunds. In the following subchapters, I will deal with the infinitive and participle. I will not focus on gerunds as the translation of these is very straight-forward.

2.4.2.2.1. The Infinitive

The Czech speaker uses the infinitives relatively often, however the underlying difference between Czech and English is that in the latter, there is a phenomenon of a perfect infinitive, which is not present in Czech. In that case, the perfect form of the infinitive is translated as a subordinate clause, the present infinitive is usually translated as just an infinitive. (Dušková, 543). Infinitival non-finite clauses are often translated using the “aby” construction in Czech.

2.4.2.2.2. The Participle

Participle is arguably the most challenging of the three non-finite verb forms for translators. The English participle, when translated into Czech, takes two possible forms: either it becomes an adjective, or a so-called ‘transgressive’ (Dušková, 580). Participle has several functions in Czech, and while the adjective function of the participle is relatively straight-forward, the ‘transgressive’ verbs undoubtedly pose as the most problematic ones. Dušková states that while ‘transgressive’ forms are largely archaic and appear mostly in written form in Czech, they appear relatively often in both written and spoken English (583). Many translators choose not to translate such participles as ‘transgressive’ forms into Czech and usually opt to use subordinate clauses or other constructions, in order to not sound unnaturally archaic. However, I believe that in order to maintain the medieval and fantasy atmosphere, it is possible to translate at least some of the participles as ‘transgressives’. That is because the

story can be interpreted to have taken place in the medieval times, when this phenomenon was in use at much higher rate than they are today. At the same time, I also believe that ‘transgressives’ should be only sparsely employed in Czech, as the overuse of this phenomenon would result in creating an unnaturally sounding text.

2.4.2.3. Indirect speech

Whenever there is a need to report speech, the reporter has two main choices to get the message to the listener or reader; by using direct or indirect speech. The difference between those is the use of quotes, which are used in the direct speech, and the use of back-shift in time, which is used in the indirect speech provided the story-line has past framework, i.e. the verb in the main clause is in past tense. What I also want to mention is the free indirect speech, or the technique to present the character’s thoughts through narrator’s voice. Such speech is not introduced by any clause and is not distinguished by using quotation marks.

2.4.2.4. Reporting clauses

Direct speech is usually accompanied by the so-called reporting clause. Such clauses in English very often include the word “said”, which can be easily observed in the translated text in the practical part. However, in Czech it is not deemed appropriate to repeat words as often, which can pose an issue to the translator. The total equivalent to “said” is obviously “řekl” and while this translation is perfectly correct, the translator must pay closer attention to avoiding the repetition of the word in Czech. Therefore, they must look for partial equivalents, of which there is abundance in the Czech word stock.

2.4.2.5. Personal pronouns as a subject in the sentence

The English syntax (with the exception of exclamatory sentences) requires the subject to be present in the sentence, while subjects in the Czech syntax are not often mandatory (Dušková, 390). Many examples of the omission of subject can be found in Czech discourse. It is reporting clauses that are the most obvious instances of subject ellipsis in Czech. Thanks to the inflectional aspect of Czech, the inflectional word endings help the reader or listener to quickly deduce whom the discourse concerns. Therefore “řekl”, “řekla”, “řekli” is enough in Czech, but English requires the personal pronouns to be present to indicate the third person

and the equivalents are “he said”, “she said”, “they said”. This does not obviously concern only reporting clauses, but also closely ties to the functional sentence perspective. If the subject is obvious from previous discourse, it can be usually omitted in Czech and evidently carries low communicate dynamism, similarly to the way personal pronouns perform in English.

2.4.2.6. Possessive pronouns

Possessive pronouns are used differently in Czech and English and often cause trouble to inexperienced translators. One of the issues is that English lacks the function of the reflexive pronoun “svůj”, which is obligatory in Czech, and it must be substituted by possessive pronouns. Second problem is that if I chose to translate all the possessive pronouns, the text would seem unnatural. Such pronouns are used to describe body parts, personal needs items, and others, where the pronoun in the English text can be completely omitted or replaced by the dative form of a corresponding personal pronoun (Dušková, 107).

2.4.2.7. Negation

Negation is another aspect of translation in which Czech and English differ. It is taught in elementary school that English discourse only permits one negation per sentence, however that is not the case for Czech. Dušková mentions that while the function of negation is mostly the same in English and Czech, there are differences in how it is expressed, mainly in the structure of the negated sentence (336).

There are several ways to express negation in English, mainly by adding “not” after the predicate or by the words negative in meaning (such as “seldom”, “scarcely”, “rarely”, etc.). The number of such negations per sentence should not usually exceed one (apart from instances of rare, but grammatically correct multiple negations – i.e. *He doesn't like doing nothing*). Therefore, the translator needs to pay close attention to employ the exact number of negations necessary in Czech. For example, translating the sentence *Nobody objected* results in *Nikdo nenamítal*, whereas word-by-word translation would result in *Nikdo namítal*. (Dušková, 337).

3. Practical part

3.1. Translation of a selected extract from the novel “The Red Knight”

Harndon Palace – The Queen

Desiderata lay on the couch of her solar chewing new cherries and savouring the change in the air. Because – at last – spring had come. Her favourite season. After Lent would come Easter and then Whitsunday, and the season of picnics, of frolics by the river, or eating fresh fruit, wearing flowers, walking barefoot . . .

. . . and tournaments.

She sighed at the thought of tournaments. Behind her, Diota, her nurse, made a face. She could see the old woman’s disapproval in the mirror.

‘What? Now you frown if I sigh?’ she asked.

Diota straightened her back, putting a fist into it like a pregnant woman. Her free hand fingered the rich paternoster at her neck. ‘You sound like a whore pleasing a customer, mistress – if you’ll pardon the crudity of an old woman—’

‘Who’s known you all these years,’ the Queen completed the sentence. Indeed,

Palác Harndon – Královna

Desiderata ležela na lenošce ve své prosluněné komnatě, vychutnávala si čerstvé višně a užívala si pro změnu svěží vzduch. Konečně totiž přišlo jaro, její oblíbené roční období. Po půstu přijdou Velikonoce a poté svatodušní neděle a s ní sezóna pikniků a dovádění na břehu řeky, pletení věnců z květin, chození naboso...

... a turnaje.

Povzdychla si při myšlence na turnaje. Všimla si v odrazu zrcadla, jak se její chůva zamračila, skoro jako by viděla nesouhlas v jejích očích.

„Co? Teď se mračíš, i když si jen povzdychnu?“ zeptala se.

Diota se stěží narovнала, s rukou na páteři, jak to dělávají těhotné ženy. Volnou rukou si na krku mnula bohatý růženec. „Zníte u toho jako šlapka, co uspokojuje svého zákazníka – omluvte nejapnost staré báby –“

„Která mě zná celé ty roky,“ doplnila ji královna. Bylo to tak, královna znala tuto

she'd had Diota since she was weaned. 'Do I? And what do you know about the sounds whores make, nurse?'

'Now, my lady!' Diota came forward, wagging a finger. Coming around the screen, she stopped as if she'd hit an invisible barrier. 'Oh! By the Sweet Lord – put some clothes on, girl! You'll catch your death! It's not spring yet, morsel!'

The Queen laughed. She was naked in the new sunlight, her tawny skin flecked with the imperfections of the glass in her solar's window, lying on the pale brown profusion of her hair. She drew something from the sunlight falling on her skin – something that made her glow from within.

Desiderata rose and stood at the mirror – the longest mirror in the Demesne, made just for her, so that she could examine herself from the high arches of her feet, up her long legs, past her hips and thighs and the deep recess of her navel to her breasts, her upright shoulders, her long and tapered neck, deep cut chin, a mouth made for kissing, long nose and wide grey eyes with lashes so long that sometimes she could lick them.

She frowned. 'Have you seen the new lady in waiting? Emmota?' she said.

ženu již odmala. „Vážně tak zním? A jak vy vůbec víte, jak takové šlapky zní?“

„Ale no tak, má paní!“ Diota vykřikla a přiblížila se se zdviženým prstem. Procházejíc kolem zástěny se zastavila, skoro jako kdyby narazila do neviditelné stěny. „Božítku, oblečte si něco, slečno, nebo nastydnete! Ještě není jaro, vy blázne!“

Královna se zasmála. Úplně nahá si užívala tohoto jarního slunce, na zlatohnědém těle jí tancovalo tisíc obrazců vržených nedokonalostí skla v jejím okně. Vypadala, jako kdyby odsála něco z tohoto světla, a toto světlo z ní zas jakoby sálalo.

Desiderata vstala a postavila se před zrcadlo – to nejdelší zrcadlo v provincii, dělané přímo pro ni, aby se mohla pořádně prohlédnout. Shlížela se od nártů, přes své dlouhé nohy, boky a stehna, pevné břicho a prsa, rovná ramena, dlouhý úzký krk, špičatou bradu, rty jako dělané k polibku, dlouhý nos až k širokým šedým očím s řasami tak dlouhými, že přes ně občas neviděla.

Zamhouřila. „Viděla jsi tu novou ctěnou dámu? Emmotu?“ zeptala se.

Her nurse chuckled alongside her. ‘She’s a child.’

‘A fine figure. Her waist is thin as a rail.’ The Queen looked at herself with careful scrutiny. Diota smacked her hip. ‘Get dressed, you hussy!’ she laughed. ‘You’re looking for compliments. She’s nothing to you, Miss. A child. No breasts.’ She laughed. ‘Every man says you are the beauty of the world,’ she added.

The Queen continued to look in the mirror. ‘I am. But for how long?’ She put her hands up over her head, arching her back as her chest rose.

Her nurse slapped her playfully. ‘Do you want the king to find you thus?’

Desiderata smiled at her woman. ‘I could say yes. I want him to find me just like this,’ she said. And then, her voice coloured with power, she said, ‘Or I could say I am as much myself, and as much the Queen, naked, as I am clothed.’

Her nurse took a step away.

‘But I won’t say any such thing. Bring me something nice. The brown wool gown that goes with my hair. And my golden belt.’

Její chůva se zasmála. „Je to ještě dítě.“

„S krásným tělem. Pas má úzký jak hůlku.“ Královna se pořádně prohlédla v zrcadle. Diota ji pleskla přes bok. „Oblečte se, ženštino,“ zachechtala se. „Chcete jen, abych vám polichotila. Oproti vám je ta dáma nikdo, slečno. Děcko. Žádná ňadra.“ Znovu se zasmála a pak dodala: „Každý muž tvrdí, že jste zosobněním krásy.“

Královna se dál prohlížela v zrcadle. „To jsem. Ale jak dlouho to vydrží?“ Zvedla ruce do vzduchu a vypnula hrud’.

Chůva ji znovu hravě plácla. „Chcete snad, aby vás tu takto viděl král?“

Desiderata se na ni usmála. „Dalo by se říct, že ano. Chtěla bych, aby mě tu našel přesně tak, jak tu teď jsem,“ řekla. Poté, s hlasem zbarveným mocí, dodala: „Nebo by se dalo také říct, že jsem stejným dílem sama sebou, jako jsem královnou, nahá nebo oblečená.“

Její chůva poodstoupila o krok zpět.

„Ale nic takového tvrdit nebudu. Dones mi něco hezkého. Tu hnědou vlněnou róbu, co mi ladí s vlasy. A můj zlatý pásek.“

‘Yes, my lady.’ Diota nodded and frowned. ‘Shall I send some of your ladies to dress you?’

The Queen smiled and stretched, her eyes still on the mirror. ‘Send me my ladies,’ she said, and subsided back onto the couch in the solar.

Lissen Carak – the Red Knight

At Ser Hugo’s insistence, the master archers had set up butts in the fields along the river.

Men grumbled, because they’d been ordered to curry their horses before turning in, and then, before the horses were cared for, they were ordered to shoot. They had ridden hard, for many long days, and there wasn’t a man or woman without dark circles under their eyes.

Bent, the eldest, an easterner, and Wilful Murder, fresh back from failing to find a murderer’s tracks with the huntsman, ordered the younger men to unload the butts, stuffed with old cloth or woven from straw, from the wagons.

‘Which it isn’t my turn,’ whined Kanny. ‘An’ why are you always picking on us?’ His words might have appeared braver, if he

„Ano, má paní.“ Diota přikývla. „Mám vám poslat některou z vašich služebnic, aby vás oblékla?“

Královna se usmála a protáhla, oči pořád upřené na svůj odraz v zrcadle. „Jen mi je sem pošli,“ řekla a zpět se natáhla na svoji lenošku.

Lissen Carak – Rudý rytíř

Po dlouhém naléhání sira Huga lukostřelečtí mistři vztyčili cvičné terče na polích podél řeky.

Chlapi remcali, protože jim bylo nařízeno vykartáčovat koně, než to mohli zabalit. A potom, těsně, než byli hotovi s koňmi, jim bylo nařízeno jít střílet. Byli v koňském sedle už několik dlouhých dní a ani náhodou byste nenarazili na muže či ženu bez kruhů pod očima.

Bent a Vrahoun se zrovna vrátili z neúspěšné výpravy po stopách zabijáka. V táboře nařídili mladším chlapům vyházet terče, plněné starými hadry a tkaninou, z vozů a připravit je.

„Teď ale nejsem na řadě já,“ zakňučel Kanny. „A proč si zas zasedlej na nás?“ Tato slova by zněla o dost statečněji, kdyby

hadn't waited until Bent was far away before saying them.

Geslin was the youngest man in the company, just fourteen, with a thin frame that suggested he'd never got much food as a boy, climbed one of the tall wagons and silently seized a target and tossed it down to Gadgee, an odd looking man with a swarthy face and foreign features.

Gadgee caught the target with a grunt, and started toward the distant field. 'Shut up and do some work,' he said.

Kanny spat. And moved very slowly towards a wagon that didn't have any targets in it. 'I'll just look—'

Bad Tom's archer, Cuddy, appeared out of nowhere and shoved him ungently towards the wagon where Geslin was readying a second target. 'Shut up and do some work,' he said.

He was slow enough that by the time he had his target propped up and ready for use, all nine of the other butts were ready as well. And there were forty archers standing a hundred paces distant, examining their spare strings and muttering about the damp.

Cuddy strung his bow with an economy of

je zrovna neřekl, až když Bent byl daleko z doslechu.

Geslin, kterému bylo jen čtrnáct a jeho vyzáblé tělo naznačovalo, že jako malý neměl jídla na rozdávání, byl nejmladším v jejich jednotce. Vylezl na jeden z vysokých vagónů, beze slova popadl terč a hodil ho Gadgeemu, podivně vypadajícímu chlápkuvi s drsnými a cizími rysy.

Gadgee terč chytil s tichým heknutím a rozběhl se směrem k poli. „Sklapni a začni něco dělat!“ křikl přitom na Kannyho.

Kanny si odplivl a začal se pomalu loudat k jednomu vozu, který očividně nevezl žádné terče. „Já se tu po nich poohlé –“.

Cuddy, lukostřelec zlého Toma, se zničehonic objevil a strčil ho směrem k vozu, na kterém Geslin už připravoval druhý terč. „Sklapni a začni něco dělat,“ řekl.

Kanny byl natolik pomalý, že než byl jeho terč vztyčený a připravený k tréninku, zbylých devět terčů už stálo na poli také. Padesát sáhů opodál už stálo čtyřicet střelců, kontrolující své náhradní tětivy a reptající něco o vlhku.

Cuddy nasadil tětivu luku jedním plynulým

motion that belied long practice, and he opened the string that held the arrows he had in his quiver.

‘Shall I open the dance?’ he said.

He nocked, and loosed.

A few paces to his right, Wilful Murder, who fancied himself as good an archer as any man alive, drew and loosed a second later, contorting his body to pull the great war bow.

Bent put his horn to his lips and blew. ‘Cease!’ he roared. He turned to Cuddy. ‘Kanny’s still down range!’ he shouted at the master archer.

Cuddy grinned. ‘I know just where he is,’ he said. ‘So does Wilful.’

The two snickered as Kanny came from behind the central target, running as fast as his long, skinny legs would carry him.

The archers roared with laughter.

Kanny was spitting with rage and fear. ‘You bastard!’ he shouted at Cuddy.

‘I told you to work faster,’ Cuddy said

pohybem, takovým, který trvá stovky hodin, než se ho člověk naučí, a rozvázal provázek, který držel v toulci jeho šípy pospolu.

„Myslíte, že nám Kanny zatancuje?“ řekl.

Založil šíp do tětivy a pustil ho jeho směrem.

O pár kroků napravo od něj také Vrahoun, samozvaně nejlepší střelec všech dob, natáhl a vystřelil asi o sekundu později, s tělem celým zkrouceným ve snaze utáhnout tětivu válečného luku.

Bent přiložil roh k ústům a zatroubil. „Přestaňte!“ zahulákal. Otočil se na Cuddyho. „Kanny je pořád u terčů,“ křikl na střelce.

Cuddy se ušklíbl. „Vím úplně přesně, kde je,“ řekl. „To samý Vrahoun.“

Oba se chechtali, zatímco zpoza prostředního terče Kanny pelášil, co mu jeho dlouhé a hubené nohy stačily.

Střelci zaryčeli smíchy.

Kanny supěl vztekem a strachem. „Ty bastarde!“ zahulákal na Cuddyho.

„Říkal jsem ti, abys pracoval rychlejc,“

mildly.

‘I’ll tell the captain!’ Kanny said.

Bent nodded. ‘You do that.’ He motioned. ‘Off you go.’

Kanny grew pale.

Behind him, the other archers walked up to their places, and began to loose.

The captain was late to the drill. He looked tired, and he moved slowly, and he leaned on the tall stone wall surrounding the sheepfold that Ser Hugh had converted to a tiltyard and watched the men-at-arms at practice.

Despite fatigue and the weight of plate and mail Ser George Brewes was on the balls of his feet, bouncing from guard to guard. Opposite him, his ‘companion’ in the language of the tilt yard, was the debonair Robert Lyliard, whose careful fighting style was the very opposite of the ostentatious display of his arms and clothes.

Brewes stalked Lyliard like a high-stepping panther, his pole-arm going from guard to guard – low, axe-head forward and right leg advanced, in the Boar’s Tooth; sweeping through a heavy up-cut to rest on his right

jemně opáčil Cuddy.

„To prásknu kapitánovi!“ řekl Kanny.

Bent přikývl. „Tak jo, šup šup,“ řekl a pokynul mu rukou.

Kanny zbledl.

Ostatní střelci se mezitím připravili na svá stanoviště a začali střílet.

Kapitán přišel na výcvik pozdě. Vypadal unaveně a pohyboval se velmi pomalu. Opřel se o vysokou kamennou zeď okolo výběhu pro ovce, který sir Hugo přeměnil na cvičiště, a pozoroval, jak ozbrojenci trénují.

I přes únavu a váhu těžké zbroje sir George Brewes jakoby tančil na špičkách a přeskakoval ve snaze proniknout obranou protivníka v souboji. Jeho soupeřem byl nonšalantní Robert Lyliard, jehož opatrný bojový styl byl naprostým opakem jeho okázalého vyjadřování skrze drahé zbraně a oděvy.

Brewes pronásledoval Lyliarda jako krvežíznivý panter, útoky jeho halapartny dopadaly na obranu jeho soka – zdola, s čepelí a pravou nohou vpřed ve *střídavém střežu*; střežu vedeným zespoda nahoru

shoulder like a woodcutter in the Woman's Guard.

Francis Atcourt, thick waisted and careful, faced Tomas Durrem. Both were old soldiers, unknighthed men-at-arms who had been in harness for decades. They circled and circled, taking no chances. The captain thought he might fall asleep watching them.

Bad Tom came and rested on the same wall, except that his head projected clear above the captain's head. And even above the plume on his hat.

'Care to have a go?' Tom asked with a grin.

No one liked to spar with Tom. He hurt people. The captain knew that despite all the plate armour and padding and mail and careful weapon's control, tiltyard contests were dangerous and men were down from duty all the time with broken fingers and other injuries. And that was without the sudden flares of anger men could get when something hurt, or became personal. When the tiltyard became the duelling ground.

The problem was that there was no substitute for the tiltyard, when it came to being ready for the real thing. He'd learned

k obličejí protivníka; se záměrem seknout dolů a zaútočit na jeho paže a ramena.

Tlustý a obezřetný Francis Atcourt čelil Tomasovi Durremovi. Oba to byli ošlehaní vojáci, bojovníci bez titulu, co byli ve zbroji již desítky let. Kroužili kolem sebe a nedávali šanci jeden druhému zaútočit, z čehož kapitán skoro usínal.

Zlý Tom také přišel a opřel se jen o pár kroků dál, jediný rozdíl mezi nimi bylo to, že Tomova hlava byla o dvacet čísel výš. Dokonce výš než kapitánův chochol.

„Zatrénujeme si?“ zeptal se Tom s úšklebkem.

Nikdo nikdy moc nechtěl trénovat s Tomem. Byl násilný. Kapitál věděl, že tyto zápasy jsou i přes těžkou zbroj, vycpávky a opatrné zacházení se zbraní velmi nebezpečné a že dobří chlapi byli často neschopni služby kvůli zlomeným prstům a podobným zraněním. A to do toho ani nepočítal ty souboje, ve kterých se jeden ze soupeřů rozzuří, anebo bere osobně, že prohrává. Takové souboje, kdy se cvičiště promění ve válečnou zónu.

Problémem bylo, že neexistovala žádná náhražka cvičiště v přípravě na opravdový souboj. To pochopil ve svých výpravách na

that in the east.

He looked at Tom. The man had a reputation. And he had dressed Tom down in public a day before.

‘What’s your preference, Ser Thomas?’ he asked.

‘Longsword,’ Bad Tom said. He put a hand on the wall and vaulted it, landed on the balls of his feet, whirled and drew his sword. It was his war sword – four feet six inches of heavy metal. Eastern made, with a pattern in the blade. Men said it was magicked.

The captain walked along the wall with no little trepidation. He went into the sheepfold through the gate, and Michael brought him a tilt helmet with solid mesh over the face and a heavy aventail.

Michael handed him his own war sword. It was five inches shorter than Bad Tom’s, plain iron hilted with a half-wired grip and a heavy wheel of iron for a pommel.

As Michael buckled his visor, John of Reigate, Bad Tom’s squire, put his helmet over his head.

Tom grinned while his faceplate was

východ.

Podíval se na Toma. Ten chlap měl špatnou pověst. Nehledě na to, že včera Toma pořádně sjel.

„Jakou zbraň preferujete, sire Thomasi?“ zeptal se.

„Dlouhý meč,“ řekl Zlý Tom. Rukou se chytil zdi a přeskočil ji s dopadem na špičky, otočil se a tasil svůj meč. Svůj válečný meč – skoro metr a půl poctivé oceli. Vyrobený na východě, s vyrytými ornamenty na čepeli. Někteří říkali, že je očarováný.

Kapitán prošel kolem zdi krapet vystrašený. Michael mu přinesl ocelovou helmu s poctivým hledím a těžkým kroužkovým ochranným závěsem, zatímco kapitán vcházel branou do výběhu.

Michael mu podal válečný meč. Byl o pět palců kratší než ten, se kterým bojoval Tom, z čiré oceli a polovičním jílcem zakončeným železnou hruškou.

Zatímco mu Michael zapínal hledí, John z Reigatu, panoš Zlého Toma, nasazoval helmu kapitánovu protivníkovi.

Jen co měl helmu na hlavě, se Tom ušklíbl.

fastened. 'Most loons mislike a little to-do wi' me,' he said. When Tom was excited, his hillman accent overwhelmed his Gothic. The captain rolled his head to test his helmet, rotated his right arm to test his range of motion.

Men-at-arms were pausing, all over the sheepfold.

'The more fool they,' the captain said.

He'd watched Tom fight. Tom liked to hit hard – to use his godlike strength to smash through men's guards.

His father's master-at-arms, Hywel Writhe, used to say For good swordsmen, it's not enough to win. They need to win their own way. Learn a man's way, and he becomes predictable.

Tom rose from the milking stool he'd sat on to be armed and flicked his sword back and forth. Unlike many big men, Tom was as fast as the tomcat that gave him his name.

The captain didn't strike a guard at all. He held his sword in one hand, the point actually trailing on the grass.

Tom whirled his blade up to the high

„Hodně cápkům moc bitka se mnou nesvědčí,“ řekl se svým horalským přízvukem; takový měl vždy, když se pro něco nadchl. Kapitán zakroužil hlavou a pažemi, aby vyzkoušel tvrdost nákrčníku a o kolik mu těžká zbroj omezuje rozsah.

Bojovníci kolem nich pomalu přestávali se svým tréninkem.

“Blázni ...” řekl Kapitán.

V minulosti už párkrát viděl Toma v boji. Rád zasazoval těžké rány – rád využíval své skoro nadlidské síly, aby prorazil protivníkovu obranu.

Jeho otcův mistr meče, Hywel Writhe, říkával: „Dobrému šermíři nestačí jen zvítězit. Musí zvítězit svým vlastním způsobem. A když odhalíš protivníkův způsob, stane se předvídatelným.”

Tom vstal ze stoličky, na které seděl, aby ho ustrojili, a protočil v ruce meč. Na rozdíl od jiných chlapů jeho velikosti byl hbitý jako kočka.

Kapitán se nepostavil do střež, nýbrž prostě držel svůj meč v jedné ruce, hrotem dokonce sem tam ohnul pár stébel trávy.

Tom pozvedl meč a zaujal *vzteklý střeh*,

<p>Woman's Guard, ready to cleave his captain in two.</p>	<p>jako by byl připraven rozseknout kapitána ve dvě.</p>
<p>'Garde!' he roared. The call echoed off the walls of the sheep fold and then from the high walls of the fortress above them.</p>	<p>„Do střehu!” zařval. Zvuk se s ozvěnou nejprve odrazil od zdí výběhu a poté i od vysokých zdí tvrže tyčící se nad jejich hlavami.</p>
<p>The captain stepped, moved one foot off line, and suddenly he had his sword in two hands. Still trailing out behind him.</p>	<p>Kapitán vykročil, jednou nohou vyšlápl do strany a zničehonic držel svůj meč obouřuč, pořád jako by ho vlekl za sebou.</p>
<p>Tom stepped off-line, circling to the captain's left.</p>	<p>Tom také ukročil do strany, pomalu kroužíc kolem kapitánova levého boku.</p>
<p>The captain stepped in, his sword rising to make a flat cut at Tom's head.</p>	<p>Ten naopak udělal rychlý výpad vpřed s mečem vedeným k Tomově hlavě.</p>
<p>Tom slapped the sword down – a rabatter cut with both wrists, meant to pound an opponent's blade into the ground.</p>	<p>Tom protivníkův meč srazil dolů rychlým švihnutím oběma zápěstími tak, že se jeho meč zabořil do země.</p>
<p>The captain powered in, his back foot following the front foot forward. He let the force of Tom's blow to his blade rotate it, his wrist the pivot – sideways and then under Tom's blade.</p>	<p>Kapitán neustupoval, zadní noha následovala přední ve výpadu. Využil sílu Tomova úderu, aby svůj meč protočil v zápěstí a vedl další ránu ze strany pod Tomovu obranu.</p>
<p>He caught the point of his own blade in his left hand, and tapped it against Tom's visor. His two handed grip and his stance put Tom's life utterly in his hands.</p>	<p>Druhou rukou chytil špičku své čepelě a poklepnul s ní na Tomovo hledí. Tento manévr by v souboji o život znamenal Tomovu jistou smrt.</p>

‘One,’ he said. Tom laughed.	„Jedna nula,” řekl. Tom se zachechtal.
‘Brawly feckit!’ he called.	„Zatraceně!” zařval.
He stepped back and saluted. The captain returned the salute and sidestepped, because Tom came for him immediately.	Poodstoupil a zasalutoval. Kapitán mu zasalutoval zpět a rychle uskočil do strany, jelikož se na něj už znovu řítíl Tom.
Tom stepped, then swept forward with a heavy downward cut.	Tom vykročil a rozmáchl se mečem kupředu v těžkém seku dolů.
The captain stopped it, rolling the blade well off to the side, but as fast as he could bring his point back on line, Tom was inside his reach—	Kapitán ho zablokoval, ten tvrdý zásah ho ale vyvedl z rovnováhy a odvrátil jeho meč. Hbitě se ho pokusil vrátit zpět do obranné pozice, ale to už byl Tomovi na dosah –
And he was face down in sheep dip. His hips hurt, and now his neck hurt.	A ležel obličejem v ovčí hromádce. Už předtím ho bolely boky a teď už i za krkem.
But to complain was not the spirit of the thing.	Ale stěžovat si bylo v rozporu s podstatou tréninku.
‘Well struck,’ he said, doing his best to bounce to his feet.	„Dobrá rána,” poznamenal, zatímco se škrábal zpět na nohy.
Tom laughed his wild laugh again. ‘Mine, I think,’ he said.	Tom se zase divoce zachechtal. „Takový já dávám,” řekl.
The captain had to laugh.	Kapitána tato poznámka rozesmála.
‘I was planning to chew on your toes,’ he said, and drew a laugh from the onlookers.	„Měl jsem v plánu ti ukousnout prsty u nohou,” řekl, načež se cvičišťem roznesl bouřlivý smích obecenstva.

He saluted, Tom saluted, and they were on their guards again.

But they'd both shown their mettle, and now they circled – Tom looking for a way to force the action close, and the captain trying to keep him off with short jabs. Once, by thrusting with his whole sword held at the pommel, he scored on Tom's right hand, and the other man flicked a short salute, as if to say 'that wasn't much'. And indeed, Ser Hugo stepped between them.

'I don't' allow such trick blows, my lord,' Hugh said. 'It'd be a foolish thing to do in a melee.'

The captain had to acknowledge the truth of that assertion. He had been taught the Long Point with the advice *never use this unless you are desperate. Even then—*

The captain's breath was coming in great gasps, while Tom seemed to be moving fluidly around the impromptu ring. Breathing well and easily. Of course, given his advantages in reach and size, he could control most aspects of the fight, and the captain was mostly running away to keep his distance.

Oba zasalutovali a už zase byli ve střehu.

Teď už oba věděli, jak je na tom ten druhý se silou a výdrží, tak kolem sebe kroužili – Tom hledal skulinu, kterou by mohl surově prorazit protivníkovu obranu, kapitán se naopak rychlými výpady snažil udržet bezpečnou vzdálenost. Jednou se mu povedlo Toma zasáhnout do paže, když meč držel pouze za hrušku. Tom rychle zasalutoval, jako kdyby chtěl říct, že se to skoro ani nepočítá. S tím souhlasil i Sir Hugo.

„Takové zákeřné zákroky neuznávám, můj pane,” řekl. „Bylo by velmi hloupé něco takového udělat v boji na blízko.”

Kapitán mu musel dát za pravdu. Když se tenhle dlouhý výpad učil, radili mu, že by ho neměl nikdy používat, pokud mu opravdu neteče do bot. A i pak...

Kapitán nyní místo dýchání spíše lapal po dechu, zatímco Tom se lehce pohyboval po obvodu arény s dechem pravidelným a klidným. Bylo jasné, že díky své velikosti a výhodě v dosahu mečem bude udávat tempo zápasu právě on. Kapitán spíše ustupoval, aby se držel z Tomova dosahu.

The last five days of worry and stress sat as heavily on his shoulders as the weight of his tournament helm. And Tom was very good. There was really little shame in losing to him. So the captain decided he'd rather go down as a lion than a very tired lamb. And besides, it would be funny.

So – between one retreat and the next blow – he swayed his hips, rotated his feet so that his weight was back, and let go the sword's hilt with his left hand. Eastern swordsmen called it 'The Guard of One Hand'.

Tom swept in with another of his endless, heavy, sweeping blows. Any normal man would have exhausted himself with them. Not Tom. This one came from his right shoulder.

This time, the captain tried for a rebatter defence – his sword sweeping up, one handed, coming slightly behind Tom's but cutting as fast as a falcon strikes its prey. He caught Tom's sword and drove it faster along its intended path as he stepped slightly off-line and forward, surprising his companion. His free left hand shot out, and he punched Tom's right wrist, and then his left hand was between the big man's hands, and Tom's aggressive pursuit of his elusive opponent carried him forward – the captain's left hand went deeper, and he

Těch pět dní obav a stresu ho tížilo stejnou vahou jako jeho ocelová zbroj. A Tom bojoval velmi dobře. Prohrát s ním by rozhodně nebyla žádná ostuda. Kapitán se tedy rozhodl, že radši prohraje jako statečný lev než jako vyčerpané jehně. A navíc, bylo to tak mnohem zábavnější.

Rozhodl se tedy jednat. Přesně mezi jedním svým úskokem a před dalším Tomovým sekem se otočil, převedl váhu těla dozadu a pustil meč z levé ruky. Mistři východní říše tomu říkají "jednoruční střeh".

Tom vedl další ze svých nekonečných těžkých bryskních úderů. Každý normální chlap by z nich byl už vyčerpaný. Tom ale ne. A další vedl zpoza pravého ramene.

Tentokrát se Kapitán pokusil o falešnou obranu – meč vyšvihl jednoruč nahoru tak, že se s rychlostí jestřába vyhnul Tomovu útoku. Zaklesl svůj meč do Tomova a vedl ho k zemi rychleji, než Tom chtěl. Rychle uskočil do strany a pak kupředu, čímž protivníka překvapil, volnou levačkou udeřil Toma do zápěstí a jeho levá ruka se tímto výpadem ocitla mezi rukama obra. Tomova agresivní honba za jeho nepolapitelným soupeřem vedla kapitána kupředu. Kapitánova levá ruka tak pokračovala výš po Tomově ruce, vtom se kapitán otočil a

achieved the arm lock, and twisted, in complete possession of the man's sword and shoulder—

And nothing happened. Tom was not rotated. In fact, Tom's rush turned into a swing, and the captain found himself swinging off Tom's elbow and the giant turned to the left, and again, and the captain couldn't let go without tumbling to the ground.

His master-at-arms had never covered this situation.

Tom whirled him again, trying to shake him off. They were at a nasty impasse. The captain had Tom's sword bound tight, and his elbow and shoulder in a lock too. But Tom had the captain's feet off the ground.

The captain had his blade free – mostly free. He hooked his pommel into Tom's locked arms, hoping it would give him the leverage to, well, to do what should have happened in the first place. The captain's sense of how combat and the universe worked had received a serious jar. But even with both hands—

Tom whirled him again, like a terrier

kompletně zamkl sokův loket. Zatočil jeho paži, aby získal úplnou kontrolu nad Tomovým ramenem a mečem –

A nic. Nepodařilo se mu Toma vytočit z postoje. Ve skutečnosti Tom tento chvat proměnil ve svůj rozmach a kapitána zvedl z nohou. Ten, visící za loket tohoto obra, měl co dělat, aby se udržel a neodletěl do bláta, zatímco s ním Tom házel ze strany na stranu. Kapitán se nemohl pustit, aniž by se nevyválel v blátě.

Jak se vypořádat s takovou situací ho jeho mistr zrovna nenaučil.

Tom s ním znovu zakymácel ve snaze ho shodit dolů. Uvázli na mrtvém bodě. Kapitán měl Tomův meč pevně zamknutý spolu s jeho loktem i ramenem. Neměl ale pevnou půdu pod nohama, jelikož ho Tom pořád držel ve vzduchu.

On však měl svůj meč volný – víceméně. Zarazil hrušku jílce mezi Tomovy ruce v nadějeplné snaze získat sebemenší výhodu, aby dokončil, oč se snažil celou dobu. Kapitánovo ponětí o tom, jak souboj, a s ním celý vesmír, funguje, právě dostalo pořádnou ránu. Ale i s oběma rukama volnými –

Tom s ním znovu trhnul, jako když hladový

breaking a rat's neck.

Using every sinew of his not inconsiderable muscles, the captain pried his pommel between Tom's arms and levered the blade over Tom's head and grabbed the other side, letting his whole weight go onto the blade.

In effect, he fell, blade first, on Tom's neck.

They both went down.

The captain lay in the sheep muck, with his eyes full of stars. And his breath coming like a blacksmith's bellows.

Something under him was moving. He rolled over, and found that he was lying entangled with the giant hillman, and the man was laughing.

'You're mad as a gengrit!' Tom said. He rose out of the muck and smothered the captain in an embrace.

Some of the other men-at-arms were applauding.

Some were laughing.

Michael looked like he was going to cry. But that was only because he had to clean

kojot trhá maso z mršiny.

Kapitán s použitím posledních zbytků sil vpáčil hrušku mezi Tomovy paže a vytočil meč nad Tomovu hlavu. Druhou rukou chytil čepel a s využitím celé své váhy se opřel do meče.

Kapitán spadl mečem napřed, přímo na Tomův krk.

Oba se svalili na zem.

Kapitán se válel v ovčím hnoji, úplně oslepen nárazem. Lapal po dechu a výdechy z něj vycházely jak z kovářského měchu.

Něco se pod ním pohnulo. Odkulil se a zjistil, že leží celý zamotaný v obrovském horalovi. A ten se z plna hrdla chechtal.

„Ty si šílenej jak gengrit!“ zakdáká Tom. Vstal z bahna a sevřel kapitána v medvědíh objetí.

Od přihlížejících dolehl k jeho uším potlesk.

Od některých dokonce smích.

Michaelovi bylo do breku, ale to jen proto, že věděl, že bude muset kapitánovi vyčistit

the captain's armour, and the captain was awash in sheep dip.

When his helmet was off, he began to feel the new strain in his left side and the pain in his shoulder. Tom was right next to him.

'You're a loon,' Tom said. He grinned. 'A loon.'

With his helmet off, he could still only just breathe.

Chrys Foliack, another of the men-at-arms who had hitherto kept his distance from the captain, came and offered his hand. He grinned at Tom. 'It's like fighting a mountain, ain't it?' he asked.

The captain shook his head. 'I've never—'

Foliack was a big man, handsome and red-headed and obviously well-born. 'I liked the arm lock,' he said. 'Will you teach it?'

The captain looked around. 'Not just this minute,' he said.

That got a laugh.

zbroj, která byla teď snad celá pokrytá hnojem a ovčími výkaly.

Teď, když měl konečně sundanou helmu, ucítil novou modřinu na levém boku a obrovskou bolest v rameni. Tom byl hned vedle něj.

„Jsi blázen,“ řekl Tom s úsměvem, „fakt blázen.“

I když už měl sundanou helmu, pořád se zmohl pouze na dýchání.

Chrys Foliack, jeden z bojovníků, který se doposud stranil kapitána, přišel a nabídl mu paži. Usmál se směrem k Tomovi. „Je to jak bojovat s horou, co?“ zeptal se.

Kapitán zavrtěl hlavou. „Nikdy jsem –“

Foliack byl kus chlapa, pohledný, se zrzavými kadeřemi, očividně urozeného původu. „Líbilo se mi, jak jste mu zamkl ruce,“ řekl. „Naučíte nás to?“

Kapitán se rozhlédl kolem. „Teď se mi to úplně nehodí,“ vydechl.

Odpovědí mu byl výbuch smíchu.

Harndon Palace – The King

The king was in armour, having just trounced a number of his gentlemen on the tilt field, when his constable, Alexander, Lord Glendower – an older man with a scar that ran from his right eyebrow, all the way across his face, cleaving his nose from right to left so deeply as to make most men he met wince – and then down across his face to his mouth, so that his beard had a ripple in it where the scar had healed badly, and he always looked as if he was sneering – approached with a red-haired giant at his back.

Glendower's scar couldn't have suited a man worse as he was, as far as the king was concerned, the best of companions, a man little given to sneering and much to straight talk unlaced by flattery or temper. His patience with his soldiers was legendary.

'My lord, I think you know Ranald Lachlan, who has served you two years as a man-at-arms.' He bowed, and extended an arm to the red-bearded man, who was obviously a hillman – red hair, facial scarring, piercing blue eyes like steel daggers, and two ells of height unhidden by the hardened steel plate armour and red livery of the Royal Guard.

Palác Harndon – Král

Král byl celý v oceli, čerstvě po tom, co na cvičišti rozdal výprask několika urozeným pánům, když přišel jeho konstábl Alexandr, lord z Glendoweru. Byl to postarší muž s jizvou vedoucí od pravého obočí přes celý obličej, zarývající se do nosu tak hluboko, že se většina mužů zašklebí bolestí, když to vidí – dále dolů přes ústa tak, že by jeden snadno viděl, kde mu nerostou vousy kvůli špatně zahojené kůži. Vždy vypadal, jako by se ksichtil. Alexandr přišel za králem společně s obrovitánským zrzkem v patách.

Glendowerova jizva by se k nikomu nehodila tak málo jako k němu. Podle krále to byl jeden z nejlepších společníků, člověk, který se nikdy neposmíval a často mluvil otevřeně a bez jakéhokoli podlézání nebo vzteku. Jeho trpělivost s vojáky byla proslulá.

„Můj pane, nejspíš znáte Ranalda Lachlana, který Vám sloužil v gardě.“ Uklonil se a natáhl ruku směrem k velikému zrzkovi. To byl očividně horal – rudovlasý, jizvy po celém obličej, modré oči ostré jak ocelové dýky a to, jak převyšoval jiné o bezmála dva lokty, neskryla žádná zbroj, ani ta rudá stejnokroj Královské Gardy.

Ranald bowed deeply.

The king reached out and clasped his hand. 'I'm losing you,' he said warmly. 'The sight of your great axe always made me feel safe,' he laughed.

Ranald bowed again. 'I promised Lord Glendower and Sir Ricard two years when I signed my mark,' the hillman said. 'I'm needed at home, for the spring drive.'

Sir Ricard Fitzroy, so indicated, was the captain of the guard.

'Your brother is the Drover, I know,' the king said. 'It's a troubled spring, Ranald. Alba will be safer if your axe is guarding beeves in the hills, rather than guarding the king, safe in Harndon. Eh?'

Ranald shrugged, embarrassed. 'There'll be fighting, I ha'e na' doot,' he admitted. Then he grinned. 'I have no doubt, my lord.'

The king nodded. 'When the drive is over?' he asked.

'Oh, I have reason to come back,' he said with a grin. 'My lord. With your leave. But my brother needs me, and there are things –'

Ranald se hluboko uklonil.

Král se k němu natáhl a uchopil jeho ruku. „Odcházíš,“ řekl měkce. „Pohled na tvou válečnou sekeru ve mně vždy vzbuzoval pocit bezpečí,“ zasmál se.

Ranald se znovu uklonil. „Když jsem se zapsal do Vaší služby, slíbil jsem Lordu Glendoweru a Siru Ricardovi dva roky,“ řekl horal. „Potřebují mě doma, budou jarní práce.“ Sir Ricard Fitzroy, jak bylo naznačeno, byl kapitánem Královské Gardy.

„Jedná se o tvého bratra, vid'?“ řekl král. „Je to neklidný mladík, Ranalde. Alba bude ve větším bezpečí, když budeš máchat sekerou někde v horách, než kdybys měl chránit krále, který sedí v bezpečí svého paláce, že?“

Ranald v rozpacích pokrčil rameny, „Bude se bojovat, vo tom nejni pochyb,“ přiznal. Poté se zazubil. „O tom není pochyb, můj pane.“

Král přikývl. „A po jaře?“ zeptal se.

„Nebojte, mám se pro co vracet,“ řekl s úsměvem. „Můj pane. S Vaším svolením. Ale můj bratr mě potřebuje, a jsou tu věci, které bych –“

Every man present knew that the things Ranald Lachlan wanted involved the Queen's secretary, Lady Almspend – not an heiress, precisely. But a pretty maid with a fair inheritance. A high mark for a King's Guardsman, commonly born.

The king leaned close. 'Come back, Ranald. She'll wait.'

'I pray she does,' he whispered. The king turned to his constable. 'See that this man's surcoat and kit are well stored; I grant him leave, but I do not grant him quittance from my service.'

'My lord!' the man replied.

The king grinned. 'Now get going. And come back with some tales to tell.' Ranald bowed again, as ceremony demanded, and walked from the king's presence to the guardroom, where he embraced a dozen close friends, drank a farewell cup of wine, and handed the Steward his kit – his maille hauberk and his good cote of plates beautifully covered in the royal scarlet; his two scarlet cotes with matching hoods, for wear at court, and his hose of scarlet cloth. His tall boots of scarlet leather, and his sword belt of scarlet trimmed in bronze.

Všichni v místnosti věděli, že tyto věci, které Ranald chtěl, souvisely s královninou tajemnicí, Lady Almspend – nebyla žádnou dědičkou v pravém slova smyslu, spíš krásnou dámou se slušnou pozůstalostí. šance pro gardistu s obyčejným původem.

Král se k němu naklonil. „Vrať se zpět, Ranalde. Ona počká.“

„Doufám, že ano,“ zašeptal. Král se otočil ke svému konstáblovi. „Dohlédni na to, že tento muž dostane teplý plášť a veškeré zásoby na cestu; dávám mu dočasné uvolnění ze svých služeb, ale nepropouštím ho definitivně.“

„Ano, pane!“ odpověděl.

Král se zazubil. „Pryč s tebou. A vrať se zpět s dobrými příběhy.“ Ranald se znovu uklonil, jak bylo před králem nutné, opustil královu komnatu a vydal se do společenské místnosti královské gardy. Tam se objal s tuctem nejbližších přátel, popil s nimi víno na rozloučenou a nakonec podal stewardovi svou výstroj – kroužkovou vestu a plátěnou zbroj, pokrytou nádherným královským šarlatem, dva šarlatové pláště s pasující kápí, které nosil na královském dvoře. Odevzdal i své punčochy a boty, také v šarlatové barvě, a nakonec pochvu na meč, pokrytou bronzovými ornamenty.

He had on a doublet of fustian, dark hose of a muddy brown, and over his arm was his three-quarter's tweed cloak.

The Steward, Radolf, listed his kit on his inventory and nodded. 'Nicely kept, messire. And your badge . . .' the king's badge was a white heart with a golden collar, and the badges were cunningly fashioned of silver and bronze and enamel. 'The king expressly stated you was to keep yours, as on leave and not quit the guard.' He handed the badge back.

Ranald was touched. He took the brooch and pinned his cloak with it. The badge made his tweed look shabby and old.

Then he walked out of the fortress and down into the city of Harndon, without a backwards glance. Two years, war and peril, missions secret and diplomatic, and the love of his life.

A hillman had other loyalties.

Down into the town that grew along the river's curves. From the height of the fortress, the town was dominated by the bridge over the Albin, the last bridge before the broad and winding river reached the sea thirty leagues farther south. On the far side of the bridge, to the north, lay Bridgetown –

Na sobě měl manšestrovou košili, vysoké punčochy bahnitě hnědé barvy a přes rameno tříčtvrteční plášť.

Steward Radolf zapsal jeho výzbroj do inventáře a přikývl. „Dobře udržovaná, pane. A Váš odznak ...“ Královským odznakem bylo bílé srdce se zlatým okružím, vše zdobené stříbrem, bronzem a smaltem. „Král vysloveně řekl, že si ho máte nechat, jelikož nejste propuštěn, ale jen dočasně uvolněn ze služby.“ A vrátil mu jeho odznak zpět.

Ranald se cítil poctěn. Vzal si zpět svou brož a připnul si s ní plášť. Jeho tvíd teď vypadal ještě víc staře a ošuntěle.

Poté opustil pevnost a bez sebemenšího ohlednutí sešel z kopce do města Harndon. Dva roky teď ležely za ním, války a strasti, mise, tajnosti a diplomacie, i jeho životní láska.

Ale horal měl závazky jinde.

Dole ve městě, které vyrostlo podél meandrů řeky. Kromě královské pevnosti městu dominoval most přes řeku Albin, poslední most, který překonával tuto širokou a klikatící se řeku na její dlouhé cestě od pramene k moři, do kterého se vlévala šedesát kilometrů na jih. Na vzdálené straně

part and not part of the great city of Harndon. But on this side, along the river, the city ran from the king's fortress around the curve, with wharves and peers at the riverside, merchants' houses, streets of craftsmen in houses built tall and thin to save land.

He walked down the ramp, leading his two horses past the sentries – men he knew. More hand clasps.

He walked along Flood Street, past the great convent of St Thomas and the streets of the Mercers and Goldsmiths, and down the steep lanes past the Founders and the Blacksmiths, to the place where Blade Lane crossed with Armour Street, at the sign of the broken circle.

The counter was only as wide as two broad-built men standing side by side, but Ranald looked around, because the Broken Circle made the finest weapons and armour in the Demesne, and there were always things there to be seen. Beautiful things – even to a hillman. Today was better than many days – a dozen simple helmets stood on the counter, all crisp and fine, with high points and umbers to shade the eye, the white work fine and neat, the finish almost mirror bright, the metal blue-white, like fine silver.

mostu stál Bridgetown – některými brán jako část Harndonu a některými jako vlastní město. Na této straně řeky se město klikatilo směrem pryč od královské pevnosti, s přístavy a moly na březích, s ulicemi plnými domů obchodníků a řemeslníků, vše postavené tak, aby využili každou píď volné půdy.

Když scházel z mostu se svými dvěma koňmi, procházel kolem stráží, které znal osobně, a potřásl si rukou.

Vydal se směrem podél Zatopené ulice, kolem kláštera svatého Tomáše a ulic plných obchodů s látkami a zlatem. Měl namířeno příkrými ulicemi dolů, kolem slévačů a kovářů, do obchodu přímo na rohu Zbrojírské a Mečířské ulice. Hledal ceduli s prasklým kruhem.

Uvnitř byl prostor možná tak pro dva urostlé muže, ale Ranald se i přesto rozhlédl po krámku, jelikož Prasklý Kruh byl proslulý tím, že tu člověk dokázal sehnat ty nejkvalitnější zbraně i zbroje v celé provincii a vždy měli vystavené věci, na kterých utkvěl zrak. Dokonce i ten horalův. Dnešek byl lepší než většina dnů – tučet obyčejných helem ležel na pultu, s vysokými špicemi a kvalitním hledím, s kvalitními výšivkami a ocelí vyleštěnou skoro jako zrcadlo.

And these were simple archer's helmets.

There was an apprentice behind the counter, a likely young man with arms like the statues of the ancient men and legs to match. He grinned and bobbed his head and went silently through the curtain behind him to fetch his master.

Tad Pyel was the master weapon smith of the land. The first Alban to make the hardened steel. He was a tall man with a pleasant round face and twenty loyal apprentices to show that the mild disposition was not just in his face. He emerged, wiping his hands on his apron.

'Master Ranald,' he said. 'Here for your axe, I have no doubt.'

'There was some talk of a cote, of maille as well,' Ranald added.

'Oh,' Tad nodded absently to his apprentice. 'Oh, as to that – Continental stuff. Not my make. But yes, we have it ready for you.'

Edward, the apprentice, was shifting a wicker basket from the back, and Ranald opened the lid and looked at the river of gleaming mail, every ring riveted with a wedge so small that most of the rings looked as if they'd been forged entire. It was as fine

Tolik krásy na pouhých přilbách pro střelce!

Za pultem stál učedník, přívětivý mladý muž s pažemi jako mají starověká sochařská díla a stejně silnýma nohama. Zazubil se, pokývl hlavou a tiše prošel do zadní části obchodu pro mistra kováře.

Tad Pyel byl nejlepší z kovářských mistrů široko daleko, první z Albanů, kdo dokázal ukout tvrzenou ocel. Byl to vysoký muž s vlídným kulatým obličejem a měl po ruce na dvacet učedníků, a tedy každý věděl, že se k němu jeho vlídný obličej opravdu hodil. Vyšel z dílny a otřel si ruce do zástěry.

„Á, pan Ranald,“ řekl. „Jsi tu pro svou sekeru, předpokládám.“

„Proslýchá se, že tu máte i kvalitní kroužkovou košili,“ dodal Ranald.

„Á,“ pokývl Tad na svého učně, „ano, mám ji tu – pevninská výroba, ne moje. Ale můžeš se podívat.“

Edward, kovářův učeň, donesl zezadu proutěný koš a položil ho před Ranalda, který otevřel víko a podíval se dovnitř. Tam byla složená kvalitní košile s kroužky tak malými, že vypadala skoro jako ulitá z jednoho kusu kovu. Byla téměř stejně

as the hauberk he'd worn as a King's Man.

'This for thirty leopards?' Ranald asked.

'Continental stuff,' the master replied. He didn't actually sniff, but the sniff was there. Then the older man smiled, and held out a heavy pole with the ends wrapped in sacking. 'This would cut it as a sharp knife cuts an apple.'

Ranald took it in his hands, and was filled with as sweet a feeling as the moment that a man discovers he is in love – that the object of his affection returns his feelings.

Edward cut the lashings on the sacking, revealing a sharp steel spike on one end, ferruled in heavy bronze, balancing an axe blade at the other end – a narrow crescent of bright steel, as long as a man's forearm, ending in a wicked point and armed with a vicious back-hook. All balanced like a fine sword, hafted in oak, with steel lappets to guard against sword cuts.

It was a hillman's axe – but incomparably finer, made by a master and not by a travelling smith at a fair.

kvalitní jako ta, kterou nosil v královské gardě.

„Za tohle chceš třicet leopardů?“ zeptal se kováře.

„Pevninská výroba,“ odpověděl Tad. Věděl, že se jeho výrobě nevyrovná. Pak se pousmál a podal Ranaldovi dlouhý, těžký topor s koncem zabaleným v látce. „Tohle by tu košilku rozseklo stejně, jako když ostrý nůž krájí jablko.“

Ranald si od kováře topor vzal a pocítil nával radosti. Takový, jaký člověk cítí, když se zamiluje – že objekt jeho náklonnosti pocíť opěťuje.

Edward rozvázal látku na konci toporu a odkryl ostrou ocelovou špicí pokrytou těžkým bronzem, která vyvažovala čepel sekery – ocelový půlměsíc ze zářivé oceli dlouhý jako urostlé předloktí, s velmi ostrým koncem a zlověstným hákem. To vše perfektně vybalancované jako u šermířského meče, s rukojetí z dubového dřeva a s ocelovým cípem proti sekům mečem.

Byla to sekera horalů – ale nesrovnatelně kvalitnější, vyrobená mistrem v oboru, a ne nějakým pocestným kovářem.

Ranald couldn't help himself, and he whirled it between his hands, the blade cutting the air and the tip not quite brushing the plaster of the low room.

Edward flattened himself against the wall, and the master nodded, satisfied.

'The one you brought me was a fine enough weapon,' the master said. 'Country made, but a well-made piece. But the finish,' he winced. And shrugged. 'And I thought that the balance could be improved.'

The spike in the butt of the haft was as long as a knight's dagger, wickedly sharp and three-sided.

Ranald just smiled in appreciation.

The master added two scabbards – a sheath of wood covered in fine red leather for the axe, and another to match for the spike.

Ranald counted down a hundred silver leopards – a sizeable portion of two years' pay. He looked admiringly at the helmets on the counter.

'They're spoken for,' the master said, catching his eye. 'And none of them would fit your noggin, I'm thinking. Come back in winter when my work is slow, and I'll make

Ranald si nemohl pomoci, popadl sekeru a rozmáchl se s ní vzduchem, přičemž špicí jen tak tak neudělal rýhu do nízkého stropu.

Edward odskočil ke zdi a mistr kovář přikývl, očividně spokojený.

„Ta sekera, cos mi donesl, byla celkem kvalitní,“ řekl mistr. „Venkovsky dělaná, ale dobrý kus. Ale nedotažená.“ Zašklebil se a pokrčil rameny. „Přišlo mi, že potřebovala doladit rovnováhu.“

Špice na konci rukojeti byla stejně dlouhá jako dýka, velmi ostrá a ve tvaru trojbokého jehlanu.

Ranald se jen vděčností zazubil.

Mistr kovář mu k sekeře podal dvě pochvy – pouzdra ze dřeva, pokrytá kvalitní červenou kůží, jedno na sekeru a druhé na bodec.

Ranald vytáhl měšec a odpočítal sto stříbrných leopardů – velkou část výplaty za dva roky služby. S obdivem se podíval na helmy vystavené na pultě.

„Ty už jsou prodané,“ řekl mistr, když si všiml jeho pohledu. „A stejně by se do žádné z nich nevešla ta tvoje kebulka. Vrať se zpátky v zimě, kdy nemám moc práce, a

you a helmet you could wear to fight a dragon.'

The air seemed to chill.

'Naming calls,' Edward said, crossing himself.

'Don't know what made me say that,' said the master. He shook his head. 'But I'd make you a helmet.'

Ranald carried his new maille out to his pack horse, who was not as fond of it as he was, resenting the weight and the re-packing of the panniers it necessitated. He came back for the axe, and put it lovingly into the straps on his riding horse, close to hand. No one watching doubted that he'd handle it a dozen more times before he was clear of the suburbs. Or that he'd stop and use it on the first bush he found growing by the road.

'You ride today, then,' the master said.

Ranald nodded. 'I'm needed in the north,' he said. 'My brother sent for me.'

The weapon smith nodded. 'Send him my respects, then, and the sele of the day on you.'

vyrobím ti helmu, která by odolala i dračímu ohni.“

Ve vzduchu bylo náhle cítit napětí.

„Nepřivolávej to,“ řekl Edward a pokřižoval se.

„Nevím, proč jsem zvolil zrovna tato slova,“ řekl mistr. Pak zavrtěl hlavou. „Ale v zimě ti helmu vyrobím.“

Ranald vyšel s novou košilí z obchodu k tažnému koni, který z nákupu nevypadal tak nadšený jako jeho pán, jelikož věděl, že náklad se bude muset přerovnat a bude zase o něco těžší. Ranald se vrátil zpět do obchodu pro svou novou sekeru a láskyplně ji připevnil k jízdniému koni, aby ji měl po ruce. Nikdo z kolemjdoucích nepochyboval o tom, že než Ranald vyjede z města, tak si ji tucetkrát osahá a že ne jeden keř okusí její ostří.

„Dnes tedy odjíždíš,“ řekl mistr.

Ranald kývl. „Potřebují mě na severu,“ přitakal. „Můj bratr pro mě poslal.“

Kovář přikývl. „Pozdravuj ho ode mě. A tobě přeju krásný den.“

The hillman embraced the cutler, stepped through the door, and walked his horses back up the old river bank.	Horal objal kováře a vykročil z obchodu směrem podél řeky, s věrnými koňmi po boku.
He stopped in the chapel of Saint Thomas, and knelt to pray, his eyes down. Above him, the saint was martyred by soldiers – knights in the Royal Livery. The scene made him uncomfortable.	Zastavil se v kapli svatého Tomáše a poklekl k modlitbě se zrakem upřeným k zemi. Nad ním byla socha svatého hlídána vojáky – vojáky královské livreje. V jejich přítomnosti se cítil nesvůj.
He bought a pie from a ragged little girl by the Bridge Gate, and then he was away.	U brány si od otrhané holčičky koupil koláč a vydal se na sever.

3.2. The analysis of selected aspects from the translation

In this chapter I will try to explain the choices that I made in course of the process of translation. These are based on the arguments outlined in the theoretical part. I will only give examples of such phenomena from the text and leave comments based on the reasoning which was established in the theoretical part.

3.2.1. Lexical level

3.2.1.1. Advanced weaponry vocabulary

In course of my work, I encountered many examples of very advanced medieval lexis, which proved troublesome to me, personally. I have listed some of such examples in the table below.

pommel	hruška meče	hilt	jílec
quiver	toulec	hauberk	kroužková košile
tiltyard	kolbiště	haft	rukojeť
plume	chochol	melee	boj nablízko

3.2.1.2. Sword fight terminology

In my attempts to stay as close to the translation as possible, I have used the Czech equivalents based on the description provided by the translation of Joachim Meyer's work from the 16th century.

Boar's Tooth	Střídavý střeh
"A very stable guard (<i>stabile</i> , in Italian)) with the right foot forward, hilt position at the left hip, sword pointing down and forward, false edge up." (Chivalrynow.net).	"Stůj s pravou nohou vpředu, drž svou zbraň s hrotem neb tenčím k zemi vedle své předsunuté nohy. Krátké ostří jest proti soupeři" (Meyer).
Woman's Guard	Vzteklý střeh
"Pull the sword over the right shoulder, winding the arms like a baseball player, yet even more so." (Chivalrynow.net).	"Stůj s levou nohou vpředu, drž svůj meč nad pravým ramenem, tedy tak, že čepel visí svisle dolů vzad připravená k seku." (Meyer)

Passages from the text and their translations that include abovementioned guards are mentioned in the table below.

Tom whirled his blade up to the high Woman's Guard, ready to cleave his captain in two.	Tom pozvedl meč a zaujal <i>vzteklý střeh</i> , jako by byl připraven rozseknout kapitána ve dvě.
(...) his pole-arm going from guard to guard – low, axe-head forward and right leg advanced, in the Boar's Tooth	útoky jeho halapartny dopadaly na obranu jeho soka – zdola, s čepelí a pravou nohou vpřed ve <i>střídavém střehu</i>

3.2.1.3. Names

In my translation, I have decided to leave the characters' regular names untranslated, such as Cuddy, Kenny, Geslin, and others. There are however some instances of names or nicknames, which contain some deeper meaning. In the extract we can notice a character called "Willful Murder", whose name is most definitely not one randomly given to a child. In the book it is treated as a standard name, his companions call him simply "Willful", however as we later

learn, this character is prone to inflict harm upon others, and his name foreshadows his characteristics. I have decided to translate his name to “Vrahoun”.

Another example from the text is the queen’s name, Desiderata. I have decided to not translate her name in any way, even though it can be interpreted as ‘somebody who is desired’ and therefore the name carries meaning. However, no Czech word that I have pondered satisfies the nobility of the name Desiderata, which I have interpreted as a significant quality of the queen.

Names of places are also prominent in the extract that I have translated. On the one hand, names of significant places, such as the Harndon Palace or the name of the kingdom Alba, I have left intact. On the other hand, I have decided to translate street or shop names, such as “Armour street” or “the Broken Circle”, since these names are not large in scale and carry sometimes obvious and sometimes deeper meaning. These particular examples I have translated as “Zbrojářská ulice” and “Prasklý Kruh”.

3.2.1.4. Colloquial speech

It can be observed on multiple occasions throughout the text that on one hand, the utterances of highborn characters are grammatically and syntactically correct, on the other hand lowborn characters, such as the hillmen, tend to use colloquial speech, which immediately characterizes the speaker. Two examples from the text are mentioned in the following table.

<p>Ranald shrugged, embarrassed. ‘There’ll be fighting, I ha’e na’ doot,’ he admitted. Then he grinned. ‘I have no doubt, my lord.’</p>	<p>Ranald v rozpacích pokrčil rameny, „Bude se bojovat, vo tom nejni pochyb,“ přiznal. Poté se usmál. „O tom není pochyb, můj pane.“</p>
<p>Tom grinned while his faceplate was fastened. ‘Most loons mislike a little to-dowi’ me,’ he said.</p>	<p>Jen co měl helmu na hlavě, se Tom ušklíbl. „Hodně cápkům moc bitka se mnou nesvědčí,“ řekl se svým horalským přízvukem.</p>

3.2.1.5. Idioms

It is obvious that idioms do not often have total equivalents and this fact has proved difficult in my decisions, as I have had more options to express the message of the idiom. For

example, I have at first translated *sat on his shoulders* as *mu leželo na ramenou*, which is very close to word-by-word translation, against which Levý warns when dealing with idioms. More decisions that I have made are listed below.

The last five days of worry and stress sat as heavily on his shoulders as the weight of his tournament helm.	Těch pět dní obav ho tížilo stejnou vahou jako jeho ocelová zbroj.
But they'd both shown their mettle , and now they circled – ...	Ted' už oba věděli, jak je na tom ten druhý se silou a výdrží , tak kolem sebe kroužili – ...
'Oh! By the Sweet Lord – put some clothes on, girl! You'll catch your death! It's not spring yet, morsel!'	„Božínku, oblečte si něco, slečno, nebo nastydnete! Ještě není jaro, vy blázne!“

3.2.1.6. Units of measurement

Cameron uses the imperial system and while most of the times I have translated the units into the metric system by rounding the numbers, I have also decided to employ some archaic units, such as “sáh”, which translates to approximately 1,8 metres. As I mentioned in the theoretical part, I have deemed that most readers are familiar with the approximate length of an inch and I have decided to not calculate the equivalent in the metric system. More examples from the text are listed in the table below

And there were forty archers standing a hundred paces distant, examining their spare strings and muttering about the damp.	Padesát sáhů opodál už stálo čtyřicet střelců, kontrolujíc své náhradní tětivy a reptajíc něco o vlhku.
It was his war sword – four feet six inches of heavy metal.	Svůj válečný meč – skoro metr a půl poctivé oceli.
Michael handed him his own war sword. It was five inches shorter than Bad Tom's, (...)	Michael mu podal válečný meč. Byl o pět palců kratší než ten, se kterým bojoval Tom, (...)
(...), the last bridge before the broad and winding river reached the sea thirty leagues farther south.	(...), poslední, který překonával tuto širokou a klikatící se řeku na její dlouhé cestě od pramene k moři, do kterého se vlévala šedesát kilometrů na jih.

3.2.2. Syntactic level

3.2.2.1. Word order

The following examples taken from the text illustrate the differences in the rheme and theme placement between English and Czech are listed in the table below.

There was really little shame (RH) in losing to him (TH).	Prohrát s ním (TH) by rozhodně nebyla žádná ostuda (RH).
There was an apprentice (RH) behind the counter (TH).	Za pultem (TH) stál učedník (RH).

The examples from the table both use the existential *there* construction. The sentence *There was an apprentice behind the counter* can be easily reconstructed in order to fit the basic declarative subject-object-verb scheme. The result of such deconstruction is *An apprentice was behind the counter*. It can be observed that existential *there* construction causes the rhematic subject to move to a post verbal position.

3.2.2.2. The Infinitive

Different functions of the infinitive can be observed throughout the text, most notably the infinitive in the subject position (example 1), or the infinitive that has the same function as adverbial clause of purpose (example 3). Even though the clause is non-finite, it is still possible for infinitival clause to have a subject (*the king* in example 3).

But to complain was not the spirit of the thing.	Ale stěžovat si bylo v rozporu s podstatou tréninku.
Her nurse slapped her playfully. ‘Do you want the king to find you thus? ’	Chůva ji znovu hravě plácla. „Chcete snad, aby vás tu takto viděl král? “
Tom rose from the milking stool he’d sat on to be armed and flicked his sword back and forth.	Tom vstal ze stolice, na které seděl, aby ho vystrojili , a protočil v ruce meč.

3.2.2.3. The Participle

Even though I have stated that participles are not very commonly translated as the so-called ‘transgressive’ forms into Czech, I have decided that in order to maintain the medieval and fantasy atmosphere, I would try to translate at least some of the participles as ‘transgressive’ forms, but at the same time I have decided not to “overdo” it in order to not sound unnatural to Czech readers.

<p>Coming around the screen, she stopped as if she’d hit an invisible barrier.</p>	<p>Procházejíc kolem zástěny se zastavila, skoro jako kdyby narazila do neviditelné stěny.</p>
<p>And there were forty archers standing a hundred paces distant, examining their spare strings and muttering about the damp.</p>	<p>Padesát sáhů opodál už stálo čtyřicet střelců, kontrolující své náhradní tětivy a reptajíce něco o vlhku.</p>
<p>He walked down the ramp, leading his two horses past the sentries – men he knew. More hand clasps.</p>	<p>Když scházel z mostu se svými dvěma koňmi, procházel kolem stráží, které znal osobně. Rozloučením bylo další potřesení rukou.</p>
<p>Edward cut the lashings on the sacking, revealing a sharp steel spike on one end, ferruled in heavy bronze, balancing an axe blade (...)</p>	<p>Edward rozvázal látku na konci toporu a odkryl ostrou ocelovou špici, na jedné straně pokrytou těžkým bronzem, vyvažující čepel sekery (...)</p>

3.2.2.4. Indirect and free indirect speech

<p>It was his war sword – four feet six inches of heavy metal. Eastern made, with a pattern in the blade. Men said it was magicked.</p>	<p>Svůj válečný meč – skoro metr a půl poctivé oceli. Vyrobený na východě s vyrytými ornamenty na čepeli. Někteří říkali, že je očarovaný.</p>
<p>The captain had to acknowledge the truth of that assertion. He had been taught the Long Point with the advice <i>never use this unless you are desperate. Even then—</i></p>	<p>Kapitán mu musel dát za pravdu. Když se tenhle dlouhý výpad učil, radili mu, že by ho neměl nikdy používat, pokud mu opravdu neteče do bot. A i pak...</p>

I decided to change the form of the free indirect speech into an indirect speech, mainly because the alternatives did not seem natural to the Czech reader. The first alternative I chose from was direct speech; *radili mu: “Nikdy to nedělej, pokud ti opravdu neteče do bot. A i pak ...”*. The second alternative was to replicate the free indirect speech; *radili mu nikdy to nedělat, pokud mu opravdu neteče do bot. A i pak ...* Both alternatives are grammatically correct, but did not fill my expectations, and therefore I opted for the indirect speech.

3.2.2.5. Reporting clauses

In this subchapter, I will mostly focus on examples of the translation of the word *said*, for which I have used both the total equivalent *řekl(a)*, and the partial equivalents, which are plentiful in Czech word stock, such as *dodal(a)*, *opáčil(a)*, *křikl(a)*, *poznámenal(a)*, *vyřkl(a)*, *hlesl(a)*, *cekl(a)*, *sykl(a)*, etc. Examples from the text are listed in the table below.

Desiderata smiled at her woman. ‘I could say yes. I want him to find me just like this,’ she said . And then, her voice coloured with power, she said , (...).	Desiderata se na ni usmála. „Dalo by se říct, že ano. Chtěla bych, aby mě tu našel přesně tak, jak tu teď jsem.“ Řekla . Poté, s hlasem zbarveným mocí, dodala : (...).
Gadgee caught the target with a grunt, and started toward the distant field. ‘Shut up and do some work,’ he said .	Gadgee terč chytil s tichým heknutím a rozběhl se směrem k poli. „Sklapni a začni něco dělat“ křikl přitom na Kannyho.
‘I told you to work faster,’ Cuddy said mildly.	„Říkal jsem ti, abys pracoval rychlejc,“ jemně opáčil Cuddy.
‘Well struck,’ he said , doing his best to bounce to his feet.	“Dobrá rána,” poznámenal , zatímco se škrábal zpět na nohy.

3.2.2.6. Personal pronouns as a subject in the sentence

As I mentioned in the theoretical part, the subject is a mandatory clausal element in English, but relatively freely omissible in Czech. The following samples illustrate such omission and the deictic equivalence of the pronominal subject.

‘Cease!’ he roared. He turned to Cuddy. ‘Kanny’s still down range!’ he shouted at the master archer.	„Přestaňte!“ (∅) zahulákal. (∅) Otočil se na Cuddyho. „Kanny je pořád u terčů“ (∅) křikl na střelce.
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No one watching doubted that he 'd handle it a dozen more times before he was clear of the suburbs. Or that he 'd stop and use it on the first bush he found growing by the road.	Nikdo z kolemjdoucích nepochyboval o tom, že než Ranald vyjede z města, tak si ji tucetkrát osahá a že až (\emptyset) vyjede z města, nejeden keř okusí její ostří.
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3.2.2.7. Possessive pronouns

I have stated in the theoretical part that English tends to use possessive pronouns much more frequently than Czech and therefore it is acceptable to omit such pronouns in order for the text to not sound unnatural. An example of such omission from the text is the sentence *Bent put his horn to his lips and blew.* which I translated as *Bent přiložil roh k ústům a zatroubil.* If I were to translate the sentence as *Bent přiložil svůj roh ke svým ústům a zatroubil.*, it would sound unnatural in Czech, and at the same time omitting his in *his horn* would sound unnatural in English. More examples of both complete omission or dative replacement from the text are mentioned in the following table.

As Michael buckled his visor, John of Reigate, Bad Tom's squire, put his helmet over his head.	Zatímco mu Michael zapínal hledí, John z Reigatu, panoš Zlého Toma, nasazoval (\emptyset) helmu kapitánovu protivníkovi .
He had on a doublet of fustian, dark hose of a muddy brown, and over his arm was his three-quarter's tweed cloak.	Na sobě měl manšestrovou košili, vysoké punčochy bahnité hnědé a přes (\emptyset) rameno (\emptyset) tříčtvrteční plášť.

3.2.2.8. Negation

In the following examples we can observe the underlying difference in negation between Czech and English and that is the higher number of negated elements in the Czech syntax.

Kanny spat. And moved very slowly towards a wagon that didn't have any targets in it.	Kanny si odplivnul a začal se pomalu loudat k jednomu vozu, který očividně nevezl žádné terče.
But I won't say any such thing. Bring me something nice.	Ale nic takového tvrdit nebudu . Dones mi něco hezkého.
No one liked to spar with Tom.	Nikdo nikdy moc nechtěl trénovat s Tomem.

4. Conclusion

The aim of this bachelor thesis was to create an authentic translation of a selected extract from the novel “The Red Knight” by Miles Cameron, as well as provide insight into the translation practices and principles. These principles were outlined in the theoretical part and upon these the practical part was built.

The theoretical part is divided into two main parts – the theory of translation and possible obstacles that a translator might encounter while translating literary texts such as the one related to this thesis. The impediments to translation are further distinguished by the levels of the language, i.e. the lexical and syntactic levels. Most of the arguments presented in the theoretical part include citations from scholarly literature, mainly from publications by Knittlová, Levý and Dušková.

The practical part is also divided into two parts, the principal one being the mirror translation of the selected extract. In the following chapter, I provide the individual examples from the text and the explanation of my decisions in their translation. I have focused greatly on trying to maintain the fantasy, medieval feeling of the novel and I hope that I have been successful in doing so/in it.

During the translation process, I have encountered numerous difficulties, mainly on the lexical level. The author uses archaisms and very precise combat descriptions, with words and phrases that are (quite obviously) not used in today’s English. I have also struggled with proofreading my translated text and making it to sound less English, most notably with the use of possessive pronouns. As a result, I hope to have created a text that sounds palatable to Czech readers.

Additionally, writing this thesis has also helped me broaden my knowledge of these two languages. It is fascinating to observe the typological and stylistic differences between English and Czech and to constantly think of the way to deliver the meaning from the source text. While writing, I have always needed to analyse both languages from a very deep linguistic perspective and I believe that as a result, my overall linguistic competences have broadened.

All in all, translating an artistic, literary text has proved very challenging, but very rewarding at the same time. I do not envy translators who translate for eight hours a day, as this discipline is very exhausting, and my respect towards them has increased tenfold. In

retrospect, I would not have chosen any other topic for my bachelor thesis, as I found the process of translation fulfilling. I hope that I have at least fractionally achieved my goal stated in the beginning – to create an authentic text that would sound natural and would attract any fantasy fan into reading it.

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