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BAKALÁŘSKÁ PRÁCE

Three Times Lucky – překlad a rozbor vybraných částí románu Sheily Turnage
Three Times Lucky – translation and analysis of selected parts of Sheila Turnage's
novel

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Odevzdáním této bakalářské práce na téma *Three Times Lucky* – překlad a rozbor vybraných částí románu Sheily Turnage potvrzuji, že jsem ji vypracovala pod vedením vedoucího práce samostatně za použití v práci uvedených pramenů a literatury. Dále potvrzuji, že tato práce nebyla využita k získání jiného nebo stejného titulu.

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ABSTRAKT

Tato bakalářská práce se zabývá překladem z anglického jazyka do jazyka českého. Práce má teoretickou a praktickou část. Teoretická část slouží jako stručný přehled teorie překladu, jeho typů a překladových postupů. Také popisuje samotný proces překladu a poskytuje náhled do světa dětské literatury. Probrána jsou i některá možná úskalí, na která mohou překladatelé narazit. Praktická část začíná překladem dvou kapitol z románu *Three Times Lucky* od americké autorky Sheily Turnage. Za překladem následuje analýza některých náročných výrazů, kterými se autorka této bakalářské práce při překládání zabývala. Teoretická část čerpá především z děl Dagmar Knittlové a kol., Jiřího Levého a Riitty Oittinen.

KLÍČOVÁ SLOVA

překlad, literární překlad, Sheila Turnage, analýza

ABSTRACT

This bachelor thesis deals with translation from English into Czech. The thesis has a theoretical and a practical part. The theoretical part serves as a brief overview of the theory of translation, its types and procedures. It also outlines the process of translation, and gives some insight into children's literature. Some potential difficulties which the translator might encounter are also discussed. The practical part starts with a translation of two chapters from the novel *Three Times Lucky* by the American author Sheila Turnage. This is followed by an analysis of some of the challenging expressions the author of this bachelor thesis has dealt with during the process of translation. The theoretical part draws mainly from works by Dagmar Knittlová et al., Jiří Levý and Riitta Oittinen.

KEYWORDS

translation, literary translation, Sheila Turnage, analysis

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Introduction

This bachelor thesis deals with translation from English into Czech. I have always had a certain fondness for translating and I enjoyed doing it. I do not expect my translation to be perfect, since I am still a beginner when it comes to this discipline. I see this thesis as an opportunity to learn more about something I find exciting. I also appreciate the fact that I can be creative, as I have always loved writing in general. I expect that I am going to face many challenges while working on this bachelor thesis, because translating is not an easy discipline. However, I am ready to give this my best effort.

The book chosen for the purpose of this thesis is a *New York Times* bestseller and a winner of the Newbery Honor Award, *Three Time Lucky* by the American author Sheila Turnage. The novel was published in 2012 and it is the first part of *Mo & Dale Mysteries*, a series written by the same author. Turnage grew up on a farm in North Carolina, which inspired the setting of the novel. *Three Times Lucky* is her first venture into the world of children's literature. The book is written in first person point of view of the main protagonist, the eleven-year-old Mo LoBeau. The style of writing presents the novel as an attempt by Mo to document her life, as she is a foundling that gets saved during a hurricane. The story is set in Tupelo Landing, a fictional town in North Carolina, the storyline following a couple of days during one summer. After a murder takes place in the town, Mo and her best friend Dale seek to solve the case, while a side plot involves Mo trying to find her real mother.

The thesis consists of three parts. The first part is theoretical and focuses on the theory of translation. Its purpose is to briefly outline translation, its types and procedures. One part of the theory discusses the process of translation, children's literature and what this area requires from the translator. The longest part of the theory introduces some of the difficulties the translator is likely to encounter. The second part of the thesis is practical; it is a mirror translation from English into Czech of two selected chapters from the novel. As for the storyline, the chapters take place right before the murder in Tupelo Landing. The translated text is then followed by the third part of the thesis, which is an analysis, explanations and thoughts connected to the translation process of some of the tricky expressions.

This bachelor thesis draws from several sources, mainly books. *Překlad a překládání* by Dagmar Knittlová et al. serves as the main source for the theoretical part. Some of the other sources used are *Umění překladu* by Jiří Levý, *A Textbook of Translation* by Peter Newmark or *Translating for Children* by Riitta Oittinen.

1 THEORETICAL PART

This part of the thesis serves as a brief framework for the theory of translating. Translation as a discipline is discussed, as are the types of translation and various procedures related to it. One chapter is dedicated to translators, the process of their work, and also to translating children's literature. Finally, potential difficulties a translator might encounter are described.

1.1 Translation

In his book *A Textbook of Translation*, Newmark defines translation as a process that "is rendering the meaning of a text into another language in the way that the author intended the text." (5) He continues by saying that one might think this task a simple one, since everyone should be able to say something in another language he or she knows. On the other hand, some might perceive it as something artificial, seeing that while translating one is pretending to be someone else; Newmark goes as far as using the word "fraudulent". He says that consequently, there is a certain temptation to transfer as much as possible from the source language into the target language. "The pity is, as Mounin wrote, that the translation cannot simply reproduce, or be, the original. And since this is so, the first business of the translator is to translate." (Newmark 5)

Grygová in *Překlad a překládání* notes that a translated text can be considered adequate only if it meets numerous requirements and rules. Readers of a translated text can only see the finished product; they do not have an insight into the process of various decisions the translator has had to go through. A good translation should read as well as the original does and to ensure that, Grygová lists three basic criteria that should be met when translating. The first one is that everything the source language expresses should flow as naturally in the target language. The second criterion deals with the meaning of the translated text, which should be identical or as close to identical as possible. The last criterion according to Grygorová is that the dynamics of the source text should be preserved in the translated version, which ought to provoke the same reaction as in the source language. (Knittlová et al. 14)

Translation is an important discipline nowhere close to being simple. Translators are expected to have excellent knowledge of both the source language and the target language, which includes the knowledge of the lexical, morphological and syntactic planes. The theoretical part of this bachelor thesis delves a bit deeper into the possible obstacles translators might encounter as well as the types, procedures and techniques employed in the process of translating.

1.1.1 Types of translation

Grygová (Knittlová et al. 15) introduces types of translation as first listed by Jakobson, who divides them into three categories:

1. Intralingual translation is a certain kind of synonymy on lexical and syntactic levels that functions as an inner explanation in the text, i.e., repeating something written or said in other words.
2. Inter-semiotic translation deals with transferring expressed information from one sign system into another one. According to Grygová, it is a frequent process that one does not even register in everyday communication. She gives examples such as expressing information from wristwatch in language or reading mathematical symbols.
3. Interlingual translation or translation proper refers to translating a text from the source language into the target language. This should be done without changing the content of the text and ideally also the formal and stylistic characteristic features.

Grygová then explains that all the three types of translation listed above are usually implemented, as they are quite intertwined. (Knittlová et al. 16)

Any text has a form and a meaning, which offers a division into two main types of translation that are either form-based or meaning-based. The form-based translation is rooted in formal equivalency, which focuses on a precise correspondence between the form and the content of the original text and the translated text.

The ground for the meaning-based translation is dynamic equivalency, which emphasizes the fact that the translated text should have the same effect on the reader. (Knittlová et al. 16)

Grygová (Knittlová et al. 16, 17) further divides the interlingual translation into four types. She notes that some might be rather extreme, which is mostly undesirable. However, in some cases, they can prove practical. The four types of interlingual translation according to Grygová:

1. Interlineal translation is sometimes considered to be an extreme case of literal translation. It has no respect for the grammar system of the target language as it focuses only on specific linguistic information. This type of translation has potential to be correct and comprehensible if both the source language and the target one are close in their grammar systems and rules.
2. Literal translation transfers lexical units without any regard to their context. However, grammar rules of the target language are obeyed, so this type of translation often results in a grammatically correct text that feels foreign.
3. Free translation is the direct opposite of the first type – the interlineal translation. It does not have much regard for the original text and its register or stylistic features. Its focus on the connotative aspect of the meaning is minimal. Consequently, the translated text is aesthetically lacking and usually assessed as incorrect. It has its uses mainly for amateur translators.
4. Communicative translation or idiomatic translation is closely connected to the pragmatic aspect of translation. Its biggest use is in translating conventional formulas like greetings, proverbs, idioms and other clichés. Context is essential in this case.

Grygová concludes that these four types of translation are, again, mostly interrelated. The translator needs to create a text that has the same meaning as the original one, but also feels natural to the reader. (Knittlová et al. 17)

1.1.2 Translation procedures

The process of translation uses several different methods and procedures. Sometimes they have even different names, but they all aim towards the same solution of the same problem, i.e., the lack of direct equivalents. Knittlová (Knittlová et al. 19) lists seven basic procedures by the Canadian authors Vinay and Darbelnet:

1. transcription (and also transliteration, which means using a different alphabet than the source language);
2. calque (literal translation);
3. substitution (replacing one language means with an equivalent, e.g. nouns with personal pronouns);
4. transposition (necessary changes in grammar due to another language system);
5. modulation (changing the perspective);
6. equivalence (the use of different structural and stylistic means than in the original text);
7. adaptation (substituting a situation with another fitting situation, e.g. puns that do not translate from the source language).

Knittlová continues to say that one of the revisited editions of the original publication by Vinay and Darbelnet adds to the list borrowing (taking expressions from one language and introducing them into another one) and literal translation. Many other authors contributed to this list with their own procedures and methods, but it can be said that the Vinay and Darbelnet's model is used most widely. (Knittlová et al. 20)

1.2 Translators and readers

Translating any piece of work is a huge undertaking for translators. There are obstacles and questions they are expected to deal with. What is more, the role of the translator of the original work is not the only one the translator has. He or she is also the reader of the work, the one who has to interpret it as accurately as possible on many

different levels, thinking about the readers who are intended to read the finished translation in the future. This chapter focuses on the process of translating a text in general, and translating children's literature in particular.

1.1.2 The process of translating

In *Umění překladau*, Jiří Levý mentions that to translate means to communicate and present information. It is a chain of communication starting with the author of the work carefully selecting his thoughts and ideas and finding the right words for them. The translator has to decipher the message in the original text and encipher it into the target language, and the newly enciphered text is then deciphered again by anyone who reads the translated work. (42)

It is also vital to separate the reality of the work from the objective reality; one is a real life fact while the other is its interpretation in an artful form, which will differ from author to author. The way Caesar portrays Rome is significantly different from the way Shakespeare does. It is very important for the translator to capture correctly this perception and portrayal of reality the author presents in his or her work. Failing to understand this usually leads to various attempts to "fix" or "improve" the original text. Levý labels it as "absurd" and says that it happens mostly because many translators are educated in philology and work more as scientists than artists. (Levý 43, 44)

Levý divides the process of translating into three stages of translator's work. The first stage is understanding the source text, the second is its interpretation, and the third one consists of restyling it. (50)

A good translator is also a good reader. His or her understanding of the text comes from three levels (not necessarily separated or conscious). Firstly, the translator needs to understand the text philologically, which does not demand any special talent. On the other hand, it takes professional experience and practice, as polysemy and misleading associations are frequent and can cause complications. Secondly, after correctly reading the text, the translator's eyes are open to the ideological and aesthetic values of the work, such as the overall mood. An average reader might not even recognize these qualities. However, the translator should not only be aware of them, but

he or she also ought to know the means that the author used to achieve them. Thirdly, the translator needs to grasp whole artistic units, e.g. the environment, the characters and their relationships. This level of understanding is the most difficult one, as the translator, just like every other reader, gravitates towards understanding matters on a more atomistic level. To achieve a comprehensive understanding of the work, the translator is forced to use a fair amount of imagination. (Levý 50-52)

Interpretation is an important stage of translator's work. It comes to fore once the target language is not able to fully capture the meaning presented in the source language. One of the frequent problems is the fact that the target language often cannot express the meaning as broadly as the original text does. In this case, the translator chooses one of the more specific, more narrow, meanings. To be able to do that, the translator needs to know the nuances of the text and its content. (Levý 56)

Levý points out three issues connected to the last stage of the process of translating. The first one again brings attention to the fact that the source and the target languages cannot be measured; they are not equivalent and cannot be approached mechanically. (64) He continues with the second complication – traces of the source language in the translation. The original text inevitably influences the process of translation, which can happen either directly or indirectly, and can have both positive and negative impact. (69) The last issue Levý mentions implies that because the original idea is translated into a language in which it was not created, one cannot take the translation as something absolute. It is always only one of the many possibilities. (50)

1.2.2 Translating for children

When talking about literature for children, the first thought that comes to mind is “Who is a child?” The answer to this question differs from source to source. A different definition can be found in various constitutions and cultures. The Finnish author and translator Riitta Oittinen says that there is little consensus on the matter, as childhood is a very fluid concept. Therefore, in her book *Translating for Children*, which is the source for this subchapter, she chooses not to define children explicitly. (4) Oittinen also asks what exactly is children's literature? Is it literature intended and written for

children, or literature read by children? She concludes that unlike adult literature, children's literature is "more directed toward its readers." (61)

Oittinen suggests "Translators never translate words in isolation, but whole situations. They bring to the translation their cultural heritage, their reading experience, and, in the case of children's books, their image of childhood and their own child image." (3) She later adds that while translating for children, the translator's reading experience is filtered through a dimension of his or her own childhood. Everybody has an inner child, both former and present. Translating for children is then "a discussion with all children: the history of childhood, the child of their time, the former and present child within themselves – the adult's childhood and how they remember it." This is not limited to writing and translating only. Even illustrating reflects one's experience of childhood, or at least the way he or she views it. Having an own imagine of childhood, that inner child, is an important thing for anyone translating for children. (26)

One of the most frequent issues of children's literature is the attempt to censor children's stories of any potential shocks, scares, and controversies. Desire to "sanitize" the stories ultimately deprives them of their teaching value. This censorship is a widespread problem that is involved in several stages from the publication through the translation to the moments the stories are read aloud. For example by not reading a scary story to a child, parents deprive the child of his or her right to learn how to be scared in a safe environment. The Swedish scholar Margareta Rönnerberg insists that any potential lesson should not be denied to children. She claims that children should have the same rights to their books and films as adults do, as they are a part of their very own culture. (Oittinen 50, 53)

Another frequent mistake that translators of children's literature make is overlooking the fact that they lack more input from children. When translating for children, one should relive his or her childhood world. Children's literature as a whole often suffers because of the fact that parents are the ones buying the books. They have so many concerns regarding the usefulness and educational value of the book that they usually forget to ask whether the child would enjoy it. Translators ought to free themselves from these chains and let their imagination run wild without the fear of losing their authority. (Oittinen 167, 168)

1.3 Potential difficulties when translating from English into Czech

The fact that English and Czech belong to different branches of the Indo-European language family (English is from the Germanic branch, Czech is a Slavic language) leads to significant differences between them. Consequently, while translating from one into the other, one is likely to encounter some hardships. (Crystal 367)

English is classified as an isolating language where “grammatical differences are shown through the use of word order.” (Crystal 369) Unlike Czech, there is little inflection left after the centuries of development the English language went through. On the other hand, Czech is an inflecting language where “grammatical relationships are expressed by changing the internal structure of the words – typically by the use of inflectional endings which express several grammatical meanings at once.” (Crystal 369)

These genealogical and typological classifications are, of course, not absolute. Languages are often “mixtures of features” and cannot clearly belong to one category only. (Crystal 369, 370)

1.3.1 The lexical level of translation

According to Knittlová (Knittlová et al. 39) the lexical level of translation focuses on the asymmetrical relationships between word-stocks. Where English and Czech are concerned, there is no clear correspondence between their expressions and words. Knittlová then identifies three categories of equivalency – total or absolute, partial, and zero. (Knittlová et al. 39)

1.3.1.1 Total equivalency

The meaning of a total equivalent is apparent – there is no real ambiguity that would make translating expressions complicated. Mostly, they are words from the center of word-stock, especially nouns concerning people, body parts, everyday objects, time, animals, and abstract words directly related to humans. Czech verbs have higher

potential to convey more meaning than English verbs. Therefore, most verbs cannot be classified as total equivalents. Closest to being ones are verbs describing human actions like “eat” or “laugh”, but even these words are often semantically richer when put into context. Adjectives show total equivalency in objectively measurable qualities such as colours or sizes. (Knittlová et al. 40, 41)

1.3.1.2 Partial equivalency

Owing to English and Czech languages being different not only typologically, but also in their cultures, social backgrounds and geographies, partial equivalency dominates. Knittlová names four differences in partial equivalency – formal, denotative, connotative, and pragmatic. They usually occur in combined forms. (Knittlová et al. 41, 42)

Formal differences have three facets, of which the first one concerns translating single words and multi-word expressions. As an isolated language, English often needs to use more words to express fully a single Czech one. However, even English expressions can require multi-word translation, especially when it comes to denominal verbs, e.g. “to be benched” translated as “sedět na lavici”. The second aspect of formal differences is related to the level of informative charge an expression has, i.e., whether it is explicit or implicit. For example, Czech translation of a noun premodifier is usually more explicit than the original. The last aspect stems from the frequent usage of extensive noun phrases. These do not occur in Czech, thus translators usually solve this problem by using a preposition, e.g. “club discussion” translated as “debata v klubu”. Incorrect interpretation can cause errors in the translation. (Knittlová et al. 42-45)

Denotative differences also involve several aspects. Specification (using a hyponym to translate a word) occurs frequently, seeing that English verbs are often more expressive than Czech ones. Czech language usually employs more specific verbs depending on the context. (Knittlová et al. 47, 48, 51) The opposite of specification is generalization (using a hypernym to translate a word). Generally, it is nouns that are affected the most, especially if the original word conveys unknown information. (Knittlová et al. 59) Semantic continuity is the last aspect of the category of denotative differences. One can distinguish several relationship types, e.g. the very frequent

substitution by a co-hyponym. Another obvious solution is substituting a whole with its part, or an effect with its cause and vice versa. (Knittlová et al. 60)

Connotative differences can also be divided. Expressive connotations relate mostly to emotions. It is up to the translator to decide whether to use a more neutral expression or whether to favour an emotionally charged one. This decision is usually made with regard to the context. (Knittlová et al. 64, 65) Translating stylistic connotations relies on the register, which may not correspond directly in English and Czech. Again, it is up to the translator to choose an appropriate style, relying on his or her opinion while respecting the intentions of the original author. (Knittlová et al. 86-87)

Lastly, pragmatic differences are to be pondered, i.e., those connected to the fact that the translator has different experience (extra-linguistic and linguistic) than the original author. There are a few solutions to this problem. For example, the translator may choose to add or remove information, though the most frequent method is substitution using analogy. This concerns greetings, addressing someone, units of measurement etc. The translator may also choose to use a periphrasis. However, this solution is usually employed to help with zero equivalency more than the partial one. (Knittlová et al. 92, 93, 95)

1.3.1.3 Zero equivalency

Zero equivalency means that there are no possible equivalents that would capture the meaning of a word from the source language. The non-existent word is often borrowed from the source language, but it can be transformed to look and sound more Czech. Using generalization or a periphrasis is also a valid solution. Some translators choose to omit the word completely. This solution then turns zero equivalency into a partial one. (Knittlová et al. 113)

1.3.1.4 Multiple equivalents

Words and expressions can also have more than one equivalent, which is more frequent for English. Words in the English language are often polysemic, and as translation of a word is by large affected by its context, translators are presented with multiple equivalents. The final choice is thus subjective, often connected to the translator's taste. (Knittlová et al. 114)

1.3.2 The morphological level of translation

In their work, translators often deal with two languages whose grammatical categories differ in numerous ways. One language may have a category the other does not have. Some categories might also be significantly more developed. Consequently, it is probable that translators are going to face several difficulties. Translating from English into Czech and vice versa is no exception. (Knittlová 121)

A problem might occur with the category of aspect. In Czech, practically every verb is “dokonavé či nedokonavé” (perfective or imperfective). (Knittlová 122) This category is handled very differently in English; one could even say that the category does not exist. To translate a verb into Czech, the translator needs to consider not only the meaning, but also the context to match the correct aspect to it. On the other hand, the aspect in the Czech language is evident. While the perfective aspect is a part of the temporal system, the English progressive aspect corresponds to the Czech imperfective one. However, it holds true only partially when translating from Czech into English. The aspect can also be expressed through the means of prefixes, adverbial particles or syntax. (Dušková 242, 243)

Another frequent complication can be caused by the concept of the categories of person and number. They are connected to Czech “tykání a vykání” (being on first-name or formal terms). The distinction between addressing someone in second person singular and plural does not exist in English, so, the translator's decision is based on context. (Knittlová et al. 122)

More problems are connected to the temporal system, the use of passive voice and possessive pronouns. The differences in temporal systems can result in mistakes caused by incorrect interpretations of verb forms, which do not exist in the target language. Frequent is also scant approach to the full transmission of the aspectual meaning, e.g. the omission of words like “tehdy” when dealing with past perfect. (Knittlová et al. 122) Another specific feature of English syntax is the passive voice, which is employed to avoid naming the agent of the action in question and does not occur in Czech with such frequency as it does in the English language. (Knittlová et al. 123) Possessive pronouns are also more employed in English than they are in Czech. Moreover, they often appear in context where the translator needs to drop them entirely. Dušková also points out the fact that English does not have “zvrtné” possessive pronoun and uses pronouns corresponding to its person. (106)

1.3.3 The syntactic level of translation

The situation for translators is even more complicated when it comes to syntax, as it has often significantly different means. Incorrect translation can go as far as changing the meaning of the source text. Knittlová claims that it results from the different ways English and Czech handle extra-linguistic reality. Translators should avoid copying the structure of the source language. (123)

The word order is very different in the English language, as it is rather fixed. English uses word order as a grammatical device; it determines the syntactic function of words. The grammatical function of the word order is not as important in Czech, so the word order is quite free. (Dušková 518) This is connected to the functional sentence perspective (FSP), which means the word order can be used to determine the informative value of each element in a sentence. While talking, one pays attention to the intonation, but in a written text, the FSP becomes an important determiner. (Knittlová et al. 33) Because the English language uses the word order as the primary grammatical device, the FSP is not employed as much as it is in Czech, where the most important word is usually placed at the end of a sentence. To preserve the sentence dynamism, the translator must correctly identify the rheme and give it the right position in the translated sentence. (Dušková 527)

The Czech language uses subordinate clauses more frequently than English, which prefers the use of non-finite clauses (infinitives, gerunds, and participles). These often lead to significant condensation of sentences in the English language. For example, as there is no gerund proper in Czech, there is no other way but to replace them with subordinate clauses, which is probably the most frequent way of dealing with non-finite clauses. (Dušková 542)

1.3.4 Other possible problematic phenomena

Besides the aforementioned three levels of translation, other fields can potentially complicate the translator's work. The word play, for example, is a rather difficult language item for translators, as it can be executed in many ways and play on different senses. The word play is probably one of the most challenging problems to deal with, seeing that one cannot simply use a periphrasis. Newmark claims that if the only purpose of the pun is to make the reader laugh, the translator can compensate for it by using the word play "on a word with different but associated meaning." (217) However, there are times when even this solution does not translate the intended humour and the translator is forced to forgo the humour completely. (Levý 118)

In their book *Pozvání k překladatelské praxi*, Krijtová and Havlíková discuss translating idioms. Idioms cannot be translated literally, because their meaning is different from the meaning of each word they consist of. One solution is simply replacing the idiom in question by its equivalent in the target language, if possible. However, most idioms do not have such equivalents that would fully capture what they mean. The lack of total equivalents can lead to added information. (46, 47)

People's first and last names are usually transferred from the source language into the target one for the purpose of preserving their nationality. However, if the names have some connotations (through sound-effects or transparency), the translator may consider translating them. One solution is to translate the name into the target language and then "naturalise" it back in the source language. Some other exceptions from the rule are the names of monarchs and saints. (Newmark 214, 215) Trademarks, brands and proprietaries are considered as names of objects that function as proper names. "They are normally transferred." (Newmark 215) If the object is not likely to be known

to the target language audience, then the translator applies a classifier to it. (Newmark 215, 216) As far as geographical terms are concerned, the translator should first consult an atlas. “Where appropriate, you have to ‘educate’. Austerlitz is Slavkov, a town in Czechoslovakia.” (Newmark 216)

2 PRACTICAL PART

The second part of the thesis consists of two parts. The first is the translation of a children’s novel by Sheila Turnage, and the second is the following analysis and thoughts on the difficulties and interesting features encountered during the process of translating the selected chapters. The translation begins with chapter three of the original book and continues through chapter four. As for the storyline, these chapters could be described as the calm before the storm. They are set right before a murder in Tupelo Landing is revealed to have happened, and give a great look into the main character’s psyche, her struggles and relationships with other characters.

2.1 Translation of the selected chapters

Chapter 3	Kapitola 3
<p data-bbox="427 1335 692 1368" style="text-align: center;">The Three Day Rule</p> <p data-bbox="264 1406 818 1767">That evening, as the Colonel pattered about our living room, I settled on my bed and printed a title across the bright blue cover of a new spiral notebook. THE PIGGLY WIGGLY CHRONICLES, VOLUME 6. TOP SECRET. <i>If you ain’t me, stop reading.</i></p> <p data-bbox="264 1805 818 2002">As far as I know, I’m the only kid in Tupelo Landing researching her own autobiography. I’m also the only kid who needs to. So far, my life is one big, fat</p>	<p data-bbox="1034 1335 1241 1368" style="text-align: center;">Pravidlo tří dnů</p> <p data-bbox="842 1406 1396 1767">Toho večera, když se plukovník poflakoval v obýváku, jsem se posadila na postel a na světle modrý obal nového kroužkového sešitu jsem tiskacím písmem napsala název. KRONIKA Z PIGGLY WIGGLY MARTU, DÍL 6. PŘÍSNĚ TAJNÉ. <i>Jestli nejseš já, neotvírat.</i></p> <p data-bbox="842 1805 1396 2002">Pokud vím, tak jsem jediné dítě v Tupelo Landing, co pátrá po informacích o vlastním životě. Také jsem jediné dítě, co to dělat musí. Doted’ je můj</p>

<p>mystery. At its heart lies this question: Who is my Upstream Mother, and why hasn't she come for me?</p> <p>Fortunately, I'm a natural born detective, hot on my own trail since birth. I mostly decorate my room with clues.</p> <p>The Piggly Wiggly Chronicles, volumes 1 through 5, line the bookshelf over my flea market desk. The sprawling map of North Carolina, which Miss Lana helped me tape on the wall above my bed, pinpoints my search for my Upstream Mother. Using the process of elimination and a set of color-coded pushpins, I've marked all the places I know she's not. By now, the map bristles like a neon porcupine.</p> <p>My bedside phone – a heavy, black 1950s model with a genuine dial – jangled. I scooped it up on the second ring. “Mo LoBeau's flat, Mo speaking,” I said. “A message in a bottle? Yes sir. It's mine. ... You found it where?”</p> <p>I hopped onto my bed and studied the map. “Cypress Point? I see it on the map, sir. ... No, I'm not upset that you're not my mother. Thanks for calling.”</p>	<p>život jedna velká záhada, v jehož středu leží otázka – kdo je moje máma z horního toku řeky a proč si pro mě nepřišla?</p> <p>Naštěstí jsem rozený detektiv a na vlastní stopě jsem od narození. Pokoj si zdobím hlavně stopami.</p> <p>Díly 1 až 5 Kroniky z Piggly Wiggly Martu jsou seřazeny v knihovničce, která visí nad mým stolem z blešního trhu. Rozlehlá mapa státu Severní Karolíny, kterou mi slečna Lana pomohla přilepit na zeď nad postelí, zaznamenává mé pátrání po mámě z horního toku řeky. Pomocí vylučovací metody a barevných připínáčků jsem označila všechna místa, kde vím, že není. Teď už se ta mapa ježí jako neonový dikobraz.</p> <p>Telefon na mém nočním stolku – těžký, černý model z padesátých let s vytáčecím ciferníkem – zařinčel. Popadla jsem ho po druhém zazvonění. „Byt Mo LoBeauové, tady Mo,“ řekla jsem. „Vzkaz v láhvi? Ano, pane, je ode mě. ... Našel jste ho kde?“</p> <p>Skočila jsem na postel a začala zkoumat mapu. „Obec Cypress Point ve státě Jižní Karolína? Vidím to na mapě, pane.... Ne, nejsem rozrušená, že nejste moje máma. Díky, že jste zavolał.“</p>
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<p>I jammed a green pushpin into Cypress Point and settled on my bed.</p> <p>How did I wind up short a mother? Good question.</p> <p>I was born eleven years ago, during one of the meanest hurricanes in history. That night as people slept, they say, the rivers rose like a mutiny and pushed ashore, shouldering houses off foundations, lifting the dead from graves, gulping down lives like fresh-shucked oysters.</p> <p>Some say I was born unlucky that night. Not me. I say I was three times lucky.</p> <p>Lucky once when my Upstream Mother tied me to a makeshift raft and sent me swirling downstream to safety. Lucky twice when the Colonel crashed his car and stumbled to the creek just in time to snatch me from the flood. Lucky three times when Miss Lana took me in like I was her own, and kept me.</p> <p><i>Why</i> all that happened is Mystery on a larger scale. Miss Lana calls it Fate. Dale calls it a miracle. The Colonel just shrugs and says “Here we are.”</p> <p>Behind my back, Anna Celeste Simpson – my Sworn Enemy for Life –</p>	<p>Do Cypress Point jsem zabodla zelený špendlík a posadila se na postel.</p> <p>Jak jsem se ocitla bez mámy? Dobrá otázka.</p> <p>Narodila jsem se před jedenácti lety během jednoho z nejdrsnějších hurikánů v historii. Říká se, že tu noc, zatímco lidé spali, se řeky zvedly, jako by se vzbouřily, vylily se na břeh, bořily domy, nebožtíky zdvihaly z hrobů a polykaly životy jako čerstvě vyloupané ústřice.</p> <p>Podle některých lidí jsem při narození měla smůlu, ale já si to nemyslím. Já říkám, že jsem měla štěstí natřikrát.</p> <p>Poprvé, když mě tehdy máma z horního toku řeky přivázala k provizornímu voru a poslala mě po rozvířeném proudu do bezpečí. Podruhé, když plukovník naboural a doklopýtal se k říčce včas na to, aby mě vyrval ze spárů té povodně. Potřetí, že mě k sobě vzala slečna Lana, jako bych byla její vlastní dcera, a že si mě nechala.</p> <p><i>Proč</i> se to všechno stalo, to je už záhada vyššího stupně. Slečna Lana tomu říká osud, Dale zase zázrak. Plukovník vždycky jenom pokrčí rameny a řekne: „Jsme tu, tak co.“</p> <p>Anna Celeste Simpsonová – můj zapřísáhlý nepřítel na celý život – za</p>
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<p>says I'm a throw-away kid, with no true place to call home. So far, nobody's had the guts to say it to my face, but I hear whispers the way a knife-thrower's assistant hears knives.</p> <p>I hate Anna Celeste Simpson.</p> <p>The Colonel knocked on my open door and peeked in from the living room, his gray stubble glistening in the lamplight. "Busy, Soldier?"</p> <p>"Sorry, sir," I said, closing my notebook. "I'm contemplating an intro to Volume Six. It's Top Secret."</p> <p>I'm sure I haven't got the clearance," he said. "But as a dedicated member of your mess crew, I'm contemplating popcorn. Thoughts?"</p> <p>"Excellent strategy, sir." I hesitated. "Colonel, has Miss Lana checked in?"</p> <p>"Not yet," he said. "But she only left this morning. We're nowhere near the Three Day Rule."</p> <p>Miss Lana and I made the Three Day Rule last year, after the Colonel got turned around in the Appalachians and didn't check in for a week. Miss Lana went frantic, dragging half the town along with her. Now whenever he or Miss Lana leaves, which is often, the Three Day Rule automatically kicks in.</p>	<p>mými zády říká, že jsem odhozené dítě, co nemá žádný opravdový domov. Nikdo zatím neměl odvalu říct mi to do očí, ale to šuškáni slyším stejně dobře, jako slyší nože asistentka vrhače nožů.</p> <p>Nesnáším Annu Celeste Simpsonovou.</p> <p>Plukovník mi zaklepal na otevřené dveře a z obýváku nakoukl dovnitř. Jeho šedé strniště se zatřpytilo ve světle lampy. „Vojíne, máte práci?“</p> <p>„Promiňte, pane,“ řekla jsem a sešit zavřela. „Zvažuji úvod do šestého dílu. Je to přísně tajné.“</p> <p>„Tak na to určitě nemám prověrku,“ řekl. „Ovšem jako oddaný člen jídelní posádky zvažuji popcorn. Váš názor?“</p> <p>„Výborná strategie, pane.“ Zaváhala jsem. „Plukovníku, ohlásila se slečna Lana?“</p> <p>„Zatím ne,“ odpověděl. „Odjela ale teprve dneska ráno. Do pravidla tří dnů času dost.“</p> <p>Pravidlo tří dnů jsme se slečnou Lanou zavedly minulý rok po tom, co se plukovník ztratil v Appalačském pohoří a týden se neohlásil. Slečna Lana byla úplně bez sebe a s ní i půlka města. Kdykoliv teď on nebo slečna Lana odjede, což se stává často, automaticky vstoupí do platnosti pravidlo tří dnů.</p>
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<p>It's a no-brainer for Miss Lana, who naturally checks in almost every day. When she leaves, she visits her cousin Gideon, in Charleston. Usually, they shop. Twice last year, she took me with her. I have the plaid sneakers to prove it.</p> <p>The Three Day Rule's harder on the Colonel. When he leaves, he leaves to sleep under the stars – usually on a mountainside or at the seashore. Cell service along North Carolina's wild fringes remains as patchy as it is here in Tupelo Landing – where, except for scratchy blips, we ain't got none. For him, calling every third day is a tribulation.</p> <p>The Colonel glanced at my phone. "Lana loves talking to you, Soldier," he said. "I believe you have Cousin Gideon's number."</p> <p>"Yes sir, I've seared it into my brain," I said. "But I don't want to over-dial."</p> <p>He nodded and slipped back into the living room.</p> <p>I opened Volume 6, skipping the intro in favor of a quick note to Upstream Mother. I've been writing to her ever since I learned to print (Volume 2). I used to think she could somehow read my unsent letters. Now, of course, I know she</p>	<p>Pro slečnu Lanu, která normálně volá každý den, je to hračka. Jezdí navštívit svého bratrance Gideona v Charlestonu v Jižní Karolíně. Většinou spolu chodí nakupovat. Minulý rok mě dvakrát slečna Lana vzala s sebou. Jako důkaz na to mám kostkované tenisky.</p> <p>Pro plukovníka je pravidlo tří dnů náročnější. Jezdí spát pod širákem – většinou do horských svahů nebo na pobřeží. Signál na okrajích divočiny Severní Karolíny má tolik slabých míst, kolik jich je tady v Tupelo Landing, kde až na šumivé pípání žádnéj nemáme. Pro něj je volat každý třetí den za trest.</p> <p>Plukovník vrhnul letmý pohled na můj telefon. „Lana s vámi ráda mluví, vojine,“ řekl. „Věřím, že číslo bratrance Gideona máte.“</p> <p>„Ano, pane, mám ho už navždy v hlavě,“ potvrdila jsem. „Ale nechci otravovat.“</p> <p>Kývnul a vklouznul zpátky do obývacího pokoje.</p> <p>Otevřela jsem šestý díl a místo úvodu jsem se vrhla rovnou na zprávu pro mámu z horního toku řeky. Začala jsem jí dopisovat, jakmile jsem se naučila psát (druhý díl). Dřív jsem si myslela, že nějak zvládala číst mé neodeslané dopisy. Teď</p>
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can't. I still write, partly out of habit and partly to settle my thoughts. Besides, my teacher, Miss Retzyl, says personal letters make rich research material for autobiographies – in my case, an obvious plus. I picked up my pen.

Dear Upstream Mother,

Miss Retzyl claims my vast experience in discovering where you're not helps me zero in on you. But frankly, my map can't hold many more pushpins. Neither can my heart. Eleven years is a long time to search. Drop me a line or pick up the phone. I'm on the verge of puberty.

Mo

Eleven years is no lie.

Miss Lana mounted the first search when I was a week old. She dialed her way upstream, targeting churches and town halls as far west as Raleigh. No one had lost a baby. When our neighbors went out of town they asked too: "Anybody missing a lucky newborn?" My map's 167 yellow pushpins mark the places people said no.

už samozřejmě vím, že to tak není, ale pořád jí píšu. Je to zčásti ze zvyku a zčásti proto, abych si srovnala myšlenky. Krom toho paní učitelka, slečna Retzyllová, říká, že osobní dopisy jsou bohatý zdroj informací pro autobiografie, což je v mém případě jasné plus. Do ruky jsem vzala pero.

Drahá mámo z horního toku řeky,

slečna Retzyllová tvrdí, že mé bohaté zkušenosti se zjišťováním toho, kde nejsi, mě k tobě nasměrují. Ale upřímně, na mou mapu už se o moc víc připínáček nevejde a moje srdce už jich taky moc nezvládne. Jedenáct let je na hledání dlouhá doba. Písni mi nebo zvedni telefon a zavolej. Už jsem na pokraji puberty.

Mo

Opravdu jedenáct let.

Slečna Lana s pátráním začala, když mi byl jeden týden. Postupně volala na čísla z oblastí, které se nachází proti proudu řeky. Zaměřila se na kostely a radnice. Dovolala se až na západ do Raleigh, hlavního města Severní Karolíny, ale miminko nikdo neztratil. I naši sousedi se vyptávali, když jeli z města pryč: „Chybí někomu šťastný novorozenec?“ Sto šedesát sedm žlutých špendlíků na mapě označuje místa, kde lidí řekli, že ne.

<p>The green pushpins are Bottle Pins, which I started adding the summer I turned eight. Me and Dale had plundered our way down to the creek, to escape the heat. As we lolled in the water, a leaf drifted by. “Look,” I gasped, pointing.</p> <p>It was so obvious! Why hadn’t I thought of it before?</p> <p>“Dale, what do we know about my Upstream Mother?” I demanded.</p> <p>“She ain’t here,” he said, standing and emptying the mud out of his pockets.</p> <p>“We know she lives by the water,” I prompted.</p> <p>He sat back down, the mud rising in the water like smoke. “So?”</p> <p>“So, if water took me away from her, water can bring us back together,” I said, watching the leaf swirl away. “I’ll send her a message by water, so she can find me. This is brilliant. Let’s go tell Miss Lana.”</p> <p>Moments later, I stood in the café, creek water puddling around my feet as I explained my plan: I’d put messages in bottles and release them far upstream, letting them float down to my true mother.</p> <p>Miss Lana studied me like I was a star chart and she had crashed on Mars. “I don’t know, sugar,” she finally said. She</p>	<p>Zelené špendlíky zastupují láhve. Začala jsem je počítat v létě po mých osmých narozeninách. V útěku před vedrem jsme si s Dalem proklestili cestu k říčce. Když jsme si hověli ve vodě, proplul kolem lístek. „Hele.“ Lapala jsem po dechu a ukazovala na něj. Bylo to tak jasné! Proč mě to nenapadlo už dřív?</p> <p>„Dale, co víme o mámě z horního toku řeky?“ dožadovala jsme se.</p> <p>„Není tady,“ odpověděl, postavil se a vyndal si z kapes bahno.</p> <p>„Víme, že bydlí u vody,“ pobídla jsem ho.</p> <p>Zase si sednul a bahno se ve vodě rozvířilo jako kouř. „Takže?“</p> <p>„Takže když mě od ní voda odnesla, může nás dát zase dohromady,“ řekla jsem a sledovala, jak lístek odplouvá. „Pošlu jí po vodě vzkaz, aby mě mohla najít. Tohle je geniální. Pojd’me to říct slečně Laně.“</p> <p>O chvíli později jsem stála v kavárně. Jak jsem vysvětlovala můj plán – dát vzkazy do lahví, vypustit je daleko proti proudu a nechat je snést proudem dolů k mé pravé mámě – říční voda pode mnou vytvořila loužičku.</p> <p>Slečna Lana se na mě dívala, jako bych byla hvězdná mapa a ona se zrovna zřítíla na Mars. „Já ti nevím, drahoušku,“ řekla</p>
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<p>rang up Tinks Williams's bill and handed him his change. "It seems like a long shot to me. A very long shot."</p> <p>"But Miss Lana," I said, "we have to. The water's all I got."</p> <p>"I'm going to Goldsboro for a tractor part," Tinks said. "I'll sling a message off the bridge for you, if you want me to."</p> <p>Grandmother Miss Lacy Thornton dabbed her lips with her napkin. "I think it's a fine idea," she said. "I'm going to Raleigh tomorrow. I'd be glad to release one if you'd like, Lana." She smiled. "You have to admit, some things do look better sailing away," she'd said, and Miss Lana had nodded.</p> <p>So far my bottles have failed. Every once in a blue moon someone finds one and calls, but most just disappear. Like Miss Lana, I now recognize them as long shots. Still, I keep them ready for folks heading west, with my standard note inside: <i>Dear Upstream Mother. You lost me during a hurricane 11 years ago. I'm ok. Write back or call. 252-555-4663. Mo.</i></p> <p>Sometimes I still dream she floats an answer back to me. But I always wake up before I can make out the words.</p>	<p>nakonec. Namarkovala účet Tinkse Williamse a vrátila mu drobné. „Zní to jako výstřel do tmy. Do černočerné tmy.“</p> <p>„Ale slečno Lano,“ protestovala jsem, „my musíme. Víc než tu řeku nemám.“</p> <p>„Jedu si do města Goldsboro pro součástku na traktor,“ řekl Tinks. „Jestli chceš, tak ti vzkaz hodím z mostu.“</p> <p>Stará slečna Lacy Thorntonová si otřela pusku ubrouskem. „Já si myslím, že je to dobrý nápad,“ řekla. „Zítra jedu do Raleigh. Jestli chceš, Lano, tak tam ráda jeden vzkaz vypustím.“ Usmála se. „Musíš přiznat, že něco vypadá lépe, když se to od tebe vzdaluje,“ řekla, a slečna Lana přikývla.</p> <p>Lahve zatím všechny selhaly. Jednou za uherský rok někdo nějakou najde a zavolá, ale většina jich prostě zmizí. Teď už je považuji za výstřely do tmy stejně jako slečna Lana, ale i tak je mám připravené pro lidi, co míří na západ. Uvnitř je standardní vzkaz: <i>Drahá mámo z horního toku řeky. Přišla jsi o mě před jedenácti lety během hurikánu. Jsem v pohodě. Napiš mi nebo zavolej. 252-555-4663. Mo.</i></p> <p>Někdy se mi pořád zdá o tom, že mi po vodě pošle odpověď, ale vždycky se vzbudím dřív, než si ji stihnu přečíst.</p>
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<p>The Colonel <i>rat-a-tat-tatted</i> against the door. “I’ve located Lana’s cooking oil and a popcorn pan,” he reported, looking frazzled. “Popcorn front and center in five.”</p> <p>“Message received, sir,” I said.</p> <p>The Colonel’s a wizard in the café kitchen, where he organizes things in neat lines and stacks. Miss Lana organizes our personal kitchen by "intuitive whim" – circus-worthy towers of plates and bowls, canned goods stacked by color, a refrigerator of health foods possibly gone toxic. The Colonel says he can’t find a dad-blamed thing in there. He would say more, but Miss Lana doesn’t allow cursing.</p> <p>The phone rang again. “I got it,” I shouted, scooping it off the hook. “Hello? Miss Lana? ... Oh, hey Grandmother Miss Lacy Thornton. How are you?” I asked, trying not to sound disappointed. “Fine. ... No ma’am, not yet, but she’ll call. ...”</p> <p>Miss Lana says the good thing about living in a small town is everybody knows your business, and they pitch in. The Colonel says the bad thing about living in a small town is everybody knows your business, and they pitch in. It cuts both ways.</p>	<p><i>Ťuk ťuk ťuk</i> ozval se od dveří plukovník. „Našel jsem olej a pánvičku na popcorn,” nahlásil. Vypadal celý sedřený. „Pro popcorn se hlase za chvíli.“</p> <p>„Zpráva přijata, pane,“ řekla jsem.</p> <p>Plukovník je v kuchyni hotový kouzelník. V kavárně má všechno úhledně vyskládané a naskládané. Doma kuchyň organizuje slečna Lana. Dělá to, „jak jí to přijde pod ruku“, což znamená věže z talířů a misek hodné cirkusu, konzervy naskládané podle barvy a lednice plná zdravé výživy, která už je možná toxická. Plukovník říká, že tam nemůže najít ani prd. Řekl by i víc, ale slečna Lana ho nenechá nadávat.</p> <p>Telefon zase zazvonil. „Beru to,“ zvolala jsem a popadla sluchátko. „Prosím? Slečno Lano? ... Ach, zdravím stará slečno Lacy Thorntonová, jak se máte?“ zeptala jsem se a snažila se, abych to neznělo zklamaně. „Dobře. ... Ne, ještě ne, ale zavolá. ...“</p> <p>Slečna Lana říká, že život v maloměstě má pozitivní stránku, a to takovou, že všichni vědí o tvých problémech a chtějí pomoci. Plukovník říká, že život v maloměstě má nevýhodu, a to takovou, že všichni vědí o tvých problémech a chtějí pomoci. Pravdu mají oba.</p>
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“Yes ma’am,” I said, “Anna Celeste’s party is Saturday, but I don’t need a ride. ... No ma’am. It’s because Anna Celeste is my Sworn Enemy for Life and I’d rather go face-down in a plate of raw chicken entrails than go to her party. Plus I’m not invited. ... Yes ma’am, I’ll tell the Colonel you called. Good-bye.”

Anna Celeste Simpson – blond hair, brown eyes, perfect smile – became my Sworn Enemy for Life our first day of kindergarten.

Miss Lana had walked me to school and fled, crying. As I waited for the bell that would spell my doom, I spied a princess-like girl across the muddy playground. A new friend! I started toward her. Her pinch-faced mother grabbed her arm. “No, honey,” she said in a pretend whisper. “It’s that girl from the café. She’s not one of us.”

Not one of us?

Until that instant, everybody in my world had been “one of us.” Still, I might have regained my Legendary Poise if little Anna Celeste hadn’t squinted at me and shown a faint, pink crescent of tongue.

„Ano, slečno“ řekla jsem, „Anna Celeste opravdu má v sobotu oslavu, ale nepotřebuji tam odvézt. ... Ne. Protože Anna Celeste je můj zapřísáhlý nepřítel na celý život a raději bych spadla obličejem přímo do talíře plného syrových slepičích vnitřností, než abych šla na její oslavu. A taky mě nepozvala. ... Ano, řeknu plukovníkovi, že jste volala. Na shledanou.“

Anna Celeste Simpsonová – blond vlasy, hnědé oči, výstavní úsměv – se stala mým zapřísáhlým nepřítelem na celý život první den ve školce.

Do školky mě odvedla slečna Lana. Potom co s brekem rychle zmizela, jsem čekala na to, až mi zvonek zpečetí osud. Zahlédla jsem při tom na druhé straně zabláceného hřiště holku, která vypadala jako princezna. Nová kamarádka! Zamířila jsem si to k ní. Její uštěpačná máma jí chytila za ruku. „Ne, zlatíčko,“ řekla předstíraným šepotem. „To je ta holka z kavárny. Nepatří mezi nás.“

Nepatří mezi nás?

Do té doby patřili v mém životě všichni „mezi nás.“ I přesto bych se s tím bývala byla vyrovnala, jak to mám taky ve zvyku, kdyby na mě Anička Celestýnečka nezašilhala a nevyplázla na mě svůj pidi

<p>For one sickening moment, I thought I would cry. Then I had a better idea.</p> <p>I lowered my head and charged like a bull, the blood pounding in my ears as my white sandals pounded across the playground. My head slammed into Anna's tender belly just as the bell rang. I trotted toward my first time-out, leaving Anna Celeste wheezing in the mud.</p> <p>For me, it was a Gold Star day. I'd identified an enemy, and I'd made a life decision: I might come home tore up from fighting or late from being punished, but I'd never come home crying. So far, I ain't.</p> <p>The Colonel took my educational debut in stride. Miss Lana was a harder sell. "Hold on, sugar," she said, pulling out her dog-eared copy of <i>Suddenly Mom</i>. "Let's see what the experts say." I leaned against her as she ran her finger across a page. "As I suspected, there are better ways to express baby rage," she said, taking my hand. "We're going to the Piggly Wiggly."</p>	<p>růžový jazyk.</p> <p>V jednu opravdu nepříjemnou chvíli jsem si myslela, že se rozbřečím, ale pak jsem dostala lepší nápad.</p> <p>Sklonila jsem hlavu a rozběhla se přes hřiště jako rozzuřený býk. V uších mi bušilo, mé bílé sandály pleskaly o zem. V momentě, kdy zazvonil zvonek, jsem Anně hlavou narazila přímo do měkkého břicha. Annu Celeste jsem nechala celou usípanou v blátě a odklusala jsem na svůj první oddechový čas.</p> <p>Byl to pro mě den hodný vyznamenání. Identifikovala jsem nepřítele a udělala životní rozhodnutí – je možné, že domů přijdu otlučená z boje, nebo pozdě, protože jsem dostala trest, ale nikdy ne s brekem. Zatím dobrý.</p> <p>Plukovník vzal mou premiéru v oblasti vzdělávání s nadhledem. Slečně Laně se to vysvětlovalo podstatně hůř. „Počkej chvíli, drahoušku,“ řekla a vytáhla svůj výtisk <i>Matkou ze dne na den</i>, ve kterém měla spoustu zahnutý růžků. „Podíváme se, co na to říkají odborníci.“ Naklonila jsem se k ní, když prstem rejčila po stránce. „Jak jsem předpokládala, dětské záchvaty vzteku jdou zvládat i jinak,“ řekla a vzala mě za ruku. „Jdeme do Piggly Wiggly Martu.“</p>
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<p>At the grocery store, she bought my first spiral notebook – a bright red one – and the Piggly Wiggly Chronicles were born. I filled Volume 1 with scribbled portraits of Anna Celeste in mud.</p> <p>The phone rang again. “Mo’s place. Mo speaking.”</p> <p>“Hi, sugar,” Miss Lana said. “How are you?”</p> <p>I smiled. “Fine,” I said, closing Volume 6. “How’s Charleston?”</p> <p>“Beautiful. And hot.” Miss Lana’s voice is the color of sunlight in maple syrup. “How did things go today?”</p> <p>“Fine.” A long silence crackled through our line.</p> <p>“What’s wrong?” she asked. Miss Lana reads my voice like a Gypsy reads tea leaves.</p> <p>Should I mention Mr. Jesse’s boat? Detective Joe Starr? The murder in Winston-Salem? The Underbird? The Colonel’s lie?</p> <p>“Nothing,” I said. “How’s Cousin Gideon?”</p> <p>“Fine. Well, a little nervous. His play opens this evening. And the Colonel?” She doesn’t say so, but Miss Lana worries</p>	<p>V krámu mi koupila můj první kroužkový sešit – světle červený – a tak se zrodila Kronika z Piggly Wiggly Martu. Celý první díl jsem pokreslila obrázky, na kterých je Anna Celeste v blátě.</p> <p>Telefon znovu zazvonil. „Haló? Tady Mo.“</p> <p>„Ahoj, drahoušku,“ pozdravila slečna Lana. „Jak se máš?“</p> <p>Usmála jsem se. „Mám se dobře,“ řekla jsem a zavřela šestý díl. „Jak je v Charlestonu?“</p> <p>„Krásně. A vedro.“ Hlas slečny Lany je sladký jako javorový sirup a jasný jako sluneční svit. „Jak to dnes všechno šlo?“</p> <p>„Dobře.“ Na drátě pak bylo dlouho ticho.</p> <p>„Co se děje?“ zeptala se. Slečna Lana má můj hlas přečtený stejně dobře, jako má cikánka přečtené čajové lístky.</p> <p>Měla bych se zmínit o lodi pana Jesseho? O detektivu Joe Starrovi? O vraždě ve městě Winston-Salem? O Underbird? O tom, že plukovník lhal?</p> <p>„Nic se neděje,“ řekla jsem. „Jak se má bratranec Gideon?“</p> <p>„Dobře. Je teda trochu nervózní, protože se dnes večer začíná hrát jeho divadelní hra. A co plukovník?“ Slečna</p>
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<p>about the Colonel, maybe because of his background. Or the fact that he doesn't have one.</p> <p>The Colonel came to town the same stormy night I did, crashing headfirst into a pine at the edge of town. Some people say he lost his memory in the wreck. Others say he lost it before he got in the car, or he wouldn't have been out in a hurricane. Either way, he climbed out of that car free of every memory he'd ever owned.</p> <p>Rumors swirl around the Colonel like ink around an octopus: that he's a retired warrior, or a paper-pusher. That he's from Atlanta, or Nashville. That he came to town broke, or carrying a suitcase of cash.</p> <p>I suspect he started most of the rumors himself.</p> <p>"The Colonel's just fine, Miss Lana," I said. "He's making popcorn."</p> <p>"Oh dear," she said, and I could hear her smile.</p> <p>"Popcorn, front and center," the Colonel barked from the living room.</p> <p>Miss Lana laughed. "It sounds like he survived," she said. "Run along, sugar. Tell the Colonel hello for me. I'll see you</p>	<p>Lana to nepřizná, ale dělá si o plukovníka starosti, asi kvůli jeho minulosti. Nebo kvůli tomu, že žádnou nemá.</p> <p>Plukovník do města dorazil tu samou noc, co já. Vlítnul sem doslova po hlavě, když předek auta zabořil do borovice, co stojí na okraji města. Někteří lidé říkají, že v té havárce ztratil paměť. Jiní zase tvrdí, že paměť ztratil ještě před tím, než vůbec nasedl do toho auta, jinak by během hurikánu ani nebyl venku. Ať je to tak, či tak, z toho auta vystoupil osvobozen od každé vzpomínky, co kdy měl.</p> <p>Drby se kolem plukovníka hemží stejně jako inkoust kolem chobotnice. Říká se, že je to voják ve výslužbě, nebo kancelářská krysa, že je ze státu Atlanta nebo Nashville a že do města přišel úplně švorc, anebo s kufříkem plným peněz.</p> <p>Podezřívám ho, že s většinou těch klepů přišel sám.</p> <p>„Plukovník je úplně v pohodě, slečno Lano,“ ujistila jsem ji. „Dělá popcorn.“</p> <p>„Propánajána,“ lamentovala a podle hlasu bylo poznat, že se usmívá.</p> <p>„Hlaste se pro popcorn,“ plukovník zavolal z obýváku.</p> <p>Slečna Lana se zasmála. „Tak to vypadá, že přežil,“ řekla. „Utíkej, drahoušku. A pozdravuj ode mě</p>
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<p>in a couple of days.”</p> <p>“Yes ma’am.” I grabbed Volume 6 and made a beeline for my favorite chair as the Colonel folded himself onto Miss Lana’s velvet settee. He looks as out of place as a coyote in a tuxedo among Miss Lana’s Victorian curlicues.</p> <p>Our fancy house surprises people used to the café’s plain, cinderblock face. The Colonel built the café and our house together, in one building. The café faces the street. Our home faces the creek.</p> <p>Anna Celeste calls our place the Taj Ma-Gall, because she says you got to have gall to talk about a five-room house the way we do. Miss Lana calls her room a suite, and the Colonel’s room his quarters. Last year, the Colonel and Miss Lana gave me my own apartment. Anna Celeste says it’s just a closed-in side porch with a bathroom stuck on the side. I say I’m the only kid in Tupelo Landing with her own flat.</p> <p>“Miss Lana called,” I told the Colonel, and he smiled. “She’s fine.”</p> <p>“History Channel?” he offered, handing me a bowl of popcorn. The Colonel enjoys reliving battles he may or</p>	<p>plukovníka. Uvidíme se za pár dní.“</p> <p>„Ano, slečno.“ Popadla jsem šestý díl a namířila si to přímo do svého oblíbeného křesla. Plukovník se zaparkoval na sametové pohovce slečny Lany. Vypadá na ní stejně divně, jako by vypadal kojot ve smokingu mezi jejími viktoriánskými dekoracemi.</p> <p>Náš nazdobený dům vždycky překvapí lidi, kteří jsou zvyklí jen na tuctový betonový předeek naší kavárny. Plukovník postavil kavárnu i náš dům jako jednu budovu. Kavárna směřuje na ulici a náš dům k říčce.</p> <p>Anna Celeste našemu domu říká Taj Ma-fór, protože je prý směšné mluvit o domě s pěti místnostmi tak, jak to děláme my. Slečna Lana říká svému pokoji apartmá a plukovníkovu zase ubikace. Minulý rok mi plukovník a slečna Lana dali vlastní byt. Anna Celeste říká, že je to jenom zazděná postranní veranda, ke které přidělali koupelnu. Já zase říkám, že jsem jediné dítě v Tupelo Landing, co má vlastní byt.</p> <p>„Volala slečna Lana,“ řekla jsem plukovníkovi, který se usmál. „Má se dobře.“</p> <p>„Pustíme si dokument na kanále History?“ navrhnul a podal mi misku</p>
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<p>may not have been in. “Any progress on your intro?”</p> <p>“Autobiographies are tough when you’re clueless,” I admitted, settling in. I picked up my pen.</p> <p><i>Miss Lana says her life’s a tapestry. Mine’s more of a crazy quilt stitched together with whatever happened to be at hand. Then there’s the Colonel.</i></p> <p>“Excuse me, sir,” I said. “Do you feel more like a tapestry or a quilt?”</p> <p>He tossed a handful of popcorn in his mouth. “Wool blanket,” he said. “Warm, scratchy, too ugly to steal.”</p> <p>“Thank you, sir,” I said, closing Volume 6 and settling in.</p> <p>I glanced out the window, at Mr. Jesse’s lights flickering a couple hundred yards down the creek, like they had every night of my life.</p> <p>It’s funny, the things you think you’ll always see again.</p>	<p>s popcornem. Plukovník rád znovuprožívá bitvy, ve kterých sám mohl, ale taky nemusel být. „Nějaký pokrok s úvodem?“</p> <p>„Autobiografie se dělají těžko, když člověk nemá o ničem ani páru,“ přiznala jsem a uvelebila se. Vzala jsem si pero.</p> <p><i>Slečna Lana říká, že její život je jako nástěnný koberec. Ten můj je spíš jako šílená peřina, kterou někdo sešil z čehokoliv, co mu přišlo pod ruku. A pak je tu taky plukovník.</i></p> <p>„Promiňte, pane,“ řekla jsem. „Připadáte si spíš jako nástěnný koberec nebo peřina?“</p> <p>Dal si hrstku popcornu. „Vlněná deka,“ odpověděl. „Zahřeje, kouše a je příliš ošklivá na to, aby ji někdo ukradl.“</p> <p>„Děkuji, pane,“ řekla jsem, zavřela šestý díl a zase se usadila.</p> <p>Letmo jsem se podívala z okna na světla u pana Jesseho, která stejně jako každou noc poblikávala několik set metrů hlouběji po proudu říčky.</p> <p>Je zvláštní, jak si člověk myslí, že tu některé věci budou napořád.</p>
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<p style="text-align: center;">Chapter 4</p> <p style="text-align: center;">Meeting Up at Lavender's</p> <p>Mr. Jesse lingered over lunch the next day. "This pudding ain't right," he said, a fleck of meringue clinging to his unshaven chin. "Take it off my bill."</p> <p>I eyed the half-eaten dessert du jour. "The Colonel's banana pudding is county-renowned, Mr. Jesse," I said. "You're just suffering from sticker shock. It happens every time you order dessert."</p> <p>Dale rolled his eyes. The Colonel says if you handed Mr. Jesse a two-dollar sandwich wrapped in a twenty-dollar bill, he'd still complain about the price.</p> <p>"I can't take back half a pudding, Mr. Jesse," I said. "You know I can't."</p> <p>He slapped four George Washingtons on the counter. "Count whatever you charge for that pudding as your tip," he growled, and stalked off glaring like the afternoon sun.</p> <p>The Colonel strolled in from the kitchen and tossed his apron on the counter. "You two have performed above and beyond the call of duty," he said, watching Mr. Jesse disappear down the lane. "You're at liberty for the rest of the afternoon."</p>	<p style="text-align: center;">Kapitola 4</p> <p style="text-align: center;">Sraz u Levandulína</p> <p>Další den se pan Jesse zdržel na obědě. „Ten zákusek je nákej divnej,“ řekl. Na neoholené bradě měl malou skvrnku ze šlehaného sněhu. „Tohle mi neúčtuj.“</p> <p>Podívala jsem se na dezert dne, který byl napůl snědený. „Plukovníkův banánový zákusek je proslulý v celém okrese, pane Jesse,“ řekla jsem. „Jen jste se zase lekl, co to stojí. Stává se to pokaždé, když si objednáte dezert.“</p> <p>Dale obrátil oči v sloup. Plukovník říká, že kdyby člověk dal panu Jessemu dvoudolarový sendvič zabalený v dvacetidolarovce, stejně by se mu cena nelíbila.</p> <p>„Nemůžu vám to nenaúčtovat, když jste půlku snědl, pane Jesse,“ řekla jsem. „Víte, že nemůžu.“</p> <p>Plácnul na pult čtyři jednodolarovky. „Ten zákusek platím z tvýho dýška,“ zabručel a vypochoval ven s pohledem rozohněným jako odpolední slunce.</p> <p>Plukovník se přišoural z kuchyně a hodil si zástěru na pult. „Oba jste dnes podali výkon nad rámec očekávání,“ řekl a sledoval, jak se pan Jesse vzdaloval ulicí dál a dál. „Zbytek odpoledne máte volno.“</p>
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<p>We sprinted for the door before he could change his mind.</p> <p>“Want to go fishing?” I asked Dale as the door banged shut behind us.</p> <p>He drained a soda and crumpled the can. “Not until Mr. Jesse settles down about that boat. It’s not that I’m scared of getting caught,” he added, giving me a quick look. “It’s just that I’m too pretty to do hard time. Lavender already told me.”</p> <p>Lavender, as I may have mentioned, is Dale’s big brother.</p> <p>“Hey,” Dale said, flipping his empty can to me. “Practice me.”</p> <p>Dale dreams of being the first rising sixth grader to be drafted by a high school football team. This is because he sings in church, which his daddy says is sissified. Football ain’t. Dale may not know much from the classroom, but his recess skills are legendary. He’s small, but he’s a wildcat of a receiver and fearless when he goes up for a pass. I sighed. “Buttonhook on three,” I said.</p> <p>He set up to my left.</p> <p>“Set!” I said, looking right and left.</p>	<p>Vyběhli jsme ke dveřím dřív, než měl vůbec šanci si to rozmyslet.</p> <p>„Nechceš jít na ryby?“ zeptala jsem se Dalea, když se za námi zabouchly dveře.</p> <p>Dale vyzunk celou limonádu a zmačkal plechovku. „Ne, dokud pan Jesse nepřestane blbnout kvůli té lodi. Ne že bych se bál, že nás chytí,“ dodal a rychle se na mě podíval. „Jde o to, že na kriminál mám příliš hezkou tvářičku, jak mi řekl Levandulín.“</p> <p>Levandulín, jak už jsem se možná zmínila, je Daleův starší brácha.</p> <p>„Hej,“ řekl Dale a hodil mi tu prázdnou plechovku. „Trénuj se mnou.“</p> <p>Dale sní o tom, že bude první vycházející šesták, kterého si do týmu na americký fotbal vybere družstvo ze střední školy. Chce to proto, že zpívá v kostele, což je podle jeho táty pro padavky. Americký fotbal ale pro padavky není. Ve škole Dale není žádná velká hlavička, ale výkony, které podává o přestávce, jsou legendární. Je malý, ale v americkém fotbale je na příjmu jak lev. Když si jde pro přihrávkou, vůbec se nebojí. Povzdechla jsem si. „A teď kličku na tři,“ odpočítávala jsem.</p> <p>Dale se připravil vlevo ode mě.</p> <p>„Připravit!“ řekla jsem a rozhlédla se.</p>
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“Down! Hut-hut-hut!” Dale sprinted across the parking lot. I dropped back three paces and he did a neat buttonhook. My pass sailed high, but he climbed into the air like a cat scrambling up a tree, and snagged it. Touchdown!

“I’m going home to check on Mama,” he called, veering across the parking lot to his bike. Dale’s protective of Miss Rose. “You want to meet up at Lavender’s?” he asked. “We can watch him work on his car.”

Visit Lavender? The day went golden.

“Sure,” I said, trying to sound casual. “See you there.”

We got two streets in Tupelo Landing: First Street, where the café sits, and Last, where Lavender lives. We like to say if you’re looking for somebody in Tupelo Landing, you’ll find them, First and Last.

I discovered Lavender working in his front yard, the hood of his faded red Monte Carlo up. While he tinkered, I settled in the cool, dense shade of a water oak and told him about Joe Starr’s visit – even though he’d probably heard it from five other people before me. He stayed quiet until I got to the Colonel’s lie.

„Pozor! Běž, běž, běž!“ Dale sprintoval přes parkoviště. Stáhla jsem se o pár metrů a on předvedl parádní kličku. Má přihrávka byla vysoká, ale on vyskočil do vzduchu jako kočka na strom a chytil ji. Touchdown!

„Jdu domů podívat se na mamku,“ zvolal Dale a změnil kurs ke svému kolu. Dale je ohledně slečny Rose ochranný. „Chceš dát sraz u Levandulína?“ zeptal se. „Můžu se dívat, jak pracuje na svém autě.“

Navštívit Levandulína? Najednou ten den vypadal skvěle.

„Jasně,“ řekla jsem a snažila se o lhostejný tón. „Uvidíme se tam.“

V Tupelo Landing máme dvě ulice – ulici Dřívě, na které sídlí kavárna, a ulici Později, kde bydlí Levandulín. Rádi tu říkáme, že když v Tupelo Landing někoho hledá, najde ho Dřívě či Později.

Když jsem Levandulína našla, pracoval na dvorku před domem. Měl zvednutou kapotu svého Chevroletu Monte Carlo, v teď už vybledlé červené. Zatímco se v něm šťoural, já se posadila pod dub, kde byl díky jeho plnému stínu příjemný chládek. Řekla jsem Levandulínovi o tom, jak se tu stavil Joe Starr, ale už o tom určitě musel slyšet aspoň od pěti různých

“He lied about the Underbird?” He peered across the car’s engine, his blue eyes soft and thoughtful. “Why?”

I shrugged, and he pushed his wheat-colored hair back with his wrist. Lavender is tall and hound-dog skinny. He wears his hair combed up in front, like he’s speeding through life. “Have you asked him?”

“No,” I said. “Mostly the Colonel won’t talk ‘til he’s ready.”

Lavender’s handsome in the NASCAR way, and if I was old enough I’d snatch him up and marry him before sundown. I’ve asked him plenty of times already, starting the day I turned six. He always laughs and says I’m too young. Lavender is nineteen, and dangerous close to being a man.

“It’s not like the Colonel to lie,” he said. “Of course, he’s always been a mystery. We don’t really know where he’s from, or who his folks are.” He flushed. “I didn’t mean that the way it sounded, Mo,” he said quick. “What I mean is...”

lidí. Nic neříkal až do chvíle, kdy jsem mu řekla o tom, jak plukovník lhal.

„On lhal o Underbird?“ Podíval se na mě zamyšleně zpoza motoru svýma jemnýma modrýma očima. „Proč?“

Pokrčila jsem rameny a on si zápěstím odhrnul blondřaté vlasy dozadu. Levandulín je vysoký a pohublý jako lovecký pes. Vlasy si zčesává dozadu a pak vypadá, jako by uháněl životem jako o závod. „Zeptala ses ho na to?“

„Ne,“ řekla jsem. „Plukovník o tom nebude mluvit, dokud se na to nebude cítit.“

Levandulín je fešák v takovém tom stylu závodníků NASCAR. Kdybych na to byla dost stará, tak bych ho ještě dneska klofla a provdala se za něj. Už jsem ho o to požádala hodně krát. Poprvé to bylo v den mých šestých narozenin. Vždycky se zasměje a řekne, že jsem moc malá. Levandulínovi je devatenáct a je nebezpečně blízko k tomu, aby z něj byl muž.

„Lhaní plukovníkovi není podobné,“ řekl. „Jasně, vždycky byl záhadnej. Vlastně ani nevíme, odkud je nebo kdo jsou jeho rodiče.“ Zrudl. „Nemyslel jsem to tak, Mo,“ rychle dodal. „Chtěl jsem říct, že...“

<p>“I know what you mean.” I tossed an acorn at the birdbath. “The Colonel and me ain’t true family. Everybody knows that.”</p> <p>“You <i>are</i> family,” he said. “You’re just not blood, is all. And blood don’t count for much anyway. Look at Macon and me.” Lavender calls his daddy by his first name, but as far as I know, he’s never called him that to his face. Lavender slammed out of his daddy’s house the day he turned eighteen and hasn’t been back. He moved here the same day.</p> <p>Lavender’s house is old, with a patched roof, but his pride shows in the way the porch stays swept and the daylilies never want tending. His hand-lettered business sign stands in the front yard: AUTO DOC – WE MAKE HOUSE CALLS. He keeps the Azalea Women’s wheels turning and has Grandmother Miss Lacy Thornton’s Buick purring like a kitten. But everybody in town knows Lavender is just scraping by.</p> <p>“Maybe you’re right,” I said. “Maybe blood ain’t all that much. I guess the main thing is, the Colonel’s good to me.”</p> <p>“No,” he said, picking up a pack of spark plugs. “The main thing is, the Colonel loves you. Miss Lana does too.</p>	<p>„Já vím, co jsi chtěl říct.“ Hodila jsem žaludem po ptačím pítku. „S plukovníkem nejsme pravá rodina, to vědí všichni.“</p> <p>„Ale vy rodina <i> jste</i>,“ řekl. „Jen nejste pokrevní rodina, toť vše. Vo krev stejně moc nejde. Vem si mě a Macona.“ Levandulín nazývá svého tátu křestním jménem, ale co vím, nikdy mu tak neřekl z očí do očí. V den svých osmnáctých narozenin za sebou Levandulín prásknul dveřmi a k tátovi domů už se nevrátil. V ten samý den se taky nastěhoval sem.</p> <p>Levandulínův dům je starý a má vyspravovanou střechu, ale Levandulínova hrdost je vidět na tom, jak má neustále poklizenou verandu, a jak se jeho kytky nikdy nemusí dožadovat péče. Na dvorku před domem má vlastnoručně psanou ceduli pro svůj podnik – AUTO-LÉKAŘ – PŘIJEDEME AŽ K VÁM DOMŮ. Díky jemu jsou auta azalkářek pojízdná a auto značky Buick staré slečny Lacy Thorntonové přede jako kotě. Celé město ale ví, že Levandulín s penězi sotva vystačí.</p> <p>„Možná máš pravdu,“ řekla jsem. „Možná na krvi fakt moc nezáleží. Hlavní je asi to, že je na mě plukovník hodný.“</p> <p>„Ne,“ řekl a sebral balení zapalovacích svíček. „Hlavní je to, že tě má plukovník rád. A slečna Lana taky. Když už je řeč o</p>
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<p>Speaking of Miss Lana – “</p> <p>“She’s fine,” I said. “She’s in Charleston, with Cousin Gideon.”</p> <p>“Don’t worry,” he said easily, “she can’t stay away from you very long.”</p> <p>“I know. I just wish she wouldn’t go away.”</p> <p>He dove back under the hood. “How’s your autobiography coming?” he asked.</p> <p>“I’m still in the research stage,” I admitted. “Miss Lana gave me a newspaper article before she left, about my coming to town. Your daddy’s got some quotes in it.”</p> <p>“Really? I’d be curious to see that.”</p> <p>Lavender? Curious about me?</p> <p>I smiled. “Truth is, autobiography is harder than I expected. Maybe because I got so many fill-in-the-blanks.”</p> <p>“Yeah,” he said. “I’m more of a multiple choice man, myself.”</p> <p>An easy silence fell between us.</p> <p>“Hey, Lavender,” I said after a while. “That new girlfriend of yours – what’s her name? Candy? Taffy? You may not know it, but a girl like that will rot your teeth out. How about you marry me?”</p>	<p>slečně Laně...“</p> <p>„Má se dobře,“ řekla jsem. „Je v Charlestonu s bratrancem Gideonem.“</p> <p>„Neboj se,“ řekl klidně, „ona to bez tebe dlouho nevydrží.“</p> <p>„Já vím, jen bych chtěla, aby nejezdila pryč.“</p> <p>Vrhnul se zpátky pod kapotu. „Jak jsi na tom s tou tvou autobiografií?“ zeptal se.</p> <p>„Jsem pořád ve výzkumné fázi,“ přiznala jsem. „Než slečna Lana odjela, dala mi novinový článek o tom, jak jsem se objevila ve městě. Citují tam i tvého tátu.“</p> <p>„Opravdu? Tak teď jsi mě zaujala.“</p> <p>Já že zaujala Levandulína?</p> <p>Usmála jsem se. „Popravdě je autobiografie obtížnější, než jsem čekala. Je to jako test, kde jsem toho moc nezvládla vyplnit.“</p> <p>„Chápu,“ řekl. „Já sám mám raději, když máš na odpověď aspoň nabídku z více možností.“</p> <p>Pak mezi námi bylo příjemné ticho.</p> <p>„Hele, Levandulíne,“ řekla jsem po chvíli. „Ta tvoje nová přítelkyně – jak se jmenuje? Bylo to něco jako Sisinka? Nebo Pralinka? Možná to nevíš, ale taková</p>
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He tossed a screwdriver in his battered toolbox. "You? You're a baby." He grinned. "Hand me that ratchet. I got to get this car right for tonight's race. Where's Dale, anyway? You guys are usually like get and got, one right behind the other."

"Gone home to check on your mama," I said as he leaned over the engine.

I haven't mentioned it to Lavender yet, but if we adopt children after we're married, I'll want to name them myself. Naming Good runs scarce in the Johnson family.

Lavender's full name, for example, is Lavender Shade Johnson. No lie. Miss Rose says she named him during her Early Poetry Stage. When Dale come along, Mr. Macon named him Dale Earnhardt Johnson, III – after Dale Earnhardt, maybe the most famous racecar driver in history. The "III" in Dale's name stands for Dale Earnhardt's car, the Immortal Number 3.

Dale runs opposite his daddy on most things, but he too believes in Naming for the Famous. His dog, Queen Elizabeth II,

holka ti akorát zkazí zuby. Co kdyby sis vzal mě?"

Hodil šroubovák do bedny s náradím, která byla celá otlučená. „Tebe? Vždyť jsi ještě dítě.“ Zazubil se. „Podej mi tu ráčnu. Musím to auto připravit na večerní závod. Kde je vůbec Dale? Jste jak podmět a přísudek, jeden bez druhého nedáte ani ránu.“

„Šel domů zkontrolovat vaši mámu,“ odpověděla jsem, zatímco se hrbil nad motorem.

Ještě jsem to Levandulínovi neřekla, ale jestli po svatbě adoptujeme děti, budu je chtít pojmenovat sama. Dobrá jména jsou v rodině Johnsonů velmi vzácná.

Například Levandulínovo celé jméno je Levandulín Stín Johnson. Nekecám. Slečna Rose tvrdí, že mu dala jméno, když s poezií teprve začínala. Když se narodil Dale, pan Macon ho pojmenoval Dale Earnhardt Johnson III. – po Daleovi Earnhardtovi, dost možná nejslavnějším automobilovém závodníkovi vůbec. Ta trojka v Daleově jméně zastupuje auto Dalea Earnhardta s číslem tři, které tam měl většinu své kariéry.

Ve většině věcí je Dale úplný opak svého táty, ale jména slavných rád používá taky. Důkazem toho je jeho pes

<p>is living proof of that.</p> <p>“Dale’s back,” I told Lavender, and he looked up as Dale skidded to a halt, sending up a spray of fine white sand.</p> <p>“Hey, little brother,” Lavender said.</p> <p>“Hey yourself,” Dale replied, ditching his bike and plopping down beside me in the shade. He leaned back in the cool grass and crossed his tanned legs. He’d slipped into a fresh shirt – black, as usual.</p> <p>“How’s Mama?” Lavender asked.</p> <p>“Fine. She’s out in the garden. Daddy came by – for a few minutes, anyway.”</p> <p>Lavender shot him a sharp look. It was awful early for a farmer to be home, even one sorry as Mr. Macon. “Everything okay?”</p> <p>Dale’s shrug said it all: Mr. Macon had come home drinking again. Lavender tossed his ratchet in the tool-box harder than he needed to. “What you hooligans doing this evening?” he asked, slamming the Monte Carlo’s hood.</p> <p>“Tonight’s Karate Night at the café,” I said. “Mr. Li’s coming over from Snow Hill to teach everybody some new moves.” I tried to sound modest. “I may not have mentioned it, but I’m a yellow belt.”</p>	<p>královna Alžběta II.</p> <p>„Dale se vrátil,“ řekla jsem Levandulínovi, který zvedl hlavu zrovna v momentě, kdy Dale smykem zabrzdil a rozprášil tak jemný bílý písek.</p> <p>„Čau, bráško,“ pozdravil Levandulín.</p> <p>„No čau,“ Dale odpověděl, odhodil kolo a prásknul sebou do stínu vedle mě. Lehnul si do chladné trávy a jednu opálenou nohu si dal přes druhou. Doma si vzal čisté tričko – černé jako obvykle.</p> <p>„Jak se má mamka?“ zeptal se Levandulín.</p> <p>„Dobře, je venku na zahradě. Stavil se tat’ka, teda aspoň na chvíli.“</p> <p>Levandulín se na něj prudce podíval. Na to, aby už byl farmář doma, bylo ještě příliš brzo. I na farmáře tak bídného jako pan Macon. „Je všechno v cajku?“</p> <p>Daleovo pokrčení rameny toho řeklo dost – pan Macon přišel brzo, protože už zase pil. Levandulín hodil ráčnu do bedny s náradím prudčeji, než bylo třeba. „Co dneska večer děláte, vy výtržníci?“ zeptal se a zabouchl kapotu Chevroletu.</p> <p>„V kavárně je večer s karate,“ oznámila jsem. „Z města Snow Hill přijede pan Li a bude nás učit nějaké nové bojové pohyby.“ Snažila jsem se, aby to nevypadalo, že se vychloubám. „Možná</p>
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<p>Dale sighed. He hates Karate Night, but he hates Mr. Macon's drinking more. "Yeah," he said, his voice dull. "Karate Night. That's probably what I'm doing too."</p> <p>Lavender wiped his fingerprints off the Monte Carlo's hood. "Sounds good," he said. "In fact, it almost sounds better than fine-tuning this car for the Sycamore 200."</p> <p>"The Sycamore 200?" Dale said, sitting up straight. "That's big time!"</p> <p>Lavender smiled. "I wouldn't say big time, but it's a step up – and good money for the checkered flag. All I got to do is check out this engine."</p> <p>"Since when do you race for money?" I asked.</p> <p>He closed his toolbox. "There's nothing wrong with money if you know how to spend it," he said. "Anyway, I'm short somebody to time laps tonight, and I'd hoped you two might help me out. You two can tell time, can't you?"</p> <p>"Us?" Dale yelped. "Time laps?"</p> <p>It was an undreamed-of honor.</p> <p>"I'll ask the Colonel if I can go," I said, jumping up.</p>	<p>jsem to ještě nezmínila, ale mám žlutý pásek.“</p> <p>Dale si povzdychнул. Nesnáší večer s karate, ale víc nesnáší to, že pan Macon pije. „Jo,“ řekl mdle. „Večer s karate. Asi tam taky půjdu.“</p> <p>Levandulín setřel z kapoty Chevroletu své otisky prstů. „To zní dobře,“ řekl. „Vlastně to zní skoro líp, než doladování tohoto auta na Platan 200.“</p> <p>„Platan 200?“ zopakoval Dale a narovnal se do pozoru. „To je velký závod!“</p> <p>Levandulín se usmál. „Neřekl bych velký závod, ale je to krok dopředu. A za výhru jsou dobré peníze. Musím jenom zkontrolovat tenhle motor.“</p> <p>„Odkdy závodíš za peníze?“ zeptala jsem se.</p> <p>Levander zavřel krabici s nářadím. „Na penězích není nic špatného, když víš, za co je utratit,“ řekl. „Každopádně mi chybí někdo, kdo by měřil čas. Doufal jsem, že s tím byste mi mohli pomoci vy dva. Umíte snad měřit čas, ne?“</p> <p>„My?“ Dale vyjeknul. „Měřit čas?“</p> <p>Byla to čest, o které se mi ani nesnilo.</p> <p>„Zeptám se plukovníka, jestli můžu,“ slíbila jsem a vyskočila na nohy.</p>
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<p>“Sam’s taking the car over on the flatbed,” Lavender said, looking at his watch. “We’ll take my truck. Let’s leave at four o’clock. That’ll give us an hour to get there.”</p> <p>“Count me in,” Dale said, grabbing his bike. He leaned close. “I’m going to see Mr. Jesse. We could use the pocket money,” he whispered, and winked. The reward money! “Pick me up at the bridge,” he shouted.</p> <p>Lavender nodded. “Mo, tell the Colonel I promise to have you home by ten.”</p> <p>“I’ll wait for you at the café,” I said, setting off at a dead run.</p> <p>“Hey, bring that newspaper clipping,” Lavender called after me, and I waved without looking back.</p> <p>I pounded home, changed shirts, and stuffed my laminated newspaper article in my pocket. I bolted for the kitchen, where I found the Colonel dressed in faded fatigues, a bag of spuds at his feet. He smiled as I skidded across the floor and hurled myself into a chair by the stainless steel work table. “Afternoon, Soldier,” he said.</p>	<p>„Tohle auto poveze Sam nákladřákem,“ oznámil Levandulín a podíval se na hodinky. „Pojedeme mým pickupem. Vyjet můžeme ve čtyři, pak budeme mít hodinu na to, abychom se tam dostali.“</p> <p>„Se mnou můžeš počítat,“ řekl Dale a čapnul své kolo. Nahnul se ke mně blíž. „Stavím se u pana Jesseho. Nějaké to kapesné by se nám hodilo,“ pošeptal a mrknul na mě. Ta odměna! „Vyzvedněte mě na mostě,“ zavolal.</p> <p>Levandulín kývnul na souhlas. „Mo, řekni plukovníkovi, že mu slibuju, že do desíti budeš doma.“</p> <p>„Počkám na tebe v kavárně,“ řekla jsem a rozběhla se jako o život.</p> <p>„Hele, a přines ten novinovej článek,“ volal za mnou Levandulín. Bez ohlížení jsem mu zamávala.</p> <p>Vpadla jsem k nám domů, vyměnila si triko a do kapsy jsem si nacpala zalaminovaný novinový článek. Doběhla jsem do kuchyně, kde jsem našla plukovníka. Na sobě měl opranou uniformu a u nohou mu ležel pytel brambor. Usmál se a já se odšourala přes obývací ke kovovému pracovnímu stolu, kde jsem sebou třískla do křesla. „Dobré odpoledne, vojíne,“ pozdravil.</p>
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<p>“Afternoon, Colonel,” I panted.</p> <p>“Thought I’d make some garlic potatoes tonight. Steamed turnip greens with fresh green onions, grilled chicken. While I was away I picked up a teriyaki baste I think you’ll appreciate. Broth, ginger root, sesame oil, a dash of teriyaki. ...”</p> <p>“Sounds great,” I said. “Actually, Colonel, I was hoping you might handle the supper crowd on your own tonight. That is, if you wouldn’t mind.”</p> <p>He raised his right eyebrow “You’re here to request leave? On Karate Night?”</p> <p>I nodded.</p> <p>“Reason?”</p> <p>“Deployment to the Carolina Raceway,” I said. “Me and Dale been asked to time laps for Lavender. Don’t worry, sir, it’s not dangerous,” I added.</p> <p>“I see,” he said. “Transport?”</p> <p>“GMC pickup driven by Lavender Shade Johnson.”</p> <p>“Always liked that boy,” he mused. “Pity about the name. Time of departure?”</p>	<p>„Dobré odpoledne, plukovníku,“ supěla jsem.</p> <p>„Říkal jsem si, že bych dneska k večeři udělal česnekové brambory, tuřín na páře s čerstvou jarní cibulkou a grilované kuře. Když jsem byl pryč, koupil jsem sladkou omáčku na grilování, která vám podle mě bude chutnat. Vývar, zázvor, sezamový olej a trocha té omáčky...“</p> <p>„To zní skvěle,“ přerušila jsem ho. „Plukovníku, vlastně jde o to, že jsem doufala, že byste dneska tu večeři mohl zvládnout sám. Tedy pokud by vám to nevadilo.“</p> <p>Pozdvihnul pravé obočí. „Žádáte o opuštění? Když je večer s karate?“</p> <p>Přikývla jsem.</p> <p>„Důvod?“</p> <p>„Nasazení u závodního okruhu,“ nahlásila jsem. „Mě a Dalea požádali, jestli bychom Levandulínovi mohli měřit čas. Nebojte se, pane, není to nebezpečné,“ dodala jsem.</p> <p>„Jasně,“ řekl. „Dopravní prostředek?“</p> <p>„Pickup značky GMC, který bude řídit Levandulín Stín Johnson.“</p> <p>„Toho kluka jsem měl vždycky rád,“ uvažoval. „Škoda jen toho jména. Čas odjezdu?“</p>
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<p>I studied the clock, trying to do the math without moving my lips. Four o'clock is a tough one. "Sixteen hundred hours?" I guessed. "I already changed shirts," I said, smoothing my purple T-shirt. "I know you like me to look good in a crowd."</p> <p>He nodded. "Return time?"</p> <p>"Twenty-two hundred hours."</p> <p>He tossed a potato into the pot. It made a bald, rolling sound. I held my breath. Miss Lana wouldn't let me stay out until ten o'clock if the planet's fate depended on it. "Very well, Soldier," he finally said. "I suppose I can draft someone to help me if we get too busy. Permission granted. But I expect you back on time."</p> <p>"Yes, sir," I said. I crossed to the Colonel and gave him a quick kiss on top of his head. He smelled like ginger and Old Spice. "Colonel, I don't know what you and Miss Lana got crossed up about, but don't you worry. She'll be back."</p> <p>He sighed. "I know," he said. "I just wish she'd stay put. She's so... flighty."</p> <p>"A little, maybe," I said. "But she's crazy about you." Just then, Lavender's GMC roared into the parking lot, horn</p>	<p>Podívala jsem se na hodiny a snažila se propočítat si to bez toho, abych si u toho mumlala. Přepočítat si čtyři hodiny je těžké. „Šestnáct nula nula?“ odhadla jsem. „Už jsem se převlékla,“ řekla jsem a uhladila si fialové tričko. „Vím, že máte rád, když jsem ve společnosti slušně oblečená.“</p> <p>Kývnul na souhlas. „Čas návratu?“</p> <p>„Dvacet dva nula nula.“</p> <p>Hodil do hrnce bramboru a ta se v něm s duněním párkrát převalila. Ani jsem nedýchala. Slečna Lana by mi nedovolila zůstat venku do desíti, i kdyby na tom závisel osud planety Země. „Tak tedy dobře, vojíne,“ svolil nakonec. „Pokud bude příliš mnoho práce, mohl bych někoho sehnat na výpomoc. Povolení uděluji, ale očekávám, že se vrátíte včas.“</p> <p>„Ano, pane,“ slíbila jsem. Došla jsem k plukovníkovi a vlepila mu pusku na čelo. Voněl po zázvoru a deodorantu. „Plukovníku, nevím, co máte se slečnou Lanou za problémy, ale nebojte, ona se vrátí.“</p> <p>Povzdychl si. „Já vím,“ řekl. „Jen si přeji, aby tu zůstala. Je tak... přelétavá.“</p> <p>„Trochu asi jo,“ přiznala jsem. „Ale je do vás blázen.“ A zrovna v ten moment se na parkoviště s rachotem a hlasitým</p>
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<p>blaring. “There’s Lavender!” I cried.</p> <p>“Run along, then, Soldier.”</p> <p>I stopped at the door and turned. The Colonel looked thin and old and lonesome among the dented pots and pans. “Colonel?”</p> <p>“Yes, Soldier?”</p> <p>“I think I know what you mean about Miss Lana.”</p> <p>He looked up at me, his expression suddenly as fragile and vulnerable as a new fawn. “You do?”</p> <p>“Yes, sir,” I said. “I miss her too.”</p> <p>He smiled. “Move along, Soldier,” he said. “Never keep a comrade waiting.”</p>	<p>troubením dovalil Levandulínův pickup. „Je tu Levandulín!“ vykřikla jsem.</p> <p>„Tak to utíkejte, vojíne.“</p> <p>U dveří jsem se zastavila a otočila se zpátky. Mezi všemi těmi promačkanými hrnci a pánvičkami vypadal plukovník pohuble a staře a osaměle. „Plukovníku?“</p> <p>„Ano, vojíne?“</p> <p>„Už asi vím, co se o slečně Laně snažíte říct.“</p> <p>Podíval se na mě a jeho výraz měl najednou v sobě křehkost a zranitelnost zrovna narozeného kolouška. „Opravdu?“</p> <p>„Ano, pane,“ řekla jsem. „Taky mi chybí.“</p> <p>Usmál se. „Pokračujte v chůzi, vojíne,“ nařídil. „Kamaráda nikdy nenechávejte čekat.“</p>
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2.2 Analysis

2.2.1 The book title

One of the first questions I had when I decided to translate *Three Time Lucky* was the potential book title. As I was reading the book, I discovered that the title comes from the text directly. Therefore, I knew I needed to translate that part in a way that would fit into the text, but could also function as a decent eye-catching title.

<p>Some say I was born unlucky that night. Not me. I say I was <i>three times lucky</i>.</p>	<p>Podle některých lidí jsem při narození měla smůlu, ale já si to nemyslím. Já říkám, že jsem měla <i>štěstí natřikrát</i>.</p>
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The most frequent way to translate “three times” is “třikrát”. However, this translation did not seem appropriate. It would certainly work within the text itself, but titles like “Třikrát šťastlivá” did not appeal to me at all. The second option I was working with was the word “trojnásobné”. Again, this translation would work great within the text, even as the title it would not be terrible. Using the word “natřikrát” seemed like the best idea. It sounds like something Mo, the main character and narrator, would probably say, since she likes to use words that would not come to mind as a first choice. I think it captures the essence of Mo as a character, works within the text and as the book title it could potentially capture someone’s attention.

2.2.2 Proper names, nicknames and other ways of addressing people

2.2.2.1 Geographical names

As far as geographical terms are concerned, I consulted maps to find out more about the places mentioned in the book, since I had never heard of them before. Even though the story was set in a fictional town called Tupelo Landing, many real places were mentioned in the novel. Seeing that I was translating a text that children would potentially read, I took the advice from Newmark to educate by adding some information to specify the places. (Newmark 216) The first time a place was mentioned, words such as “stát” or “obec” were added to the proper name to help the reader understand the text instantly.

<p>I hopped onto my bed and studied the map. “<i>Cypress Point</i>? I see it on the map, sir. ... No, I’m not upset that you’re not my mother. Thanks for calling.”</p> <p>I jammed a green pushpin into <i>Cypress Point</i> and settled on my bed.</p>	<p>Skočila jsem na postel a začala zkoumat mapu. „<i>Obec Cypress Point v Jižní Karolině</i>? Vidím to na mapě, pane.... Ne, nejsem rozrušená, že nejste moje máma. Díky, že jste zavolal.“</p> <p>Do <i>Cypress Point</i> jsem zabodla zelený špendlík a posadila se na postel.</p>
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The first time *Cypress Point* is mentioned, it is specified that it is a community in the state of South Carolina. This does not apply to the second time the reader sees it, as the classifier would be redundant. Another example of this is the city Raleigh. Again, Raleigh is specified to be the capital of North Carolina, which has already been said to be a state.

<p>...as far west as Raleigh.</p>	<p>...až na západ do Raleigh, hlavního města Severní Karolíny, ...</p>
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2.2.2.2 Car brands and Underbird

One of the harder parts of translating this novel concerned car brands whose names were woven through the entire story. They were referred to in numerous ways from the name of the company owning the brand to their models. I am far from being a car enthusiast, so I had to get help from my cousin who is a car mechanic. I had to determine which brands would need a classifier, as they are not widely known in the Czech Republic. For example, with the help of my cousin, I concluded that Buick as a car brand is not known enough to be without a classifier.

<p>He keeps the Azalea Women’s wheels turning and has Grandmother Miss Lacy Thornton’s <i>Buick</i> purring like a kitten.</p>	<p>Díky jemu jsou auta azalkářek pojízdná a <i>auto značky Buick</i> staré slečny Lacy Thorntonové přede jako kotě.</p>
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A special category in this section belongs to the word “Underbird”. It is a name Mo uses when talking about the Colonel’s car, which is introduced in the first chapter of the book. In the first chapter, the reader finds out that Mo calls the car “Underbird”, because it is a Ford Thunderbird whose first two letters fell off. I toyed with the idea of translating the name, seeing that it is a nickname and a play on words, obviously referring to the word “underdog”. However, I could not find a satisfactory way to carry the word play into Czech. I decided to use “Uřlivák” derived from the name Czech people sometimes refer to the car – “Bouřlivák”. After researching the word “Underbird”, however, I discovered that it is a cultural reference to a NASCAR race car driver Alan Kulwicki and his car, which was a Ford Thunderbird. Kulwicki removed the first two letters to create the word “Underbird” as he considered himself to be an underdog. (Caldwell “Underbird: A Look at life”) It is not an explicitly made reference, but it would be too big a coincidence in a book where NASCAR is referenced several times to the point of one character even being named after a NASCAR racer. I chose to leave the word “Underbird” in its original form to keep the reference intact.

I see this as an example showing how important research is while writing about a different culture. It has also made me aware that it is necessary to pay attention to the occurring themes of the text, because one never knows where he or she might discover an implicit reference that could influence the translation.

2.2.2.3 Piggly Wiggly

Piggly Wiggly is a supermarket chain specific to some states in North America, which is not a piece of information the Czech reader is likely to know. Referring back to Newmark’s advice, it needs a specification. There is of course the possibility to substitute the whole name of the store with a word “supermarket”. I think this solution would also be appropriate, seeing that the main point of talking about Piggly Wiggly is to say that the characters are talking about a supermarket. The cultural reference is therefore not as important and could be, in theory, omitted in the translation.

I think that using “do supermarketu” instead of “do obchodu Piggly Wiggly” would be more natural. However, I have chosen to keep the cultural reference by connecting the abbreviation “mart” to the name of the store to classify it. I consider “Piggly Wiggly Mart” as a good solution to this dilemma, as it states clearly enough that it is a store, and does not disrupt the flow of the text.

2.2.2.4 History Channel

Another dilemma has come with the name of a TV channel. First, I could not decide if I wanted to keep the original name “History Channel”. As a documentary TV channel, it is known even in the Czech Republic. However, it is not evident if the channel is known enough to stand without a classifier.

I thought the best solution to this problem would be asking a girl I tutor English whose age fitted right into the target audience of the book, so I used the opportunity to consult some issues I had while translating *Three Time Lucky* with her. I found out that while translating a children’s book, their perspective could be very helpful to make the translation satisfactory for them. She asked her classmates and other children of the appropriate age, and I finally concluded that it would be better to present History Channel with a classifier. I decided to use “kanál History” as it had been used in an article *VIDEO: Dokumentární kanál History doznal významných změn ve vizuálu*. (Polák “VIDEO: Dokumentární”) The second option “kanál History Channel” felt redundant to me, so I opted for the shorter version. I also wanted to cover the fact that it was a documentary channel, because I felt that the context of the section about reliving battles needed that information.

<p>“<i>History Channel?</i>” he offered, handing me a bowl of popcorn. The Colonel enjoys reliving battles he may or may not have been in.</p>	<p>„<i>Pustíme si dokument na kanále History?</i>“ navrhnul a podal mi misku s popcornem. Plukovník rád znovuprožívá bitvy, ve kterých sám mohl, ale taky nemusel být.</p>
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2.2.2.5 Lavender Shade Johnson

As Newmark recommends, I have transferred the proper names of characters in their original forms – all except for one. Whether to translate Lavender’s name or not proved to be quite a dilemma. On the one hand, translating it erases his nationality, but on the other hand, the name consists of everyday words that are translatable. What is more, there are several situations in which the name is pointed out to be strange (even though it was supposed to be poetic), as the name itself is not usual even for girls. As a name for a boy, the name is objectively peculiar. To a reader who does not speak English at all, if not translated, the name would only blend with the other names; it would be yet another foreign name, nothing more.

Translating the name “Lavender” into Czech has been done before. In his translation of *Harry Potter and the Half-Blood Prince*, Pavel Medek named a character “Levandule Brownová”. (249) I thought that translating the name and making it into a boy’s name in the Czech language would be acceptable for the purpose of capturing the peculiarity of the name in the original text.

The name “Levandule” was made into a boy’s name using the name “Vendelín”. I thought that the surname Johnson was enough to give Lavender a sense of nationality while also making it obvious why the name was considered strange by the characters.

Lavender’s full name, for example, is <i>Lavender Shade Johnson</i> . No lie. Miss Rose says she named him during her Early Poetry Stage.	Například Levandulínovo celé jméno je <i>Levandulín Stín Johnson</i> . Nekecám. Slečna Rose tvrdí, že mu dala jméno, když s poezií teprve začínala.
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2.2.2.6 Upstream mother

Upstream mother is the name Mo uses to refer to her biological mother. The only thing she knows about her is the fact that she used to live somewhere up the stream of the creek that runs through Tupelo Landing. There is no translation of the word “upstream” that is short enough while also functioning as a way of addressing Mo’s mother. I have worked with two possible translations – “máma z protiproudu” and

“máma z horního toku řeky”. I think either is a usable and acceptable solution for one of the strange ways Mo likes to call people. I have opted for the latter simply because I find it the most adequate of the variants.

2.2.2.7 Grandmother Miss Lacy Thornton

The next case of Mo’s peculiar way of addressing people was Grandmother Miss Lacy Thornton. I decided against erasing either “grandmother” or “miss” to make it sound more natural, seeing that it is an oxymoron. I also felt that by not expressing this in Czech, I would be implicitly erasing a part of Mo’s personality. The whole book showed me that Mo sometimes likes to call people by strange names, use interesting out of the box words, and make strange comparisons. I decided to do her character justice and keep translating all her major odd expressions. In the end, I opted for the translation “stará slečna Lacy Thorntonová”. I thought it an adequate translation that preserved both attributes (old and unmarried) and presented the oxymoron in Czech.

2.2.2.8 Azalea Women

The penultimate example of the peculiar expressions that I have observed in the novel is “the Azalea Women”. This group of women is introduced at the end of the first chapter as “the Azalea Women, who call themselves the Uptown Garden Club.” (Turnage 12) Because of their connection to flowers and the fact that they are a part of a garden club, I think that a play on the word “květinářky” is not a bad idea. I feel that as a one word it flows better within the text than some other solutions that I can think of could have. The word “azalky” is blended with the word “květinářky”, thus creating “azalkářky”.

2.2.2.9 Rising sixth grader

The last example of Mo’s creative mind is the expression “rising sixth grader”, which she does not explain at all. For all of my research, I could not find anything else that could have inspired this other than the well-known expression “rising star”. It

would certainly be possible to omit the word “rising” and end up with an easy translation, but I feel it would not hold true to my promise to keep Mo in character as much as my mind would allow me. I based the term “vycházející šesták” on the translation of “rising star”. I think the translation is sufficient and keeps the essence of the original expression.

2.2.3 The Colonel and the Soldier

With Mo’s saviour, the Colonel, come two matters I would like to draw attention to in this section – the person and number, and the specialized military vocabulary. As Mo calls the colonel “sir” and the Colonel addresses Mo as “soldier”, it is safe to assume that they are pretending to be a military unit, which I have tried to maintain in my translation in the way they talk to each other. Consequently, Mo always addresses the Colonel in formal terms of the second person plural.

The military vocabulary presented in the story was a challenge, since I did not have any experience with it, especially in Czech. I was lucky that my grandfather had been in the military and tried to help me with some terms with which I was not familiar. He told me the Czech words for “clearance”, “leave” and “quarters”, corresponding in the military jargon and slang with “prověrka”, “opuštěák” and “ubikace”. Translating jargon and slang correctly was an important task. I also realized that the English military terms might consist of more frequently used words than the Czech ones.

2.2.4 Word play

2.2.4.1 Taj Ma-Gall

The first word play I would like to analyse is a play on the famous Taj Mahal. It is used as a word play referring to a house. “To have gall” is defined as “to do something rude and unreasonable that most people would be too embarrassed to do”. (“have the gall”) My aim was to keep the phonetic aspect of the word play as intact as possible while also managing to have a punch line that would make sense in Czech. Word plays can rarely

be transferred without changing the meaning. I think that this translation is a decent substitute that stays in the spirit of the original word play.

<p>Anna Celeste calls our place the <i>Taj Ma-Gall</i>, because she says you got to have gall to talk about a five-room house the way we do.</p>	<p>Anna Celeste našemu domu říká <i>Taj Ma-fór</i>, protože je prý směšné mluvit o domě s pěti místnostmi tak, jak to děláme my.</p>
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2.2.4.2 Streets First and Last

Just like with the first case, this word play is modified and its meaning differs from the original. However, I think it again serves the intended purpose without having to forgo the word play for the sake of keeping the meaning as close as possible to the original text. After all, the translation is successful in giving all the necessary information, hopefully.

<p>We got two streets in Tupelo Landing: <i>First Street</i>, where the café sits, and <i>Last</i>, where Lavender lives. We like to say if you're looking for somebody in Tupelo Landing, you'll find them, <i>First and Last</i>.</p>	<p>V Tupelo Landing máme dvě ulice – <i>ulici Dříve</i>, na které sídlí kavárna, a <i>ulici Později</i>, kde bydlí Levandulín. Rádi tu říkáme, že když v Tupelo Landing člověk někoho hledá, najde ho <i>Dříve</i> či <i>Později</i>.</p>
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2.2.4.3 Lavender's girl

<p>“Hey, Lavender,” I said after a while. “That new girlfriend of yours – what’s her name? <i>Candy? Taffy? You may not know it, but a girl like that will rot your teeth out.</i> How about you marry me?”</p>	<p>„Hele, Levandulíne,“ řekla jsem po chvíli. „Ta tvoje nová přítelkyně – jak se jmenuje? Bylo to něco jako Sisinka? Nebo Pralinka? Možná to nevíš, ale taková holka ti akorát zkazí zuby. Co kdyby sis vzal mě?“</p>
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The last word play was the one on which I spent the most time. The thing I realised is the fact that in English, practically anything could be used as a name (Candy and Taffy are both real names and since they are both connected to sweet treats, the word play is easy).

I solved this problem by not mentioning any names. Instead, I used the sentence “Bylo to jako taková ta karamelka.” to keep the connection to sweet treats so the word play would be preserved. Another possible solution was “Zněla tak sladce.” I thought this would also work with the rest of the text. However, I felt that it would change the dismissive tone Mo demonstrates in the original.

Ultimately, I decided to return to my very first idea to use Czech names of candy as proper girl names. I spent a fair amount of time researching all the possible names of candy that could be known in the Czech Republic, and trying to find two that I could use as replacements for “Candy” and “Taffy”, seeing that in the Czech Republic, we are much stricter when it comes to names. The word “sisinka” reminded me of “Fifinka”, which is a nickname for the name “Sofie”. It is also the name of a popular children character from *Čtyřlístek*. I deemed “sisinka” as the best name of candy and paired it with “pralinka” to make the text sound more pleasant. I found it essential to keep the word play in this case, considering the fact that the following statement would not make sense otherwise.

2.2.5 American football and its terms

Terms used in American football games also appeared in the translation. I had some trouble trying to make it work in the text with the thought of Czech children reading it. The first thing I had to do was to realise that “football” in America refers to American football, not to, as they call it, soccer. American football is not a usual sport for Czech people. It does not celebrate popularity in the Czech Republic as it does in America where most people seem interested in it. On the website nfl.cz, I discovered that most of its terms were borrowed from English, including the names of positions of the players in the game.

In the end, I substituted the terms with words that represent their meanings to make the text more accessible to Czech people. “Hut-hut-hut” is an encouragement to move and “buttonhook” is a route for a player to run during the game. I kept the term “touchdown”, because it is a rather known word for Czech people.

<p>“Set!” I said, looking right and left. “Down! <i>Hut-hut-hut!</i>” Dale sprinted across the parking lot. I dropped back three paces and he did a neat <i>buttonhook</i>. My pass sailed high, but he climbed into the air like a cat scrambling up a tree, and snagged it. <i>Touchdown!</i></p>	<p>„Připravit!“ řekla jsem a rozhlédla se. „Pozor! <i>Běž, běž, běž!</i>“ Dale sprintoval přes parkoviště. Stáhla jsem se o pár metrů a on předvedl parádní <i>kličku</i>. Má přihrávka byla vysoká, ale on vyskočil do vzduchu jako kočka na strom a chytil ji. <i>Touchdown!</i></p>
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2.2.6 Foreign words in a text

The question whether to translate foreign words is a difficult one. It often depends on their context and their function in the text. The following example shows the way I have dealt with the term “du jour”. I have chosen to translate the French term “du jour”, mainly because it seems to be a fairly known and common term even in English, so one could consider it almost native. It translates as the “dish of the day”. (“How to use Du jour”)

<p>I eyed the half-eaten <i>dessert du jour</i>.</p>	<p>Podívala jsem se na <i>dezert dne</i>, který byl napůl snědený.</p>
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2.2.7 Units of time and currency

In my translation, I have converted the metric system used in America into our own to provide a better image to readers. Yards are easiest to convert into meters as a hundred yards is approximately ninety-one meters.

I glanced out the window, at Mr. Jesse's lights flickering <i>a couple hundred yards</i> down the creek, like they had every night of my life.	Letmo jsem se podívala z okna na světla u pana Jesseho, která stejně jako každou noc poblikávala <i>několik set metrů</i> hlouběji po proudu říčky.
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When it comes to currency, it is usually transferred from the original, as it is an important cultural reference. Because the story is set in North Carolina, the characters obviously use dollars. However, I have found in the text a different way to call a one-dollar note.

He slapped <i>four George Washingtons</i> on the counter.	Plácnul na pult <i>čtyři jednodolarovky</i> .
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I decided to translate the text in a way that would be more comfortable and understandable to the readers. Seeing that the book was meant for children around the age of the sixth grade, I believed not many Czech children would know that the text meant four one-dollar notes, and that they were called “George Washingtons” after the pictured on them. I used the term “jednodolarovky” instead.

2.2.8 Generalization

While translating the text, I also encountered situations in which I generalized certain words to make the text more natural or accessible. The first case to demonstrate here is the translation of “wheat-coloured” into “blond’até”. With wheat being one of the shades of blond hair, the closest equivalent I managed to think of in Czech was “vlasy barvy slámy”. However, I did not use this as I felt that it was not necessary. I supposed it would be more common in English to refer to colours as specific shades, while in Czech, I thought we were more likely to say “blond’até”.

In the next example, I translated “daylilies” as “kytky”. I had found out that daylilies were “denivky” in Czech, but I did not suppose many people would know them. I did not manage to find anyone who would know what “denivka” was among adults, and with this book being for children, I opted for the safer choice of “kytky”.

2.2.9 Non-finite clauses and possessive pronouns

Lastly, seeing that non-finite clauses are usually translated as subordinate clauses, I would like to demonstrate another way of dealing with them. In this case, I have put the participle in question into a new sentence, as it feels like the best sounding, most natural option. In my opinion, it is a possible solution as the simultaneousness of actions is maintained.

I lowered <i>my head</i> and charged like a bull, <i>the blood pounding in my ears</i> as <i>my white sandals</i> pounded across the playground.	Sklonila jsem <i>hlavu</i> a rozběhla se přes hřiště jako rozzuřený býk. <i>V uších mi bušilo, mé bílé sandály</i> pleskaly o zem.
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As far as possessive pronouns are concerned, English uses them more often than the Czech language, as has already been mentioned in the theoretical part. Consequently, it is not always necessary to translate them. In this example, this is demonstrated in the first sentence: “Sklonila jsem hlavu”. However, it is also shown that there are cases where translating possessive pronouns cannot be avoided. In the last sentence, I chose to translate “*mé bílé sandály*”, as it would not be clear without the pronoun whose sandals “pounded across the playground”.

Conclusion

The aim of this bachelor thesis was to present a translation of a text from English into Czech, and to provide a following analysis of some interesting phenomena encountered during the process of translation. The chosen chapters were from the novel *Three Times Lucky* by Sheila Turnage.

The theoretical part of the thesis discussed translation as an independent discipline, along with its types, procedures, and processes. *Three Times Lucky* appeared on the market as a children's book, thus a part of the theory dealt with the demands and issues connected to children's literature. The second half of the theoretical part focused on some of the anticipated impediments. The practical part of this thesis consisted of the translation and the analysis of the translated text. It contained comments on the thought processes during the translation of some of the important and challenging expressions. Most of the dilemmas encountered occurred on the lexical level, since the book's protagonist and narrator liked to use unusual words and phrases. Cultural references and specialized vocabulary were also demanding and had to be thoroughly researched.

Sources used for the thesis ranged from books to online sources. The theoretical part drew from Czech and English written works by several authors such as Knittlová, Levý, Dušková, Newmark, or Oittinen. Printed and online dictionaries were also consulted.

Writing this bachelor thesis provided me with new perspective on translation, and presented me with new information. I realised that the process of translation was extremely complex, and demanded more than one might think. I also learned the importance of understanding the story and characters, which had an impact on some of the creative decisions I took in this thesis.

I hope that some of my insight and experience with the process of translation that I have provided in the analysis will be helpful to someone one day. Translating a novel can be exhausting and extremely demanding. On the other hand, there is the reward in the form of satisfaction and excitement when one finds out that the text he or she produced is readable to others.

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