Politically Correct Bedtime Stories
by James Finn Garner
- the translation and stylistic analysis of selected chapters

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I hereby declare that this bachelor thesis, titled “The Translation and Stylistic Analysis of Selected Chapters of Politically Correct Bedtime Stories”, is the result of my own work and that I used only the cited sources.

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Abstract

This thesis concerns with the translation of selected chapters of James Finn Garner’s *Politically Correct Bedtime Stories*. The phenomenon of political correctness is dealt with in the first section. It is followed by the translation from English to Czech itself, including the original text. The final part of the thesis deals with the analysis of selected stylistic, lexical and syntactic issues which were encountered during the translation process, with references to relevant theories of translation.

Keywords

Translation, *Politically Correct Bedtime Stories*, James Finn Garner, political correctness, lexical analysis, stylistic analysis, syntactic analysis, equivalence.

Abstrakt

Tato práce se zabývá překladem vybraných kapitol Politicky korektních pohádek na dobrou noc Jamese Finna Garnera. V první kapitole se pojednává o problematice politické korektnosti. Následuje druhá část s vlastním překladem z angličtiny do češtiny, obsahující také originální text. Závěrečná část práce sestává z analýzy vybraných stylistických, lexikálních a syntaktických problému, které při překladu nastaly. Tato část se opírá o relevantní teorie překladu.

Klíčová slova

Překlad, Politicky korektní pohádky na dobrou noc, James Finn Garner, politická korektnost, lexikální analýza, stylistická analýza, syntaktická analýza, ekvivalence.
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1. **INTRODUCTION**

This thesis was inspired by the reading of an excerpt from James Finn Garner’s *Politically Correct Bedtime Stories* for the Introduction to the study of literature seminar. It drew my attention at the first sight and I started to consider writing my bachelor thesis about the book. Eventually, I signed up for the translation of the selected chapters of this book, although I was perfectly aware that it was not going to be an easy task.

Let us focus on the author of the translated book before the introduction of this thesis’ aims. James Finn Garner is a satirical writer based in Chicago. He was born in Detroit and graduated at the University of Michigan (His age has been omitted in order to prevent the age-based discrimination). An attentive reader could observe his sense of humour, criticism of political correctness and (self)-irony on his official website at the first sight. There he titles the jobs of his professional life as “warehouse clerk, public relations whipping boy, and editor of real estate appraisal publications” (Garner, The Official Website). He began his career of a writer by theatre plays, which were not very successful. On the other hand, as he clarifies on his website, it was actually one of the pieces from his “Theatre of the Bizarre”, which later evolved into his first book, *Politically Correct Bedtime Stories* (Garner, The Official Website).

The book became a bestseller (65 weeks on the New York Times Best Sellers list) and still sells well, though published twenty years ago. Since then, over 2.5 million copies have been sold and the book has been translated into 20 languages. The copy from 2013 which has been used for the purposes of translation informs the reader that the book has been reprinted 39 times (Garner, Stories). Therefore, it was truly a difficult task to obtain its copy. Along with the theatre plays and Politically Correct Bedtime stories, Garner has written other “politically correct” books, e.g. *Politically Correct Holiday Stories* or *Once Upon A More Enlightened Time*. He also was a contributing editor with *Chicago Magazine* and his text appeared for instance even in *Playboy, The New York Times, The Wall Street Journal etc.* He is still an active writer and often is in correspondence with his official page (which more resembles a blog) readers.

Let us move our attention on this thesis’ objectives now. Even before having read the book, it was obvious that some research on the phenomenon of political correctness would
have to be carried out in order to be able to understand the broader background from which it originated, its concept, its process, the readership’s perception and Garner’s authorial attitudes towards the phenomenon.

The chapters were not selected on the basis of their language complexity or volume vis-à-vis the translation task, but according to the degree in which the translator and author of this thesis was familiar with their classic counterparts, that is the original fairy tales which had been thus “upgraded”. The rest was chosen with no particular statistical or meritocratic bias. The attempt at their translation is carried out in the second section. The word “attempt” is used with all due consideration. Even without any prior expert knowledge, it is easily intuited that art of translation is determined by language skills (both Czech and in this case English), the author’s degree of familiarity with the background of the original and domestic culture, and also by artistic tropes and stylistic skills as well as by the experience of the translator. None of these aspects can be fully accommodated by this thesis: I am not a bilingual native speaker, I am certainly not perfectly acquainted with both the cultures, while artistic tropes and stylistic skills are difficult to evaluate against a set of “hard” criteria. And my experience with translation is limited to the 2-semester translation classes taught at the Faculty of Education. Nevertheless, an attempt has been made to translate the Stories as faithfully and organically as possible in all those respects.

The subsequent theoretical part provides an analysis and justification for the translating solutions which were made in the practical part, pertaining to individual lexical and syntactic units. These solutions were invariably informed and backed up by relevant translation theories. The list of issues analysed in the theoretical part is inevitably rather eclectic, with regard to the standard format of a translation studies BA thesis.
2. POLITICAL CORRECTNESS

2.1 Background and Introduction of the Political Correctness Concept

The title of Garner’s book makes it perfectly obvious that the ironically rendered phenomenon of political correctness should be of the utmost importance to anyone who would want to translate the book. Not only is there a considerable number of expressions which are palpably politically correct, or display politically correct leanings, but its significance is emphasised by putting this collocation into the title of the book. Therefore, to understand the concept of political correctness and its reception is crucial for understanding the Stories and for an attempt at their plausible rendition in Czech. In this collocation, ‘political’ means, as syncretically interpreted by Filip Ženíšek in his MA thesis, something “related to the matters polis (public life)” (23-4). The ‘correctness’ part is fairly self explanatory.

The whole collocation could be defined as an effort to minimise or rather completely eradicate incorrect (not suitable, offensive) expressions from the public sphere of communication. It is typically realised by means of euphemism and its purpose is to treat all groups of society equally, regardless of its cultural/ethnic/gender diversity (Ženíšek 11 and 21). Political correctness is a relatively recent idea; however, it can be seen as a part of a greater historical process.

Since the phenomenon of political correctness is generally associated with the United States, where has garnered most of its support (though it has made some impact on other countries as well), it is logical to trace it back through a brief historical introduction in the US. Not long after the colonisation process in today’s US territory had started, it was clear that there would be an unprecedented ethnic and cultural variety. The greater the heterogeneity was, the more understanding, tolerance and sensibility was needed in order to soften the edges between the coexisting (and often implicitly competing) ethnic groups. There was a strong notion of a new perfect, unanimous model society even before those events (famously described in Winthrop’s Model of Christian Charity). It was later followed by the theory of the melting pot, which contributed to the oft-emphasized American sense of unity,
classically rendered by two Frenchmen residing in the US in the revolutionary and early post-colonial years of the late 18\textsuperscript{th} century, namely by Crèvecœur in his \textit{Letters from an American Farmer}, and by the phrase “E pluribus unum” (Out of many, one) coined by Simitiere. The great cultural diversity of the inhabitants of the USA and some historic events such as the War of Independence, slavery abolitionist movement, Civil War or the suffrage movement had an enormous impact on the US society. The common enemy in the War of Independence was also a good reason for the Americans to unite, regardless of their former country of origin.

Today’s United States may be regarded as a country that endorses democratic values and equal opportunities for everybody, yet there were some serious matters to be solved. To put it into the context of this thesis, various minorities were a real concern. African Americans for instance used to be a great issue in the United States before they obtained all their rights and equal treatment. They were considered inferior or non-human before the Civil War. It is well known that the (former) slaves themselves, who told (or later wrote) their own stories about their personal experience with slavery, helped to trigger the discussions by means of their literature (e.g. Douglass's \textit{Narrative of the Life of Frederick Douglass}, an American Slave). The emergence of the abolitionist movement soon followed and its idea, growing more and more popular, was gradually recognised within a larger part of American society, mainly in the North. After the recognition of the rights of African-Americans in society after the civil war, the rights and equal treatment of African Americans became gradually supported by law.

It was still, however, common and acceptable for them to be referred to as “colored”. This word had been originally used to describe any person of non-white skin since 17\textsuperscript{th} century. The designation “negro” originated from the 16\textsuperscript{th} century and its meaning was “member of a black-skinned race of Africa” (Harper, Negro). In the early 20\textsuperscript{th} century “negro”, the customary written usage changed to “Negro” and all the denominations just mentioned were substituted by “black” in 1960’s (Harper, Negro). Although the last term “is the word most widely used and generally accepted in Britain, it is not accepted in the United States, where the term African American is preferred” (Composite authors). African-American term
started to be used at the end of 1980’s by certain circles of society (Harper, African-American).

The reason for development from “negro/colored” to “African-American” can be explained by Ženíšek’s observations about the concept of political correctness. According to his work, political correctness concerns with “words whose original meaning shifted recently and gained (or were discovered to carry) undesirable and harming connotations – mainly regarding sexism, racism, [...] and other forms of prejudicial thinking.” (16). So it would appear that the politically incorrect terms will be substituted for the new ones as soon as they will no longer be considered to have any neutral connotation.

Ženíšek gives a possible explanation which is applicable to this change. Its similarity to the development of the abolitionist movement should be emphasised. He claims that “the concept of political correctness did not come from above,” but that it was “raised by people who felt uncomfortable with the way modern English treated them” (17). The American anti-slavery movement, though orchestrated predominantly by white abolitionists, was given a significant boost by the African Americans themselves, who were not satisfied with the way they were treated and were not longer willing to passively conform to it, but became active. From his point of view, this emancipation in language was just a natural continuation of the legal and social emancipation of the discriminated groups (20), in this case namely African Americans.

While the shift “negro” to “African-American” corresponds with the wide spread belief that both the idea and denomination of somebody’s race should not suggest negative connotations, it is not always the case.

For example, the word fat and its more politically correct counterparts, namely “obese” and “overweight” have a certain negative connotation nevertheless and other politically correct terms (including those, which will be possibly thought up later) will be likely to have them as well. As Ženíšek observed, even the euphemism “heavyset” will probably acquire the same negative connotations after some time. This process of replacing negatively connoted terms by new neutral euphemism can be repetitive, potentially never-ending, and for that reason it sometimes tends to be called a euphemism treadmill.
That is because the idea itself, the psychological concept (which is different for each speaker) realised by these words tends to be felt slightly negative, unattractive or at least non-standard by some speakers (although there are, on the other hand, certainly speakers, who may find the concept positive and attractive). The mental image would probably have to be changed across the board in order to enable to introduce a neutral denomination for it. In other words, it would seem that only after the negative point of view of language users will change to at least a neutral one, a completely politically correct term might emerge.

According to Ženíšek, “the efforts of creating an inoffensive newspeak [...] came from below” (17). Interestingly enough, he also claims the “current goal [of the political correctness] is not only to ban discrimination from society, but to banish it from the minds of individuals and their way of thinking and expressing” (16). In other words, one of the objectives of political correctness is to shape the minds of individuals, to regulate their thinking, so that there is no discrimination already at the mental level – not even a thought. It would seem that there is a remarkable discrepancy between the very strong notion (especially in the USA) of the right of free choice and different opinions - that is one of the cornerstones of democracy - and political correctness, which, according to Ženíšek, emerged from the very same source - “from below” (17) or to rephrase it, from the demos (people). To mention the attitude of US society, an American writer Christopher Buckley is of the opinion that the success of the Politically Correct Bedtime Stories reflects the society’s negative stance on the political correctness (Miller).

After having cited the term newspeak, it is impossible not to mention George Orwell and his book Nineteen Eighty-four as one of the seminal source materials (which might have conceivably informed political correctness itself). Although it should be noted that there are some differences in Orwell’s concept (e.g. his newspeak did not come from “below”, but from “above” and it was compulsory for everybody to use etc.), it would appear when read from the suggested perspective to have a few ideas in common with the political correctness:

[...] It was expected that Newspeak would have finally superseded Oldspeak [...] The purpose of Newspeak was [...] to make all other modes of thought impossible. It was
intended that [...] a thought diverging from the principles of Ingsoc—should be literally unthinkable, at least so far as thought is dependent on words. [...] This was done partly by the invention of new words, but chiefly by eliminating undesirable words and by stripping such words as remained of unorthodox meanings, and so far as possible of all secondary meanings whatever. Quite apart from the suppression of definitely heretical words, reduction of vocabulary was regarded as an end in itself, and no word that could be dispensed with was allowed to survive. Newspeak was designed not to extend but to DIMINISH the range of thought [...] (Orwell 270-1)

In conclusion, political correctness is an attempt whose objectives are to overcome discrimination. It suggests that it should be realised by language which has a great influence on people’s thinking. On the other hand, it may cause controversy, as its objective is to affect the way the people think by the means of neutralisation or substitution not only of offensive terms in language, but also of their mental concepts.

2.2 James Finn Garner and Political Correctness

Having defined and described the concept of political correctness, there is one more essential question which should be inquired to convey the meaning of the Stories, that is, Garner’s attitude and motivation to write political correctness.

As observed by Miller, “his stories savage those who try to fix the world by fixing thought and language. He parodies opponents of sexism, ageism and other –isms he invents just for fun, strewing his passages with their euphemisms.” “It is true that language affects the way we think, but it’s taken a really goofy turn,” claims Garner (Miller). In the same article, Garner stated that he was not against social change, but against orthodoxy and moreover that the euphemisms in language do not really mean any real change for the affected people.

Garner opposes some authorities’ claims that outdated values and stereotypes have a significant impact on children and their lives. According to him, this concept overestimates the effects of fairly-tales on children and would not turn “somebody into a wife-beater [...]” (Miller). He acknowledges that his inspiration for writing Politically Correct Bedtime stories
originates from an idea of an educators group. They suggested that the teachers did not read Snow White and Rumpelstiltskin for their “inherently sexist” contents, which would be detrimental to children (Ford).

To sum it up, Garner is one of the critics of the political correctness. He criticises its concept and mocks its realisation, which he considers to be too farfetched. The suggested ignoring of some fairy tales due to their supposed sexist values was the impulse for him to write *Politically Correct Bedtime Stories*. The practical consequence for the translation is that the political correct (-like) terms should be translated in that way, so that they express the author’s attitude. There is a possibility of encountering some terms, which were thought up by Garner, that is, are not used anywhere but in his work. Moreover, it is of a high likeness that politically correct terms will be used in a humorous and ironical way. Those should be treated with a particular attention.
3. **TRANSLATION OF SELECTED CHAPTERS OF POLITICALLY CORRECT BEDTIME STORIES**

The following translation is based on the original text from *Politically Correct Bedtime Stories* (Garner 5-8, 13-16, 23-37 and 63-79).

**EMPEROR’S NEW CLOTHES**

Far away, in a time long past, there lived a travelling tailor who found himself in an unfamiliar country. Now, tailors who move from place to place normally keep to themselves and are careful not to overstep the bounds of local decency. This tailor, though, was overly gregarious and decorum-impaired, and soon he was at a local inn, abusing alcohol, invading the personal space of the female employees, and telling unenlightened stories about tinkers, dung-gatherers and other tradespeople.

The innkeeper complained to the police, who grabbed the tailor and dragged him in front of the emperor. As you might expect, a lifetime of belief in the absolute legitimacy of the monarchy and in the inherent superiority of males had turned the emperor into a vain and wisdom-challenged tyrant. The tailor noticed these traits and decided to use them to his advantage.

The emperor asked, ‘Do you have any last request before I banish you from my domain forever?’

The tailor replied, ‘Only that your majesty allow me the honour of crafting a new royal wardrobe. For I have brought with me a special fabric...’

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**CÍSAŘOVY NOVÉ ŠATY**

Kdysi dávno, za devatero horami a devatero řekami, žil byl jeden kočovný krejčí, který se ocitnul v neznámé zemi. Je zvykem, že krejčí cestující z místa na místo s nikým moc nemluví a dávají si pozor, aby dodržovali hranice slušného chování dle místních zvyklostí. Jenže tenhle krejčí byl až moc družný a jeho dekorum bylo deficitní. Nelíhalo dlouho a už by v místní hospodě, kde v nadmíře požíval alkohol, následkem čehož narušoval osobní prostor zaměstnaných osob opačného pohlaví. Do toho ještě vyprávěl příběhy plné předsudků a stereotypů o drátenicích, sběračích hnoje a ostatních obchodníkách.

Hospodský uvědomil policii a ta milého krejčího popadla a odvlekla před císaře. Císař celý život věřil v absolutní legitimitu monarchie a s ní neodmyslitelně spjatou genderovou nadřazenost mužů. To z něj zcela (ne)předvídatelně udělalo ještě nějaké poslední přání, než tě doživotně vyhostíte z naší země?’ zeptal se císař.

„Byl bych nevýslovně poctěn, kdyby mi Vaše císařská milost dovolila ještě ušít nové královské šaty. Přivezl jsem sebou totiž...”
that is so rare and fine that it can be seen only by certain people—the type of people you’d want to have in your realm—people who are politically correct, morally righteous, intellectually astute, culturally tolerant, and who don’t smoke, drink, laugh at sexist jokes, watch too much television, listen to country music, or barbecue."

After a moment’s thought, the emperor agreed to this request. He was flattered by the fascist and testosterone-heavy idea that the empire and its inhabitants existed only to make him look good. It would be like having a trophy wife and multiplying that feeling by 100,000.

Of course, no such rarefied fabric existed. Years of living outside the bounds of normal society had forced the tailor to develop his own moral code that obliged him to swindle and embarrass the emperor in the name of independent craftspeople everywhere. So, as he diligently laboured, he was able to convince the emperor that he was cutting and sewing pieces of fabric that, in the strictest objective sense of reality, didn’t exist.

When the tailor announced that he was finished, the emperor looked at his new robes in the mirror. As he stood there, naked as the day he was born, one could see how years of exploiting the peasantry had turned his body into an ugly mass of puffy white flesh. The emperor, of course, saw this too, but pretended that he could see the beautiful, politically correct robes. To show off his new splendour, he ordered a parade to be held the next day.
On the following morning, his subjects lined the streets for the big parade. Word had spread about the emperor’s new clothes that only enlightened people with healthy lifestyles could see, and everyone was determined to be more right-minded than his or her neighbour.

The parade began with great hoopla. As the emperor marched his pale, bloated, patriarchal carcass down the street, everyone loudly oohed and ahed at his beautiful new clothes. All except one small boy, who shouted:

‘The emperor is naked!’

The parade stopped. The emperor paused. A hush fell over the crowd, until one quick-thinking peasant shouted:

‘No, he isn’t. The emperor is merely endorsing a clothing-optional lifestyle!’

A cheer went up from the crowd, and the throngs stripped off their clothes and danced in the sun, as Nature had intended. The country was clothing-optional from that day forward, and the tailor, deprived of any livelihood, packed up his needle and thread and was never heard from again.

RUMPELSTILTSKIN

Long ago in a kingdom far away, there lived a miller who was very economically disadvantaged. This miller shared his humble dwelling with his only daughter, an independent young woman named Esmeralda. Now, the miller was very ashamed of his poverty, rather than angry at the economic system that had marginalized him, and was always searching for a way to get

Druhý den ráno se poddaní shromáždili na ulici, aby viděli tu velkou slávu. Rozneslo se, že císařovy nové šaty uvidí jen osvícení lidé žijící zdravým životním stylem. A každý byl přesvědčený, že je lepší než jeho či její soused.

Přehlídka začala a způsobila velké pozdvižení. Ozývalo se hlasy-ť „Oooo!” a „Aaaach!“, když císař vystavil svůj bledý, vykrmený patriarchální korpus na obdiv. Všichni obdivovali ty nádherné nové šaty, kromě jednoho malého chlapce, který pokřikoval:

„Císař je nahý!“

Průvod se zastavil a císař se zarazil. Davem se rozlehl ticho. Naštěstí se vzpamatoval jeden duchapřítomný venkovan a zakřičel:

„Ne, není! Císař prostě jen podporuje životní styl dobrovolného oblékání!“

Zástupy se rozlehli jásot, dav si svlékl oblečení a všichni tancova-li ve slunečním svitu, jak byli stvořeni přírodou. Od toho dne bylo oblékání v oné zemi nepovinné. Náš krejčí tak neměl žádné zakázky, sbalil si jehlu a nit a už o něm nikdy nikdo neslyšel.

RUMPLCIMPRCAMPR

Před dávnými časy, v království za devatero horami a devatero řekami, žil byl jeden sociálně slabý mlynář. V jeho skromném příbytku s ním žila i jeho jediná dcera Božidara, emancipovaná mladá žena. Náš milý mlynář však necítil nenávist vůči ekonomickému systému, který jej odsunul na okraj kapitalistické společnosti. Spíše se za svou chudobu velice styděl a bez
'If only I could get my daughter to marry a rich man,' he mused, in a sexist and archaic way, 'she'll be fulfilled and I'll never have to work another day in my life.' To this shabby end, he had an inspiration. He would start a rumour that his daughter was able to spin common barnyard straw into pure gold. With this untruth, he would be able to attract the attention of many rich men and marry off Esmeralda.

The rumour spread throughout the kingdom in a manner that just happened to be like wildfire and soon reached the prince. As greedy and gullible as most men of his station, he believed the rumour and invited Esmeralda to his castle for a May Day festival. But when she arrived, he had her thrown into a dungeon filled with straw and ordered her to spin it into gold.

Locked in the dungeon, fearing for her life, Esmeralda sat on the floor and wept. Never had the exploitative nature of the patriarchy been made so apparent to her. As she cried, a diminutive man in a funny hat appeared in the dungeon.

'Why are you crying, my dear?' he asked.

Esmeralda was startled but answered him: 'The prince has ordered me to spin all this straw into gold.'

'But why are you crying?' he asked again. 'Because it can't be done. What are you, specially abled or something?'

The differently stttured man laughed and said, 'Dearie, you are thinking too much with the left side of your brain, you are. But you are in luck. I will show you how to perform this trick, yes, but first you must

Ve své archaičnosti kul sexistické pikle: „Kdybych tak přiměl dceru, aby si vzala bohatého muže. Ona by byla spokojená a já bych už do konce života nemusel pracovat.“ I vnuť na se mu myšlenku, jak tohoto sprstého cíle dosáhnout. Zakloukal siřit pověřy, že jeho dcera dovede z obyčejné slámy upříst nitě z ryzího zlata. Byl si jistý, že s pomocí této nepravdy příšláká zástupy bohatých mužů a Božidaru lehce provdá.


Božidara si sedla na podlahu a rozplakala se. Teď byla zamknutá v temném žaláři, bála se o život, Nikdy ještě nepocítila tihu patriarchálního vykořisťování v takové míře a rozplakala se. Po chvíli se ji zjevil mužík deminutivního vzrůstu s komickým kloboukem. „Proč pak pláčeš, moje milá?“ zeptal se.

Božidara se lekla, ale přesto odpověděla: „Princ mi přikázal upříst zlatý tady z té slámy.“ „Ale proč pláčeš?“ zeptal se mužíček znovu. „Protože to nejde. Máš snad nějaké speciální schopnosti?“

Mužík nestandardního vzrůstu se smíchem odpověděl: „Moje milá, myslím, že nadužíváš levou hemisféru svého mozku. Ale máš štěstí. Ukážu ti, jak na to, ale nejdřív mi musíš slíbit, že mi na oplátku
promise to give me what I want in
return.'

With no alternative, Esmeralda
gave her assent. To turn the straw
into gold, they took it to a nearby
farmers’ cooperative, where it was
used to thatch an old roof. With a
drier home, the farmers became
healthier and more productive, and
they brought forth a record harvest of
wheat for local consumption.

The children of the kingdom grew
strong and tall, went to a cooperative
school, and gradually turned the
kingdom into a model democracy
with no economic or sexual injustice
and low infant mortality rates. For his
part, the prince was captured by an
angry mob and stabbed to death with
pitchforks outside the palace. As new
investment money poured in from all
over the world, the farmers
remembered Esmeralda’s generous
gift of straw and rewarded her with
numerous chests of gold.

When all this was done, the
diminutive man in the funny hat
laughed and said, ‘That is how you
turn straw into gold.’ Then his
expression became menacing. ‘Now
that I have done my work, you must
fulfil your part of the bargain. You
must give me your first-born child!’

Esmeralda shot back at him, ‘I
don’t have to negotiate with anyone
who would interfere with my
reproductive rights!’

The vertically challenged man
was taken aback by the conviction in
her voice. Deciding on a change in
tactics, he said slyly, ‘Fair enough,
dearie. I’ll let you out of the bargain if
you can guess what my name is.’

‘All right,’ said Esmeralda. She
paused a second, tapped her chin
dáš, co jen budu chtít.”

Božidara svolila, protože stejně
neměla jinou možnost. Aby
přeměnili slámu ve zlato, vzali
slámu do nedalekého zemědělské-
ho družstva, kde s ní opravili starou
střechu. Díky většímu suchu ve
svých domovech byli farmáři zdra-
vější, produktivnější a dosáhli
nadplánové rekordní sklizení
pšenice, která bohatě nasytila
místní spotřebu.

Děti v tomto království byly vyšší
a silnější, navštěvovaly družstevní
školy a postupně přeměnily králov-
ství na vzorovou demokracii, kde
panovala ekonomická i genderová
rovnost a nízká mortalita novoro-
zenců. Rozlíčený dav vyvedl prince
z paláce a za jeho skutky ho ubodal
vidlemi. I když do země proudily
investice z celého světa,

Družstevníci nezapomněli na šle-
chetný dar v podobě slámy a
Božidaru obdarovali nespočtem
truhel se zlatem.

Když bylo všechno hotové,
mužík nestandardního vzrůstu
v komickém klobouku se zasmál a
řekl: „Tak takhle se dělá zlato ze
slámy.“ Poté se však výraz jeho
tváře změnil a mužík začal vydírat:
„Já jsem svoji práci udělal, teď
musíš splnit svou část dohody ty.
Musíš mi dát své prvorozené dítě!“

„Nemusím se vybavovat s
někým, kdo se opožďuje zpochyb-
ňovat má reprodukční práva!“
vyštěkla na něj Božidara.

Výškově znevýhodněného muží-
ka ten sebejistý tón zaskočil.
Rozhodl se proto změnit taktiku a
šibalsky odpověděl: „Tedy dobrá,
moje milá. Dohodu můžeme zrušit,
když dokážeš uhodnout moje
jméno.“

„Dobře,“ souhlasila Božidara. Na
chvíli se zamyslela, poškrábal se
with her finger, and said, 'Would your name be...oh, I don't know, maybe...Rumpelstiltskin?'

'AAAAAKKKK!!' shrieked the man of nonstandard height. 'But...but...how did you know?' She replied, 'You are still wearing your name badge from the Little People's Empowerment Seminar.'

Rumpelstiltskin screamed in anger and stamped his foot, at which point the earth cracked open and swallowed him up in a rush of smoke and sulphur. With her gold, Esmeralda moved to California to open a birth-control clinic, where she showed other womyn how not to be enslaved by their reproductive systems and lived to the end of her days as a fulfilled, dedicated single person.

There once lived an economically disadvantaged tinker and his wife. His lack of material accomplishment is not meant to imply that all tinkers are economically-marginalized, or that if they are, they deserve to be so. While the archetype of the tinker is generally the whipping person in classic bedtime stories, this particular individual was a tinker by trade and just happened to be economically disadvantaged.

The tinker and his wife lived in a little hovel next to the modest estate of a local witch. From their window, they could see the witch's meticulously kept garden, a nauseating attempt to impose human notions of order onto Nature.

The wife of the tinker was pregnant, and as she gazed at the witch's garden, she began to crave some of the lettuce she saw growing na Bradě a řekla: „Není tvé jméno náhodou...no já nevím, třeba...Rumpelcimprcampr?“

"AAAAAAAAAA!!!“ zakřičel muž neobvyklého vzrůstu. „Ale jak...jak...jak jsi na to přišla?“

"Zapomněl sis sundat jmenovku ze Semináře pro emancipaci malých lidí.“ odpověděla Božidara.

Rumplcimprcampr vztekle zařval a dupnul nohou, načež se otevřela zem a pohltla ho v oblaku kouře a síry. Božidara se přestěhovala do Kalifornie, kde s využitím svého zlata otevřela porodní kliniku. Na té učila ostatní ženy, jak se nenechat ztročit svými reprodukčními systémy. Žila spokojeně svou klinikou a byla single až do konce svých dní.

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The wife of the tinker was pregnant, and as she gazed at the witch’s garden, she began to crave some of the lettuce she saw growing
there. She begged the tinker to jump the fence and get some for her. The tinker finally submitted, and at night he jumped the wall and liberated some of the lettuce. But before he could get back, the witch caught him.

Now, this witch was very kindness-impaired. (This is not meant to imply that all, or even some, witches are that way, nor to deny this particular witch her right to express whatever disposition came naturally to her. Far from it, her disposition was without doubt due to many factors of her upbringing and socialization, which, unfortunately, must be omitted here in the interest of brevity.)

As mentioned earlier, the witch was kindness impaired, and the tinker was extremely frightened. She held him by the scruff of the neck and asked, ‘Where are you going with my lettuce?’

The tinker might have argued with her over the concept of ownership and stated that the lettuce rightfully ‘belonged’ to anyone who was hungry and had nerve enough to take it. Instead, in a degrading spectacle, he pleaded for mercy. ‘It was my wife’s fault,’ he cried in a characteristically male manner. ‘She is pregnant and has a craving for some of your lovely lettuce. Please spare me. Although a single-parent household is certainly acceptable, please don’t kill me and deprive my child of a stable, two-parent family structure.’

The witch thought for a moment, then let go of the tinker’s neck and disappeared without a word. The tinker gratefully went home with the lettuce. A few months later, and after muže, aby přeskočil plot a trochu jí ho donesl. Ten nakonec souhlasil, v noci přeskočil plot a ukořistil pár listů salátu. Ale než stačil zmizet, chytla ho čarodějnice.

Čarodějnice se pohybovala ve velmi záporných hodnotách.²

Dráteník byl k smrti vyděšený. Čarodějnice chytla pod krkem a zeptala se: „Kampak jdeš s mým salátem?“

Sice se s ní mohl dohadovat o ideji vlastnictví a uvést, že ten ledový salát právem „patří“ vlastně komukoliv, kdo má hlad a nervy na to si ho vzít, ale místo toho poniženě žadníl o milost: „To je chyba mojí ženy!“ bulil jako typický chlap. „Je těhotná a zachtělo se jí tvého salátu. Prosím, ušetři mě. Ačkoliv je domácnost s jedním rodičem jistě společensky připustná, nezabíjej mě, prosím. Nedopust, aby mé dítě bylo deprivované o stabilní model rodiny s matkou a otcem.“

Čarodějnice se na chvíli zamyšlela, potom dráteníka pustila a zmizela beze slov. Vděčný dráteník odešel se salátem domů. Za několik měsíců porodila dráteníkova žena

² Autor tím však nemyslel, že by všechny nebo dokonce snad jen některé čarodějnice byly takové. Stejně tak nebylo cílem tohoto sdělení popřít právo této konkrétní čarodějnice na to, aby se realizovala v souladu se svou přirozeností. Kromě toho bylo její založení zjevným důsledkem mnoha faktorů její výchovy a socializace. Tyto však zůstanou v zájmu stručnosti nezmíněny.
agonizing pain that a man will never really be able to appreciate, the tinker’s wife gave birth to a beautiful, healthy prewommon. They named the baby Rapunzel, after a type of lettuce.

Not long after this, the witch appeared at their door, demanding that they give her the child in return for the witch’s having spared the tinker’s life in the garden. What could they do? Their powerless station in life had always left them open to exploitation, and this time they felt they had no alternative. They gave Rapunzel to the witch, who sped away.

The witch took the child deep into the woods and imprisoned her in a tall tower, the symbolism of which should be obvious. There Rapunzel grew to wommonhood. The tower had no door or stairs, but it did boast a single window at the top. The only way for anyone to get to the window was for Rapunzel to let down her long, luxurious hair and climb it to the top, the symbolism of which should also be obvious.

The witch was Rapunzel’s only companion. She would stand at the foot of the tower and shout,

‘Rapunzel, Rapunzel, let down your hair,
‘That I might climb your golden stair.’

Rapunzel obediently did as she was told. Thus for years she let her body be exploited for the transportational needs of another. The witch loved music and taught Rapunzel to sing. They passed many long hours singing together in the tower.

One day a young prince rode near the tower and heard Rapunzel singing. But as he rode closer to find
the source of the lovely sound, he spied the witch and hid himself and his equine companion in the trees. He watched as the witch called out to Rapunzel, the hair fell down, and the witch climbed up. Again, he heard the beautiful singing. Later, when the witch finally left the tower and disappeared in the other direction, the prince came out of the woods and called up:

‘Rapunzel, Rapunzel, let down your hair,
‘That I might climb your golden stair.’

The hair cascaded from the window, and he climbed up.

When the prince saw Rapunzel, her greater-than-average physical attractiveness and her long, luxurious hair led him to think, in a typically lookist way, that her personality would also be beautiful. (This is not to imply that all princes judge people solely on their appearance, nor to deny this particular prince his right to make such assumptions. Please see the disclaimers in the paragraphs above.)

The prince said, ‘Oh, beautiful damsel, I heard you singing as I rode by on my horse. Please sing for me again.’

Rapunzel didn’t know what to make of this person, since she had never seen a man up close before. He seemed a strange creature—large, hairy in the face, and possessing a strong, musky odour. For reasons she could not explain, Rapunzel found this combination somewhat attractive and opened her mouth to sing.

‘Lociko, Lociko, spusť ty své vlasy,
zneužít chci k šplhu tvé zlaté krásy.’

Vlasy vypadly z okna a princ se vyšplhal nahoru. Když spatřil Lociku, její medián překračující fyzickou atraktivitu a perfektní dlouhé vlasy, typicky voyeuristicky usoudil, že její osobnost musí být také nádherná.

Princ pravil: „Ó sličná děvo, zaslechl jsem tvůj zpěv, když jsem projížděl okolo na svém oři. Prosím, zapěj pro mě ještě jednou.“

Locika nevěděla, co si o té osobě má myslet. Nikdy předtím totiž neviděla muže zblízka. Bylo to podivné velké stvoření s chlupy na obličejí a vypouštějící silný pižmový oděr. Tahle kombinace ji přišla docela přitažlivá, a tak otevřela pusu, aby mu zazpívala.

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3 Z tohoto konkrétního příkladu však nelze dělat závěry, že všichni princové soudí na základě vzhledu. Záměrem není ani uprat tomuto konkrétnímu princovi jeho právo, aby dělal takové závěry. Povšimněte si prosím distance v odstavcích výše.
‘Stop right there!’ screamed a voice from the window. The witch had returned!

‘How…how did you get up here?’ Rapunzel asked.

‘I had an extra set of hair made, in case of emergency,’ said the witch matter-of-factly. ‘And this certainly looks like one. Listen to me, Prince! I built this tower to keep Rapunzel away from men like you. I taught her to sing, training her voice for years. She’ll stay here and sing for no one but me, because I am the only one who truly loves her.’

‘We can talk about your codependency problems later,’ said the prince. ‘But first let me hear…Rapunzel, is it?…let me hear Rapunzel sing.’

‘NO!’ screamed the witch. ‘I’m going to throw you from the tower into the thorn-of-colour bushes below so that your eyes will be gouged out and you’ll wander the countryside cursing your bad luck for the rest of your life!’

‘You may want to reconsider that,’ said the prince. ‘I have some friends in the recording industry, you see, who would be very interested in…Rapunzel, wasn’t it? Different, kind of catchy, I suppose…’

‘I knew it! You want to take her from me!’

‘No, no, I want you to continue to train her, to nurture her…as her manager,’ said the prince. ‘Then, when the time is right, say a week or two, you can unleash her talent on the world and we can all rake in the cash.’

The witch paused for a second to think about this, and her demeanour visibly softened. She and the prince began to discuss record contracts.

Čarodějnice se pár sekund rozmýšlela a výrazně zjemnila své způsoby. Začala s princem probírat nahrávací kontrakty a autorská
and video deals, as well as possible marketing ideas, including life-like Rapunzel™ dolls with their very own miniature stereo Tune-Towers™.

As Rapunzel watched, her suspicions turned into revulsion. For years, her hair had been exploited for the transportational needs of others. Now they wanted to exploit her voice as well. ‘So, rapaciousness does not depend solely on gender,’ she realized with a sigh.

Rapunzel edged her way to the window without being seen. She stepped out and climbed down the second set of hair to the prince’s waiting horse. She dislodged the hair and took it with her as she rode off, leaving the witch and the prince to argue about royalties and percentages in their phallus-shaped tower.

Rapunzel rode to the city and rented a room in a building that had real stairs. She later established the non-profit Foundation for the free Proliferation of Music and cut off her hair for a fund-raising auction. She sang for free in coffee houses and art galleries for the rest of her days, always refusing to exploit for money other people’s desires to hear her sing.

CINDERELLA

There once lived a young wommon named Cinderella, whose natural birthmother had died when Cinderella was but a child. A few years after, her father married a widow with two older daughters. Cinderella’s mother-of-step treated her very cruelly, and her sisters-of-step made her work very hard, as if she were their own personal unpaid labourer.

POPELKA

Kdyzí dávno žila byla jedna mladá žena, která se jmenovala Popelka. Její biologická matka zemřela, když byla ještě dítě. Po několika letech si její otec vzal vdovu, která se k nim přistěhovala i se svými dvěma dcerami. Macecha se k Popelce chovala velice krutě a její nevlastní sestry ji nutily pracovat, jako by snad byla jejich osobní pracovní síla bez nároku na výplatu.
One day an invitation arrived at their house. The prince was celebrating his exploitation of the dispossessed and marginalized peasantry by throwing a fancy dress bull. Cinderella's sisters-of-step were very excited to be invited to the palace. They began to plan the expensive clothes they would use to alter and enslave their natural body images to emulate an unrealistic standard of feminine beauty. (It was especially unrealistic in their case, as they were differently visaged enough to stop a clock.) Her mother-of-step also planned to go to the ball, so Cinderella was working harder than a dog (an appropriate if unfortunately speciesist metaphor).

When the day of the ball arrived, Cinderella helped her mother- and sisters-of-step into their ball gowns. A formidable task: It was like trying to force ten pounds of processed nonhuman animal carcasses into a five-pound skin. Next came immense cosmetic augmentation, which it would be best not to describe at all. As evening fell, her mother- and sisters-of-step left Cinderella at home to finish her housework. Cinderella was sad, but she contented herself with her Holly Near records.

Suddenly there was a flash of light, and in front of Cinderella stood a man dressed in loose-fitting, all-cotton clothes and wearing a wide-brimmed hat. At first Cinderella thought he was a Southern lawyer or a bandleader, but he soon put her straight.

'Hello, Cinderella, I am your fairy godperson, or individual diet proxy, if you prefer. So, you want to go to the ball, eh? And bind yourself into the


Když nadešel ten slavný den, pomáhala Popelka maceše a jejím dcerám do rób. Byl to však skvělý úkol, aniž měl vypadat zvířecí. Večer se blížil a macecha s nevlastními dcerami nechaly Popelku doma, aby dokončila svou práci. Byla z toho smutná, ale na znamení vzduchu si alespoň pustila CD kapely Mucha.

Náhle se zablesklo a před Popelkou se zjevil muž. Byl oděn do plandavého bavlněného obleče-ní a na hlavě měl klobouk se širokou krempou. Popelka si nejdříve pomyslela, že to asi bude nějaký jižanský právník nebo kapelník, ale muž ji brzy vyvedl z omyle.

„Buď zdráva, Popelko. Jsem tvůj dobry skřítek, nebo tvůj osobní výživový poradce, chceš-li. Takže tobě se zachtělo na bál, jo?

4 A vězte, že v jejich případě šlo o obzvlášť nerealistické rozměry, neboť jejich tělesné proporce vyjádřené body mass indexem by zastavily i vlák.
5 Velmi přesná, avšak poněkud nešťastně specificistická metafora.
male concept of beauty? Squeeze into some tight-fitting dress that will cut off your circulation? Jam your feet into high-heeled shoes that will ruin your bone structure? Paint your face with chemicals and make-up that have been tested on nonhuman animals?’

‘Oh yes, definitely,’ she said in an instant. Her fairy godperson heaved a great sigh and decided to put off her political education till another day. With his magic, he enveloped her in a beautiful, bright light and whisked her away to the palace.

Many, many carriages were lined up outside the palace that night; apparently, no one had ever thought of car-sharing. Soon, in a heavy, gilded carriage painfully pulled by a team of horse-slaves, Cinderella arrived. She was dressed in a clinging gown woven of silk stolen from unsuspecting silkworms. Her hair was festooned with pearls plundered from hardworking, defenceless oysters. And on her feet, dangerous though it may seem, she wore slippers made of finely cut crystal.

Every head in the ballroom turned as Cinderella entered. The men stared at and lusted after this womman who had captured perfectly their Barbie-doll ideas of feminine desirability. The womyn, trained at an early age to despise their own bodies, looked at Cinderella with envy and spite. Cinderella’s own mother- and sisters-of-step, consumed with jealousy, failed to recognize her.

Cinderella soon caught the roving eye of the prince, who was busy discussing jousting and bearbaiting with his cronies. Upon seeing her, Popřizovat se mužskému konceptu krásy? Namáčknout se do nějakých těsných šatů, které ti zablokují krevní oběh? Vecpat nohu do bot na vysokých podpatcích a zničit si tím strukturu kostí? Namalovat si obličej chemikáliemi a make-upem, testovanými na nelidských stvořených?

„Přesně tak!“ odpověděla bez váhání Popelka. Milý skřítek si povzdechl a rozhodl se, že jí v oboru feminismu vzdělá někdy jindy. Za použití svých čarovných schopností přičaroval Popelce krásné bílé šaty a ta se jako mávnutím proutku rázem ocitla u paláce.


Hned jak vstoupila do tanečního sálu, veškerá pozornost patřila jen ji. Muži na ni zírali a tekly jim sliny. Perfektně splňovala jejích představy sexy ženy podle stereotypu panenky Barbie. Ženám bylo již od útlého věku vštěpováno opovržovat svými těly, a tak na ni vrhaly nevraživé pohledy plné závisti. Macecha a nevlastní sestry ji nepoznaly, nebot je právě sáhala žárlivost.

Popelka neunikla pohledu chlupáčového prince. Sice byl momentálně zaneprázdněn rozebíráním rytířských klání a soubojů
the prince was struck with a fit of not being able to speak as well as the majority of the population. 'There,' he thought, 'is a wommon that I could make my princess and impregnate with the progeny of our perfect genes, and thus make myself the envy of every other prince for miles around. And she’s blonde, too!'

The prince began to cross the ballroom towards his intended prey. His cronies also began to walk towards Cinderella. So did every other male in the ballroom who was younger than 70 and not serving drinks.

Cinderella was proud of the commotion she was causing. She walked with head high and carried herself like a wommon of eminent social standing. But soon fit became clear that the commotion was turning into something ugly, or at least socially dysfunctional.

The prince had made it clear to his friends that he was intent on 'possessing' the young wommon. But the prince’s resoluteness angered his pals, for they too lusted after her and wanted to own her. The men began to shout and push each other. The prince’s best friend, who was a large if cerebrally constrained duke, stopped him halfway across the dance floor and insisted that he was going to have Cinderella. The prince’s response was a swift kick to the groin, which left the duke temporarily inactive. But the prince was quickly seized by other sex-crazed males, and he disappeared into a pile of human animals.

The womyn were appalled by this vicious display of testosterone, but try as they might, they were unable to separate the combatants. To the other womyn, it seemed that s medvědem se svou družinou, ale jakmile ji zahlédl, oněměl stejně jako většina přítomných v sále. Alespoň v myšlenkách si říkal: „To je ta dívka, kterou bych mohl učinit svou ženou. Spojili bychom produkty našich genů a všichni princové v šírém okolí by mi záviděli. A navíc je to blondýnka!“

Princ se vydał směrem ke své kořisti, stejně tak jako jeho kumpáni a vlastně všichni ostatní muži, kterým bylo méně než 70 a neměli na starosti podnosy s pitím.

Popeľka byla hrdá, že je příčinou všeho pozdvížení. Promenádovala se s hlavou vysoko, jako by byla dáma významného společenského postavení. Netrvalo však dlouho a to, co bylo zpočátku rozruchem, se začalo zvrhávat v něco velice nepěkného, nebo minimálně sociálně disfunkčního.


Ženy byly tou brutální demonstrací testosteronu konsternované, ale ať dělaly, co dělaly, nemohly od sebe muže odtrhnout. Některé napadlo, že příčinou všeh
Cinderella was the cause of all the trouble, so they encircled her and began to display very unsisterly hostility. She tried to escape, but her impractical glass slippers made it nearly impossible. Fortunately for her, none of the other womyn were shod any better.

The noise grew so loud that no one heard the clock in the tower chime midnight. When the bell rang the twelfth time, Cinderella’s beautiful gown and slippers disappeared, and she was dressed once again in her peasant's rags. Her mother- and sisters-of-step recognized her now, but kept quiet to avoid embarrassment. The womyn grew silent at this magical transformation. Freed from the confinements of her gown and slippers, Cinderella sighed and stretched and scratched her ribs. She smiled, closed her eyes and said, 'Kill me now if you want, sisters, but at least I'll die in comfort.'

The womyn around her again grew envious, but this time they took a different approach: Instead of exacting vengeance on her, they stripped off their bodices, corsets, shoes, and every other confining garment. They danced and jumped and screeched in sheer joy, comfortable at last in their shifts and bare feet.

Had the men looked up from their macho dance of destruction, they would have seen many desirable womyn dressed as if for the boudoir. But they never ceased pounding, punching, kicking, and clawing each other until, to the last man, they were dead.

The womyn clucked their tongues but felt no remorse. The palace and realm were theirs now. Their first official act was to dress the men in their discarded dresses and tell the
media that the fight arose when someone threatened to expose the cross-dressing tendencies of the prince and his cronies. Their second was to set up a clothing co-op that produced only comfortable, practical clothes for womyn. Then they hung a sign on the castle advertising CinderWear (for that was what the new clothing was called), and through self-determination and clever marketing, they all—even the mother- and sisters-of-step—lived happily ever after.

THE FROG PRINCE

Once there was a young princess who, when she grew tired of beating her head against the male power structure at her castle, would relax by walking into the woods and sitting beside a small pond. There she would amuse herself by tossing her favourite golden ball up and down and pondering the role of the eco-feminist warrior in her era.

One day, while she was dreaming of the utopia that her queendom could become if womyn were in the positions of power, she dropped the ball, which rolled into the pond. The pond was so deep and murky she couldn’t see where it had gone. She didn’t cry, of course, but she made a mental note to be more careful next time.

Suddenly she heard a voice say, ‘I can get your ball for you, princess.’

She looked round, and saw the head of a frog popping above the surface of the pond. ‘No, no,’ she said, ‘I would never enslave a member of another species to work for my selfish desires.’

The frog said, ‘Well, what if we make a deal on a contingency basis? Mědiím sdělily, že se boj rozpoutal, když někdo začal vyhrožovat, že zveřejní nestandardní zvyklosti v oblékání prince a jeho družiny. Druhým výnosem zřídily akciou společnost, která se zabývala výrobu oblečení. Jednalo se pouze o pohodlné a praktické oblečení pro ženy. Na hradě se skvěla cedule „Popelo“, tak se totiž nové oblečení jmenovalo. Díky nezávislosti a chytrému marketingu žily všechny, včetně macechy a nevlastních sester, šťastně až do smrti.

ŽABÍ PRINC

Kdysi dávno žila, byla jedna princezna. Když byla zrovna vyčerpaná z marného boje s patriarchálními mocenskými strukturami v hradě, chodila odpočívat do lesa. Sedávala u malého rybníčku, kde se bavila pozorováním se svým oblíbeným zlatým míčkem, přemýšlejíc nad pozicí bojovnice za ekofeministické ideály ve své době.

Jednoho dne, když si tak snila utopii o svém královnovství, které by mohlo přijít, kdyby ženy byly na vlivnějších pozicích, upustila ten míč do rybníčku. Jenže ten byl tak hluboký a temný, že neviděla, kam spadl. Samozřejmě se nerozplakala, ale udělala si virtuální poznámku, že bude příště opatrnější.

Náhle zaslechla hlas, který volal: „Můžu ti tvůj míček vylovit, princezno.“

Rozhledla se a spatřila, jak nějaký žabák leze nad hladinu rybníka. „To ne,“ odpověděla. „V životě bych nezotročila jedince jiného druhu pro své sobecké cíle.“

„A co se takhle domluvit nějak alternativně? Vylovím ti tvůj míč,
I'll get your ball for you if you do me a favour in return.'

The princess gladly agreed to this most equitable arrangement. The frog dived under the water and soon emerged with the golden ball in his mouth. He spat the ball on the bank and said, 'Now that I've done you a favour, I'd like to explore your views on physical attraction between the species.'

The princess couldn't imagine what the frog was talking about. The frog continued, 'You see, I am not really a frog at all. I'm really a man, but an evil sorcerer has cast a spell on me. While my frog form is no better or worse—only different—than my human form, I would so much like to be among people again. And the only thing that can break this spell is a kiss from a princess.'

The princess thought for a moment about whether sexual harassment could take place between species, but her heart went out to the frog for his predicament. She bent down and kissed the frog on the forehead. Instantly the frog grew and changed. And there, standing in the water where the frog had been, was a man in a golf shirt and fond plaid trousers—middle-aged, vertically challenged, and losing a little bit of hair on top.

The princess was taken aback. 'I'm sorry if this sounds a little classist,' she stammered, 'but...what I mean to say is...don't sorcerers usually cast their spells on princes?'

'Ordinarily, yes,' he said, 'but this time the target was just an innocent businessman. You see, I'm a real estate developer, and the sorcerer thought I was cheating him in a property-line dispute. So he invited me out for a round of golf, and just as I was about to tee off, he transformed me. But my time as a frog wasn't když mi uděláš na oplátku laskavost," pravil žabák.

Princezně se toto nanejvýš rovné řešení velice zamlouvalo a souhlasila. Žabák se ponořil a za chvílku se vynořil i se zlatým mičkem v tlamě. Vyplivl ho na břeh a řekl: „Teď, když jsem udělal něco pro tebe, rád bych otestoval tvůj postoj k fyzické přitažlivosti mezi druhy.“

Princezna nechápala, o čem to žabák mluví. Žabák pokračoval: „Víš, já nejsem žádný žabák, ale opravdový muž. Zlý čaroděj na mě uvalil kletbu. Žít ve formě žáby není o nic lepší nebo horší než žít v lidské formě, je to prostě jen jiné. Tak moc rád bych zase byl mezi lidmi a jediný způsob, jak tu kletbu zlomit je políbení od princezny.“


Princeznu to zarazilo. „Omlouvám se, jestli to bude znít trochu stereotypně, ale...jak...jak to...no, víš, nesesílají černokněžníci kletby obvykle na princezny?“

„Obvykle ano,“ odvětil „ale tentokrát se stal cílem pouhý nevinný obchodník. Jak vidiš, podnikám s nemovitostmi a ten čaroděj si myslel, že jsem ho podrazil ve sporu o hranice pozemku. Tak mě pozval na golf, a když jsem se zrovna chystal na odpal, proměnil mě. Ale nemysli si,
wasted, you know. I’ve got to know every square inch of these woods, and I think it would be ideal for an office/property share/resort complex. The location’s great and the numbers add up perfectly! The bank wouldn’t lend any money to a frog, but now that I’m in human form again, they’ll be eating out of my hand. Oh, will that be sweet! And let me tell you, this is going to be a big project! Just there drain the pond, cut down about 80 per cent of the trees, get casements for...’

The frog developer was cut short when the princess shoved her golden ball back into his mouth. She then pushed him back underwater and held him there until he stopped thrashing. As she walked back to the castle, she marvelled at the number of good deeds that a person could do in just one morning. And while someone might have noticed that the frog was gone, no one ever missed the real estate developer.

JACK AND THE BEANSTALK

Once upon a time, on a little farm, there lived a boy named Jack. He lived on the farm with his mother, and they were very excluded from the normal circles of economic activity. This cruel reality kept them in straits of direness, until one day Jack’s mother told him to take the family cow into town and sell it for as much as he could.

Never mind the thousands of gallons of milk they had stolen from her! Never mind the hours of pleasure their bovine animal companion had provided! And forget about the manure they had appropriated for their garden! She was now just another piece of času, kdy jsem byl žabákem, jsem využil. Znám teď každou píď tohoto lesa a myslím, že by to bylo ideální místo na komplex kanceláří, rezidenční čtvrtí nebo hotel. Lokalita je to skvělá a výpočty sedí taky! Banka by nikdy nepůjčila peníze nějakému žabákově, ale teď mi budou zobat z ruky, když mám zase zpátky svou lidskou podobu. Ach, to bude nádherná! A můžeš mi věřit, že tohle bude velký projekt! Jenom to vysušení rybníka, pokácení tak 80 procent stromů, připojky na..."

Žaboloper byl odmlčen, jelikož mu princezna vrazila svůj zlatý míč do pusy, ponořila ho zpátky pod vodu a držela ho tam tak dlouho, dokud nepřestal blouznit o nesmyslech. Jak se tak vracela do zámku, jen žasla, kolik dobrých skutků může člověk vykonat za pouhé jedno ráno. A co žaboloper? Někdo si mohl všimnout, že je žabák pryč, ale po obchodníkovi s nemovitostmi se nikdy nikdo nesháněl.

JACK A FAZOLE

Před dávnými a dávnými časy na jednom malém statku žil byl jeden chlapec jménem Jack. Žil tam se svojí matkou a oba byli naprosto vyloučeni z principu tržní ekonomiky. Taková byla krutá realita, která je nutila žit v nouzi. Jednoho dne přikázala matka Jackovi, aby jejich rodinné jmění, starou krávu, odvedl do města a prodal ji, za kolik to jen půjde.

Vůbec nezohlednili ty tisíce litrů mléka, které z ní násilím vydojili! Co na tom, že jim ten nebohý tur dělal hodiny společnost? A to ani nepomysleli na všechn její hůně, který využili na své zahrádce. Teď pro ně byla pouhou věcí. Jack, který si neuvedomoval, že nelidská
property to them. Jack, who didn’t realize that nonhuman animals have as many rights as human animals—perhaps even more—did as his mother asked.

On his way to town, Jack met an old magic vegetarian, who warned Jack of the dangers of eating beef and dairy products.

‘Oh. I’m not going to eat this cow,’ said Jack. ‘I’m going to take her into town and sell her.’

‘But by doing that, you’ll just perpetuate the cultural mythos of beef, ignoring the negative impact of the cattle industry on our ecology and the health and social problems that arise from meat consumption. But you look too simple to be able to make these connections, my boy. I’ll tell you what I’ll do: I’ll offer to trade your cow for these three magic beans, which have as much protein as that entire cow but none of the tat or sodium.’

Jack made the swap gladly and took the beans home to his mother. When he told her about the deal he had made, she grew very upset. She used to think her son was merely a conceptual rather than a linear thinker, but now she was sure that he was downright differently abled. She grabbed the three magic beans and threw them out of the window in disgust. Later that day, she attended her first support-group meeting with Mothers of Storybook Children.

The next morning, Jack stuck his head out of the window to see if the sun had risen in the east again (he was beginning to see a pattern in this). But outside the window, the beans had grown into a huge stalk that reached through the clouds. Because he no longer had a cow to milk in the morning, Jack climbed the střeření mají přinejmenším stejná, ne-li větší práva než ta lidská, udělal, co mu matka přikázala.

Cestou do města potkal kouzelného dědečka. Byl vegetarián a varoval Jacka před nebezpečím plynoucím z konzumace hovězího a mléčných výrobků.

„Ale ne, já tu krávu nechci jíst,“ řekl Jack. „Vedu ji do města, abych ji prodal.“

„Jenže když to uděláš, tak přispěješ k posílení kulturního mýtu o hovězím. Naprosto bys tím ignoroval negativní dopad chovu dobytku na ekologii, zdraví a také sociální problémy plynoucí z konzumace masa. Ale ty, můj milý chlapče, jsi nejspíš příliš jednoduchý, než aby sis to všechno byl schopný spojit. Udělejme to takhle: Vyměním tvoji krávu za tyhle tři kouzelné fazole, které mají tolik proteinu jako celá tahle kráva, ale neobsahují žádný tuk ani sodík!“

Jack s nadšením souhlasil a běžel fazole ukázat svoji matce. Když ji řekl o obchodu, který uzavřel, velice se rozhněvala. Vždycky si myslela, že její syn má spíš čistě koncepční než lineární způsob myšlení, ale teď si byla jistá, že jeho inteligence kvocient musí dosahovat nízkých hodnot. V rozčilení mu ty tři kouzelné fazole vzala a vyhodila je z okna. Později toho dne se odebrala na podpůrnou skupinu pro matky dětí z pohádek.

Druhý den ráno vystřelil Jack hlavu z okna, aby se přesvědčil, že slunce zase vyšlo na východě. Začal v tom spatřovat jakousi pravidelnost. Jenže za oknem uviděl, že fazole vyrostly do obrovského kmene, který sahal až nad mraky. Protože už neměli žádnou krávu, kterou by ráno musel
beanstalk into the sky.

At the top, above the clouds, he found a huge castle. It was not only big, but it was built to larger-than-average scale, as if it were the home of someone who just happened to be a giant. Jack entered the castle and heard beautiful music wafting through the air. He followed this sound until he found its source: a golden harp that played music without being touched. Next to this self-actualized harp was a hen sitting on a pile of golden eggs.

Now, the prospect of easy wealth and mindless entertainment appealed to Jack’s bourgeois sensibilities, so he picked up both the harp and the hen and started to run for the front door. Then he heard thundering footsteps and a booming voice that said:

‘FEE, FIE, FOE, FUM,
‘I smell the blood of an English person!
‘I’d like to learn about his culture and views on life!
‘And share my own perspectives in an open and generous way!’

Unfortunately, Jack was too crazed with greed to accept the giant’s offer of a cultural interchange. ‘It’s only a trick,’ thought Jack. ‘Besides, what’s a giant doing with such fine, delicate things? He must have stolen them from somewhere else, so I have every right to take them.’ His frantic justifications—remarkable for someone with his overtaxed mental resources—revealed a terrible callousness to the giant’s personal rights. Jack apparently was a complete sizeist, who thought that all giants were clumsy, knowledge-impaired, and exploitable.

podojit, vyšplhal se po fazoli až do nebe.


V té chvíli Jacka přemohl jeho buržoazní sklony. S vyhlídkou rychlých peněz a nízké zábavy popadl harfu i slepici a rozběhl se ke vchodovým dveřím. V zápětí zaslechl dunění kroků a hřmění hlasu:

„Čuchám, čuchám člověčinu!
Chtěl bych se něco přiučit o anglické kultuře a jejich pohledech na život!
A také s nimi sdílet vlastní názory v otevřené a liberální debatě!“

When the giant saw Jack with the magic harp and the hen, he asked, ‘Why are you taking what belongs to me?’

Jack knew he couldn’t outrun the giant, so he had to think fast. He blurted out, ‘I’m not taking them, my friend. I am merely placing them in my stewardship so that they can be properly managed and brought to their fullest potential. Pardon my blunt-ness, but you giants are too simple in the head and don’t know how to manage your resources properly. I’m just looking after your interests. You’ll thank me for this later.’

Jack held his breath to see if the bluff would save his skin. The giant sighed heavily and said, ‘Yes, you are right. We giants do use our resources foolishly. Why, we can’t even discover a new beanstalk without getting so excited and picking away at it so much that we pull the poor thing right out of the ground!’

Jack’s heart sank. He turned and looked out of the front door of the castle. Sure enough, the giant had destroyed his beanstalk. Jack grew frightened and cried, ‘Now I’m trapped here in the clouds with you forever!’

The giant said, ‘Don’t worry, my little friend. We are strict vegetarians up here, and there are always plenty of beans to eat. And besides, you won’t be alone. Thirteen other men of your size have already climbed up beanstalks to visit us and stayed.’

So Jack resigned himself to his fate as a member of the giant’s cloud commune. He didn’t miss his mother or their farm much, because up in the sky there was less work to do and more than enough to eat. And he

Když obr zahlédl Jacka s kouzel-nou harfou a slepicí, zeptal se: „Proč bereš věci, co mi patří?“


Jack se zatajeným dechem čekal, jestli jeho blaf zafunguje. Obr si hlasitě povzdechl a řekl: „Ano, máš pravdu. My obři opravdu využíváme naše zdroje hloupě. Proč nemůžeme objevit ani fazolku bez toho, abychom pod návalem nadšení při trhání jejich plodů nevytrhli celou nebohou rostlinku ze země?“

Jackovo srdce vynechalo několik tepů. Otočil se a vystrčil hlavu ze dveří hradu. Bylo mu jasné, že obr musel vytrhnout právě jeho fazoli. Vyděsilo ho to a vykřikl: „Teď tady s tebou v oblacích budu muset trčet navěky!“


Náš Jack se tedy poddal osudu a stal se členem komunity obrů v mracích. Matka ani domov mu moc nechyběly, protože tam nahoře bylo méně práce a mnohem víc jídla. Časem se poučil a už nikdy více
gradually learned not to judge people based on their size ever again, except for those shorter than he.

THE PIPER OF HAMELIN

The picturesque little town of Hamelin had everything a community could wish for—non-polluting industries, effective public transport, and well-balanced ethno-religious diversity. In fact, the town council had managed to legislate or intimidate away every element that could keep the citizens from living a good and sensitive life. Every element, that is, except the caravan site.

The caravan site on the edge of Hamelin was a civic embarrassment. Not only was it a terrible eyesore, with its rusted pick-up vans and rubbish heaps in every back-yard. Within it dwelled some of the most unregenerate and irredeemable people you could ever imagine—murderers of nondomestic animals, former clients of the correctional system and cross-country bikers. With their plastic daisy windmills, loud music and drunken weekend brawls, they scat a shudder through every respectable person in town.

One day, after a particularly riotous road rally through the caravan site, the town council had a meeting. After heated debate, they decided that somehow they had to eradicate the caravan site. But they were at a loss to know how to do it without ignoring or infringing upon the rights of the people who lived there. Finally, after even name oratory, they decided to let that be someone else’s worry, since they were already so burdened with snore important concerns, such as

KRYSAŘ

Hamelní, píoreskní městečko, mělo všechno, co si jen obyvatelé můžou přát: Průmysl s nulovým odpadem, efektivní veřejnou dopravu a tolerantní multikulturní a nábožensky diverzifikovanou společnost. Všechny hrozby, které by mohly ohrozit harmonické občanské soužití, se městskému zastupitelstvu dařilo odradit zastrašováním nebo legislativou. Všechny kromě karavanové osady.

Ta osada stála na okraji města a dělala obyvatelům Hamelnu ostudu. Za prvé hyzdila okolí zrezičelými dodávkami a hromadami odpadků na zadních dvorcích příbytků svých obyvatel, za druhé zde přebývaly nejodpudivější existence, jaké si jen může čtenář představit. Individua neobrozená a nenapravitelná, masoví vrazi hospodářských zvířátek, bývalí klienti nápravných zařízení a cyklokrosaři. Svými plastovými větrníky, hlasitou muzikou a opileckými rvačkami děsili všechny počestné občany onoho města.

Jednoho dne se po zvlášť divokých závodech po osadě s karavany se sešli městští radní. Po ostré debatě rozhodli, že musí karavanovou osadu nějakým způsobem smazat z mapy města. Jen si nebyli jistí, jak to provést tak, aby neignorovali či neporušovali práva lidí, co tam žijí. Po další rozpravě se rozhodli, že tu starost přenechají někomu jinému, neboť byli zaneprázdnení daleko důležitějšími záležitostmi (například snižováním hodnot nemovitostí).
declining property values. So the councillors decided to advertise for someone to solve their problems.

Soon after the advertisement was sent out, a man appeared in town. He was very vertically gifted and of lower-than-average weight for his size. His clothes were worn in combinations never before seen or imagined, and his mannerisms and high-pitched voice were certainly unique. Although he looked as if he came from some world other than (but certainly not unequal to) our own, he gained the trust of the desperate town councillors.

'I will be able to rid your town of the caravan site dwellers,' said the man of enhanced strangeness, 'but you must promise to pay me 100 pieces of gold.'

The town councillors wanted this whole unpleasant business finished as soon as possible, so they readily assented. The sooner the caravan site was eliminated, the sooner they could all revert to their open-minded, progressive selves.

So the man of enhanced strangeness got down to work. He reached into his tattered knapsack and pulled out a sophisticated, compact recording machine. The people around him looked on with interest as he inserted a few tapes, set some knobs, and checked the sound levels. Then he began mumbling into the built-in microphone. No one could hear exactly what he was saying, but the man seemed to be lacking in coherence. Abruptly, he stopped mumbling, stood up, and told the

Konšelé se tedy rozhodli vypsat konkurs, aby našli někoho, kdo by vyřešil ten problém za ně.

Nedlouho poté, co bylo prohlášení zveřejněno, se v městečku objevil nějaký muž. Co se týče jeho vertikálních rozměrů, byly vskutku nadprůměrné, ale s přihlédnutím k jeho výšce vážil méně, než by to mělo být dle ideálního BMI. Oblečení nosil v takových kombinacích, jaké si předtím nikdo nedokázal ani představit. Spojení jeho osobitého stylu a vysoko položeného hlasu bylo vskutku unikátní. Přestože vypadal jako by přišel z jiné 6 planety, získal si důvěru zoufalých městských radních.

„Dokážu vaše město zbavit nepřizpůsobivých občanů karavanového ghettu,“ řekl onen muž vymykající se davu, „ale musíte mi slíbit, že mi za to dáte 100 zlaťáku.“

Konšelé okamžitě svolili, protože chtěli mít celou tu nepříjemnou záležitost co nejrychleji z krku. Čím dříve bude karavanová čtvrť zlikvidována, tím dříve se budou moci vrátit ke svým liberálním a pokrokovým hodnotám.

A tak se onen muž nestandardních kvalit dal do práce. Sáhl do své potrhané brašny a vytáhl sofistikované kompaktní nahrávací zařízení. Shromáždění lidé se zájmem sledovali, jak do zařízení vkládá kazety, nastavuje jakési čudlíky a zkouší hlasitost. Poté začal něco mumlat do vestaveného mikrofonu. Nikdo neslyšel, co přesně říká, ale zdálo se, že je to cosi nesouvislého a nesmyslného. Zmenádání s tím drmelením přestal, zvednul se a sdělil radním, že bude potřebovat dodávku s megafonem.

6 nikoliv však nám nerovné!
town councillors that he needed a van with a public-address system.

The authorities scrambled after this strange request. They managed to find such a van at the Department of Public Biodiversity and handed over the keys to the man of enhanced strangeness. He climbed in and drove off, popping the cassette he had made into the sound system. Everyone followed the van as it headed towards the caravan site.

Soon music began to emerge from the slowly moving van—generally pop music but also occasional classics like 'The Ballad of the Green Berets' and 'Ghost Riders in the Sky'. The town councillors were puzzled by this, until they noticed people emerging from their caravans, tool sheds, and taverns. The people had a certain glassy expression and talked to themselves as they stumbled along.

'I'm going to find a job,' said one.
'I hear the funfair is taking people on.'
'I think I'll join the professional stock car racing circuit,' said another.
'Do you think I could make a living by signing up for medical experiments?' asked a third.

The denizens of the caravan site followed the van as it drove slowly towards the edge of town. Soon both they and it disappeared over the horizon, and the town councillors raised a cheer.

About an hour later the van returned, minus its entourage. 'I led them all to the main road,' said the man of enhanced strangeness as he alighted froth the van. 'They're out thumbing lifts to anywhere but Hamelin. Now the caravan site is free for you to use in whatever way you

Úředníci se mohli přetrhnout, aby ten podivný požadavek co nejrychleji splnili. Podařilo se jim najít vhodnou dodávku z oddělení Veřejné biodiverzity. Klíče od dodávky odevzdali tomu nevidané různorodému muži. Ten vlezl dovnitř, strčil kazetu do zvukového systému a odjel a ostatní šli za ním. Dodávka se pomalu blížila ke karavanové čtvrti.

Zanedlouho se z megafonu pomalu jedoucího vozidla začala rozléhat hudba. Hlavně pop, ale sem tam i klasika typu Ktož jsú boží bojovníci nebo Ghost Riders in the Sky. Radní necháplí, co se děje, dokud si nevšimli lidí vycházejících z karavanů, zahradních boudiček a hospod. Měli jakoby zhypnotizovaný výraz a za pochodu se spolu bavili.

„Najdu si práci!” řekl jeden. „Zaslechl jsem, že v lunaparku nabírají nové lidí.“
„Myslíte, že se stanu profesionálním automobilovým závodníkem.“ řekl druhý.
„Myslíte, že bych se mohl živit testováním medicínských preparátů?“ zeptal se třetí.

Starousedlíci z karavanového ghetto šli za dodávkou a pomalu se blížili k okraji města. Procesí brzy zmizelo za horizontem a konšelé začali oslavovat.

Asi za hodinu se dodávka ochuzená o svůj doprovod vrátila. „Všechny jsem je dovedl na hlavní silnici,“ prohlásil muž nestandardních kvalit, když vylezl z vozidla. „Namířili si to na úplně opačnou stranu od Hamelnu. S karavanovou čtvrtí teď můžete naložit podle své
'Marvellous!' said one of the authorities, who was serving as a spokesperson. 'Now that they're gone, we can commence with our plans for a Third-World Refugee Reorientation Centre. Thank you, thank you.'

'Now, if you will kindly pay me the 100 pieces of gold you promised, I'll be on my way.'

'Well, er…Hamelin is striving to establish an economy that is based on human capital and not the mere exploitation of physical resources. And so, to this end, we'd like to offer you this coupon book, which entitles you to such services in Hamelin as free massages and seminars on releasing your inner child.'

The man of enhanced strangeness squinted his eyes. 'You promised me 100 pieces of gold,' he said, growing visibly angry. 'Now pay up or suffer the consequences.'

'If you wish to abandon your responsibility for making the world a more equitable place,' clucked the spokesperson, 'so be it. We will have to give you the official Hamelin IOU, which can be redeemed for a significant portion of its face value at many of the post offices and off-licences in the surrounding towns.'

The man of enhanced strangeness paused, then chuckled eerily and climbed back in the van. Before anyone could stop him, he began to drive through all the residential areas of Hamelin. As he went, the van played a weird, high-pitched music that no one could recognize. Soon, the children of Hamelin emerged from their houses and streamed from their playgrounds. With glazed looks, they l...
milled about in the streets. The town councillors could hear the children talking earnestly to each other.

‘Free markets are the only sure way to give people the personal incentive to build a better society,’ said one child.

‘We must respect the rights of citizens to preserve the ethnic purity of their neighbourhoods,’ said another.

‘Our only obligation as a society is to make sure everyone has a level playing field,’ said a third.

As their children began to form tax protest groups and shooting clubs, the town councillors sadly realized that all their years of careful social planning would soon come to nothing. The next day, they found the public-address van on the outskirts of town, but there was no sign of the mysterious man whom they had tried to swindle.

zapáleně diskutoval o závažných tématech.

„Volný trh je jediným jistým způsobem, jak lidí stimulovat k vybudování lepší společnosti.“ řeklo jedno dítě.

„Musíme respektovat práva občanů pro zachování etnické světbytnosti jejich komunity.“ řeklo druhé.

„Ze společenského hlediska je naší jedinou povinností zajistit, aby měl každý rovné podmínky.“ řeklo třetí.

Jak tak jejich děti začaly utvářet spolky na protest proti daním a střelecké kluby, konšelé s politováním zjistili, že všechny ty roky věnované důslednému sociálnímu inženýrství se brzy promění v niveč. Dodávku s megafonem našli druhý den na předměstí města, ale po záhadném muži, kterého chtěli podrazit, nebylo nikde ani památky.
4. **STYLISTIC ANALYSIS OF TRANSLATION**

4.1 **Introduction to Stylistic Analysis of Translation**

In the final part of the thesis, various issues which have been encountered when the selected chapters from Garner’s Stories were translated will be exemplified, along with some theoretical basis that would justify these translating solutions.

According to Knittlová, modern Anglo-Saxon theoretical approaches which concern with the analysis and evaluation of translation do not generally focus on the product, that is, not on the resulting translation itself, but rather on its process (21). There is some variety in these individual approaches, but there is also a widely recognised notion that it should be started with the macro-parametric approach. This viewpoint includes cultural, historical and local background, literary allusions, author-topic and author-readers relationship, the type and function of the text (Knittlová 21). After having considered those circumstances, the strategic decision of placing the text into the appropriate context is made. The detailed decision making and micro-parametric approach—in other words grammatical, lexical and other individual issues solutions—is to follow afterwards (Knittlová 21).

The significance of extra-linguistic information is mentioned as early as in Levý’s translation theories towards the end of 1950’s: If the semantic value of the work, not the text itself, is set as our starting point, it cannot be insisted on the preservation of the linguistic structures. The author is a reader and a reader reads the work through their cultural position, historic determination and their zeitgeist (Levý, Úvod 10).

The stylistic analysis of this thesis is organised in accordance with the above stated principles, nevertheless, it should be noted that with the regard to the fact of the limited extent and the nature of the work, the contents of the analysis are not to be considered exhaustive but selective.
4.2 Contextual Level of Translation

As the Anglo-Saxon concept summed up by Knittlová was chosen to deal with the translation, it was needed to commence the thesis with the macro-parametric approach. An attempt was made to outline the background, which enabled the emergence of the political correctness phenomenon together with some relevant historic events, the author’s relationship to this topic—his attitude to the topic and motivation to write the book, the readership’s perception as well as the possible function of the text. Some pieces of information needed to be just realised and have been found relatively obvious, e.g. the question of literary allusions and style (fairy-tales). After having finished this inquiry, it was decided how to proceed towards the practical translation itself.

4.3 Lexical and Stylistic Level of Translation

4.3.1 Proper Names

Levý claims that when a translator deals with the name characteristic of a nation which has no allegorical meaning (it is not a telling name), the only plausible techniques of translation are either substitution or transcription (Umění 116). These two methods were used in the translation, as there was a plenty of characters with proper names.

The substitution method was applied to the cases of Cinderella, Rumpelstiltskin and Rapunzel. Cinderella is a very popular fairly-tale in the Czech culture and therefore has to be translated as “Popelka”. Rumpelstiltskin and Rapunzel are not so well known, but they have been translated as “Rumplicimprcampr” and “Locika” before, moreover, the mere transcription of their names could cause confusion.

In the case of Esmeralda it would have been possible to use the same name, as it is not difficult to pronounce and there is a certain degree of familiarity with the name in the Czech environment. The original name, however, cannot be kept unchanged, as it could cause an unwanted connotation of the character from South American soap operas, which happened to be a well-liked TV programme mainly in 1990’s. Although it is true that the
Rapunzel story is not a very frequent one in the Czech tradition, the equivalent “Božidara” exists and it was used. Only Jack was decided not to be translated to the Czech “Honza”. This decision was based on three reasons: Firstly, Jack and the Beanstalk is not a very well known and wide spread fairly-tale amongst the users of the target language and therefore there is no tradition in translating his name. Secondly, Jack is not a Czech name, but it would appear that the local readers tend to know it—the majority of them will probably be able to pronounce the name at least as */dʒɛk/*, but highly unlikely as */jɑːk/*. Thirdly and probably most importantly, “Honza” has in the context of fairly-tales undesirable connotations of the character which is known from the Czech bedtime stories as a simple-minded adolescent from the countryside, who after having got over his idleness sets out in the world where he overcomes the difficulties only to eventually marry a princess.

4.3.2 Zero Equivalence

According to Knittlová, the zero equivalence is the solution in case of a Czech counterpart absence. It can be realised by the means of borrowing, czechisation, analogical word formation process, generalisation etc. (85).

The translation can be also implemented by omission:

*He would start a rumour that his daughter was able to spin common barnyard straw into pure gold.*

Translated as: „Začal šířit pověry, že jeho dcera dokáže z obyčejné 0 slámy upříst nitě z ryzího zlata.“

The Oxford Learner’s Dictionaries definition for barnyard is “an area on a farm that is surrounded by farm buildings” (Composite authors). By the omission of the barnyard, the information about the storage of the straw is left out, but this information in this particular context is of a low significance. Had there been more types of the straw from which only some were to be transformed by Esmeralda, the importance of this information could have
increased to the level when it could not be omitted. Nevertheless, in this case, it was left out, as the Czech translation “z obyčejné slámy ze dvora/na dvoře“ or “z obyčejné slámy, kterou najdete na dvoře” would be rather clumsy and redundant. The most important part of the message (common and straw) was transmitted.

4.3.3 Borrowing

Borrowings are not very frequent in the text. The case of proper name Jack has been already mentioned above. “Hameln” is a borrowing from German, as the town really exists and does not have any Czech equivalent. The following example will be analysed:

 [...] as a fulfilled, dedicated single person.
Translated as: „…a byla single až do konce svých dní.“

The word “single” has been borrowed from the source language into target language without any change. The choice could be justified by the following consideration:

It would seem to be difficult to find a Czech equivalent. The most appropriate word from Czech would probably be “svobodná”. But as this word means also free or independent in Czech, it could result in undesirable connotations. When the word single is used, it may sound disturbing for some Czech readers; however, it is already in use. Moreover, in contrast with more lexicalised “singl”—denoting e.g. the game of one pair (in tennis) or single play record (Kraus 730)—the semantic range of “single” is limited to the meaning “(of a person) not married or having a romantic relationship with somebody” (Composite authors) and thus fits into the context of the story and the whole book.

4.3.4 Units of Measurement

Unfamiliar systems of measurement are often replaced by our metrical system. Czech readers have no clear notion about the less known units of measurement despite the atmospheric value, feet, inches, pints, gallons etc. have (Levý, Umění 124).
Although the non-domestic systems of measurement have not been encountered frequently, the two following cases should be discussed:

1) \textit{Never mind the thousands of gallons of milk they had stolen from her!}

Translated as: „\textit{Vůbec nezohlednili ty tisíce litrů mléka, které z ní násilím vydojili!“}

2) \textit{You promised me 100 pieces of gold [...]}  

Translated as: „\textit{Slíbili jste mi 100 zlaťáků…“}

The first example was relatively uncomplicated to deal with. Originally it was intended to transcribe, not to translate \textit{gallons} (“\textit{tisíce galonů mléka}”). Although \textit{gallon} could be substituted with about \textit{3.75 litres}, the conversion to the litres would be only hardly feasible and would not increase the readability of the text. During several revisions of the translation part was concluded, that the unit is of no real importance in this case from the semantic point of view, as it means simply \textit{plenty}. Plenty (thousands) of gallons or plenty of litres does not make such great a semantic difference for the readers. It could have theoretically been translated even as “\textit{spousty mléka}”, but the numbers somehow imply the more exact amount and thus could possibly build up a more concrete image about how great the cow’s exploitation had been and how inadequate and ungrateful Jack and his mother were.

It took several changes to achieve the final translation of the example two. Originally \textit{pieces} was translated as \textit{ounces} (“\textit{uncí}”), later as gold bars (“\textit{zlatých prutů}”), even the variant \textit{ingots} (“\textit{zlatých cihlíček}”) had been considered, but after the check with the dictionary, none of these Czech words appeared to be the equivalent for the English term. Eventually, it was concluded that \textit{pieces of gold} means gold coins (“\textit{zlaťáků}”).

4.3.5 Illocutionary Particles

Zero equivalence can be also applied when an illocutionary particle is used in the source language. Knittlová defines the particle as a discrete element which, when added to the syntactic material of the sentence, tells the listener/reader what affective force the
utterance is intended to have (202). In the following sentence, yes could be classified as an illocutionary particle:

*I will show you how to perform this trick, yes, but first you must promise to give me what I want in return.*

Translated as: „**Ukážu ti, jak na to, 0 ale nejdřív mi musíš slíbit, že mi za oplátku dáš,** co jen budu chtít. “

Yes has the emphasising function, the speaker’s intention is to confirm that he will really do his task, that he can be trusted. Similarly as in the previous example of zero equivalence, it has been omitted as it has not got any Czech counterpart—“ano” being not idiomatic at this position and “jistě” which could imply that Esmeralda had pleaded Rumpelstiltskin for help. Moreover, he is to be trusted, as he is asking Cinderella to give him what he will ask for in return—and without him doing his task, the offered deal would not have any sense.

On contrary, there were some other illocutionary particles in the text which were not omitted. It is more important to reach the equivalence of the illocutionary structure than just swap one illocutionary item for another (Knittlová 28):

1) **What are you, specially abled or something?**
Translated as: „**Máš snad nějaké speciální schopnosti?**“

2) **I have some friends in the recording industry, you see [...]**
Translated as: „**Mám totiž pár přátel v nahrávacím průmyslu...**“

3) **But my time as a frog wasn’t wasted, you know.**
Translated as: „**Ale nemyslíš si, času, kdy jsem byl žabákem, jsem využil.**“

**4.3.6 Diminutives**

Czech diminutives do not necessarily bear the emotional attitude, as they might denote items which are smaller than average (Knittlová 58). A translator should make use of
the Czech language richness. The underrated richness of Czech is diminutives and other emotionally coloured words (Levý, Úvod 61). In accordance with Levý’s and Knittlová’s theories were diminutives used in several cases:

1) [...] a diminutive man in a funny hat appeared in the dungeon.

Translated as: „Náhle se jí zjevil mužík deminutivního vzrůstu s komickým kloboukem.“

2) The tinker and his wife lived in a little hovel next to the modest estate of a local witch.

Translated as: „Spolu se ženou bydleli v malé chatrči vedle skromné vilky místní čarodějnice.“

3) The witch took the child deep into the woods and imprisoned her [...]

Translated as: „Vzala holčičku hluboko do lesa a uvěznila ji…“

4) And she’s blond, too!

Translated as: „A navíc je to blondýnka!“

5a) [...] we can’t even discover a new beanstalk without [...]

Translated as: „…nemůžeme objevit ani fazolku bez toho…“

5b) [...] Jack climbed the beanstalk into the sky.

Translated as: „…vyšplhal se po fazoli až do nebe…“

The translation of diminutive man to “mužík deminutivního vzrůstu” could appear to be slightly tautological, but as “deminutivní” is used mainly in linguistic contexts in Czech, the item “mužík” is in the translation to emphasise the proportions of the man. Furthermore, it could be deduced from the context of the whole work, that this character in fact is a dwarf, but for the political correctness-like sake was titled as a diminutive man. With this respect, “muž deminutivního vzrůstu” would no match that well.

The second example demonstrates the usage of a diminutive for the sake of ironical contrast between the poverty of the tinker and his wife and the well-being of the witch.
Although according to Oxford’s Learner’s Dictionaries estate means “a large area of land, usually in the country, that is owned by one person or family” (Composite authors), estate is usually associated with a larger house, therefore, the word “vilka” was used.

The third example takes account of a grammatical aspect, namely reference. Whereas in English it is acceptable to use a different personal pronoun and even of different number reference, it is not feasible in Czech: “Vzala dítě hluboko do lesa a uvěznila *jí…”

Had the word been translated as “holku“, the Czech counterpart would lose its connotation of a just born child and could lead to a reader’s confusion. In order to preserve the information without violating the rules of Czech grammar, “holčičku” was concluded to be used.

The fourth illustration demonstrates the usage of the diminutive, which expresses a certain degree of emotional attitude. In Czech, “blondýna” is more likely to be used in the connotation with some negative item, for instance stupid (“hloupá”), while “blondýnka” would suggest a positive approach and would be connected rather with words such as beautiful (“hezká”) or “sexy”.

The final example shows the different translation of beanstalk for the speech of the giant and Jack. While for the giant would the plant be relatively small, for Jack it is huge and that is precisely the reason why is in the Czech version the beanstalk referred to as “fazolka” or later “nebohá rostlinka” from the giant’s perspective and as “fazole” or “obrovský kmen” from Jack’s perspective.

4.3.7 Phrasal Verbs

Phrasal verbs are a part of a group called multi-word verbs. It consists of a lexical verb plus a particle realised by an adverb (Greenbaum and Quirk 336). According to Knittlová, this type of verb exemplifies the analytic nature of the English. The translated synthetic Czech one word counterparts have a prefix (37). Several phrasal verbs have been dealt with in Stories. No real difficulties have been experienced, but let us take a look at several concrete translations to see how the analytic language compensates its lack of syntheticity (or the synthetic language its lack of analyticity):
1) [...] and cut off her hair for a fund-raising auction.
Translated as: „...a odstřihla si vlasy pro účely dobročinné akce.“

2) [...] and just as I was about to tee off [...] 
Translated as: „...a když jsem se zrovna chystal na odpal...“

3) To show off his new splendour [...] 
Translated as: „...aby se pochlubil tím novým skvostem.“

In example 1, cut off was translated as “odstřihla”. The particle expresses direction, meaning away.

In the second sentence, the solution was somewhat different, as the verb to tee off was translated “na odpal”. Tee is known in the Czech environment at least as a “týčko”, “týčkovat” is possible though rare, but “odtýčkovat” would appear not to be feasible. The purely Czech translation could be “odpaliště”. Whereas in English tee off does not require an object (perhaps since it can be used exclusively for the golf ball), “odpálit” in Czech has not so limited usage and possibly this is the reason why it is transitive. It could be also considered as an example of generalisation. As there is no object in the original, it was decided that this would be maintained and therefore the verb was translated to the noun, which naturally does not require any object.

The last example of phrasal verbs is also with off particle, but here its meaning suggests the place (rather not in private but publically). It could be translated as “ukázal veřejnosti”, but as it is a phrasal verb, the Czech counterpart is “pochlubil se”.

4.3.8 Particularisations and Generalisations

When compared, the most common semantic difference between an English lexical unit and its Czech counterpart is that the later one bears some extra meaning. In that case, the translation technique is called particularisation and it is realised by the means of a hyponym. Not so frequently can also an opposite direction process called generalisation by the means of hypernym occur (Knittlová 41). The particularisation shift applies mainly to verbs, where this shift is almost customary (Knittlová 42). English verbs are more likely to
have a relational function, while Czech verbs bear the main meaning of a sentence (Knittlová 42). Several examples of particularisation phenomenon can be found in the translation:

1) *The emperor, of course, saw this too, but pretended, that he could see the beautiful [...] robes.*
   Translated as: „Císař to samozřejmě viděl také, ale tvářil se, že vidí nádherné roucho...“

2) *The town councillors could hear the children talking earnestly too each other.*
   Translated as: “Radní města je slyšeli zapáleně diskutovat o závažných tématech.“

3) *The tailor, deprived of any livelihood [...] was never heard of again.*
   Translated as: „Náš krejčí tak neměl žádné zakázky...a už o něm nikdy nikdo neslyšel.“

4) *[...] years of exploiting peasantry had turned his body into an ugly mass of puffy white flesh.*
   Translated as: „Léta vykořisťování poddaných udělala z jeho těla nechutnou horu sádla.“

5) *[...] who was younger than 70 and not serving drinks.*
   Translated as: „...ktéřým bylo méně než 70 a neměli na starosti podnosy s pitím.“

The examples 1 and 2 demonstrate the most common case of particularisation according to Knittlová’s theory, as they include verbs. The example 3 concerns with the particularisation of the noun, which is not so frequent. In compliance with Knittlová’s concept (4 and 5), not so many examples of generalisation could be found in the translation, but there were a few cases. Example 5 is unlike also in the respect of the class change (verb to noun).
4.3.9 Substitution of Part by Whole

In the chapter about the contiguity Knittlová mentions the substitution of a part by a whole. The shift depends among others on the collocation (54). Therefore, scruff (the part of a neck) had to be substituted by the less specific neck:

*She held him by the scruff of the neck and asked [...]*

Translated as: „Čarodějnice ho chytla pod krkem a zeptala se…“

Firstly, it is not idiomatic to say “popadnout někoho za zátylek krku” or “popadnout někoho za zátylkovou část krku”, although also the option “čapla/chytla ho za límec” could have been considered. Except that its English counterpart would have been *she seized him by the collar*. Secondly, as is easily gleaned from the context, the tinker was very poor and the story is supposed to take place in the past (*once*), so he was not very likely to afford the clothes with collar. Thirdly, the witch was *very kindness-impaired*, so this also contributed to the choice of the more violent translation.

Similarly, a substitution of a part by a whole occurred in this sentence:

*The witch [...] let go of the tinker’s neck and disappeared [...]*

Translated as: „Čarodějnice… dráteníka pustila a zmizela…“

It is acceptable to say “pustila dráteníkův krk”, but in this case, the substitution with a whole emphasises that the tinker was set free without any crucial semantic changes. Moreover, it complies with Knittlová’s compensation by the means of compression, which can be used if the omitted information can be figured out from the context (12). And as it has been stated that the tinker was held by his neck, it is clear that the witch had to release this very part of his body.
4.3.10 Idioms, Set Expressions and Collocations

In the cases where a word fulfils its semantic role only as a part of a structure, the structure is to be translated regardless of the meanings of the individual words. Set expressions, idioms [...] are translated as one lexical unit (Levý, Umění 129). Several cases of idioms were found in the text and the list of selected idioms, set expressions and collocations with their Czech counterparts follows:

<table>
<thead>
<tr>
<th>Source Language Expression</th>
<th>Target Language Expression</th>
</tr>
</thead>
<tbody>
<tr>
<td>keep to themselves</td>
<td>s nikým moc nemluví</td>
</tr>
<tr>
<td>naked as the day he was born</td>
<td>jak ho pánbůh stvořil</td>
</tr>
<tr>
<td>long ago</td>
<td>před dávnými a dávnými časy</td>
</tr>
<tr>
<td>in a kingdom far away</td>
<td>v království za devatero horami a devatero řekami</td>
</tr>
<tr>
<td>like wildfire</td>
<td>rychlostí blesku</td>
</tr>
<tr>
<td>dearie</td>
<td>moje milá</td>
</tr>
<tr>
<td>[...] you are in luck.</td>
<td>…máš štěstí.</td>
</tr>
<tr>
<td>farmer’s cooperative</td>
<td>zemědělské družstvo</td>
</tr>
<tr>
<td>birth-control clinic</td>
<td>porodní klinika</td>
</tr>
<tr>
<td>beautiful damsel</td>
<td>sličná děvo</td>
</tr>
<tr>
<td>[...] edged her way to the window […]</td>
<td>…se nepozorovaně přesunula k oknu.</td>
</tr>
<tr>
<td>for free</td>
<td>bez nároku na honorář</td>
</tr>
<tr>
<td>natural birthmother</td>
<td>biologická matka</td>
</tr>
<tr>
<td>sisters-of-step</td>
<td>nevlastní sestry</td>
</tr>
<tr>
<td>car-sharing</td>
<td>spolujízda</td>
</tr>
<tr>
<td>lusted after this wommon</td>
<td>tekly jim sliny</td>
</tr>
</tbody>
</table>

4.3.11 Politically Correct Terms

As it has been stated before, politically correct terms are of a high significance in Garner’s book. The phenomenon of the political correctness is widespread mainly in the United States. In the Czech Republic, there are some politically correct terms, but they are of a much lower frequency. To deal with this type of cultural equivalence was one of the most difficult tasks of this thesis.

Although it is widely accepted attitude that the process of equivalence into the target language should be carried out in the way that will not make the final text look disturbing, it was decided that this should not apply to the phenomenon of political correctness. Based on
the background knowledge described in the first chapter, the general approach to translate the politically correct terms was set:

Firstly, to translate these terms in the way, so that they would sound as neutral as possible and secondly, not to attempt to make them look or sound natural for a Czech reader, if possible. Political correctness—with a few exceptions such as “neprůzpůsobivý” (it nevertheless has some negative connotations already) for certain classes of society which tend to “cause inconvenience” to the rest of the society or “odborný poradce” for a shop assistant—does not exist in Czech culture. And thirdly and as already has been mentioned, some of those terms were thought up by Garner.

For these reasons, it is not to be prevented that some (probably most) of the Czech counterparts will sound peculiar. The selected source language expressions (politically correct or connected with this phenomenon by shared idea of equality) and their Czech translations have been organised to a following chart. They are taken from the context:

<table>
<thead>
<tr>
<th>Source Language Expression</th>
<th>Target Language Expression</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>unfamiliar country</td>
<td>neznámá země</td>
<td>foreign is not PC, negative connotations</td>
</tr>
<tr>
<td>enlightened</td>
<td>osvícení</td>
<td>syn. politically correct</td>
</tr>
<tr>
<td>Country was clothing-optio...</td>
<td>Oblékání bylo nepovinné.</td>
<td>premodifiers limited in Czech</td>
</tr>
<tr>
<td>economically challenged</td>
<td>sociálně slabý</td>
<td>euphemism of not PC poor</td>
</tr>
<tr>
<td>independent</td>
<td>emancipovaná</td>
<td></td>
</tr>
<tr>
<td>marginalized by the economic system</td>
<td>odsunut na okraj kapitalistické společnosti</td>
<td></td>
</tr>
<tr>
<td>exploitativeness of patriarchy</td>
<td>tlha patriarchálního vykořistování</td>
<td></td>
</tr>
<tr>
<td>specially abled</td>
<td>speciální schopnosti</td>
<td>possible allusion to differently abled (disabled), not in Czech</td>
</tr>
<tr>
<td>sexual injustice</td>
<td>genderová rovnost</td>
<td>sexual=related to the sex (m/f); gender different and more feministic term</td>
</tr>
<tr>
<td>wommon, wommyn, prewommon</td>
<td>žena, ženy, holčička</td>
<td>man/woman; o/y instead of a/e to delete the connotation, fem. term not in Czech (muž/žena)</td>
</tr>
<tr>
<td>lack of material accomplishment</td>
<td>nedostatky v jeho materiálních statcích</td>
<td></td>
</tr>
<tr>
<td>[...] this witch was very kindness-impaired.</td>
<td>Křivka indexu laskavosti téhle čarodějnice se pohybovala ve velmi záporných hodnotách.</td>
<td></td>
</tr>
<tr>
<td>transportational needs</td>
<td>přepravní potřeby</td>
<td>possibly thought up by Garner</td>
</tr>
<tr>
<td>equine companion</td>
<td>koňský doprovod</td>
<td>animal activists mockery(?)</td>
</tr>
<tr>
<td>codependency</td>
<td>kodependence</td>
<td>psychological dependency on another person</td>
</tr>
<tr>
<td>speciesist</td>
<td>specifistická</td>
<td>reference to Darwin’s theories(?)</td>
</tr>
<tr>
<td>Source Language Expression</td>
<td>Target Language Expression</td>
<td>Notes</td>
</tr>
<tr>
<td>-------------------------------------------</td>
<td>-------------------------------------------------</td>
<td>----------------------------------------------------------------------</td>
</tr>
<tr>
<td>political education</td>
<td>vzdělání v oboru feminismu</td>
<td>“politické vzdělání” could cause undesirable connotations</td>
</tr>
<tr>
<td>cross-dressing tendencies</td>
<td>nestandardní zvyklosti v oblékání</td>
<td></td>
</tr>
<tr>
<td>eco-feminist warrior</td>
<td>bojovnice za ekofeministické ideály</td>
<td></td>
</tr>
<tr>
<td>sizeist</td>
<td>sizeista</td>
<td>person discriminating people of non-standard size, borrowed to transmit the neutral character</td>
</tr>
<tr>
<td>murderers of non domestic animals</td>
<td>masoví vrazi hospodářských zvířátek</td>
<td>people consuming meat, diminutive counterpart for the irony's sake</td>
</tr>
<tr>
<td>former clients of the correctional system</td>
<td>bývalí klienti nápravných zařízení</td>
<td>people “socially marginalised”</td>
</tr>
</tbody>
</table>

4.4. Syntactic Level of Translation

4.4.1 Reference

Reference is used to link an item. The information to which the referential item refers can be realised in a form word but also in other forms such as a whole clause, sentence or even broader contextual situation. The direction of the reference can differ as well as the type of referential item.

The most common type of reference is a reference by pronoun and as Czech is a synthetic language, it does not possess that many discrete items functioning as referents as English. Therefore, there is a potential danger of excessive use of (especially) possessive pronouns in Czech. A referential item needs to be used in the case of potential ambiguity. It is suggested to use lexical repetition or synonym, hypernym etc. for this purpose (Knittlová 101).

The referential items occur relatively frequently in Stories. Selected examples demonstrate how these items were dealt with:

1) *The innkeeper complained to the police, who grabbed the tailor* […]

Translated as: „Hospodský uvědomil 0 policii a ta milého krejčího popadla…“
2) When the prince saw Rapunzel, her [...] physical attractiveness and her [...] hair [...] 
Translated as: „Když O spatřil Lociku, její…attractivitu a…O…vlasy.“

3) When the day of the ball arrived [...] 
Translated as: „Když nastal ten slavný den…“

It was decided not to translate the first definite article, although it could have probably been substituted by “místní” (local), as it would not change the message conveyed drastically, but that was not necessary. The second definite article was translated as “milý”, because it is a customary set expression in Czech bedtime stories, sometimes modified by a possessive pronoun “náš” (our).

In the second illustration, the word prince was omitted for more reasons. Firstly, Czech does not require an explicit subject (here it is implicit he or prince). Secondly, Czech language is further more gender specific and flectional than English and, as there is just one male character, it is crystal clear that one Czech item “spatřil” instead of three English items the prince saw suffices for the obvious identification of this reference. The second referential item which has been left out was the second her, as its function in English version is perhaps to remind the reference to the readers after a longer passage. Moreover, it is a widely known fact that each English noun has to be determined. But in Czech, it feels simply redundant. Nevertheless, the maintenance of the repetition for the tension creation sake could be considered as well.

In the third example, the reference is needed, as the postmodification “of the ball” was decided to be omitted. The day of the ball was translated as “ten slavný den”, as the translation of the of-structure would be complicated and probably less feasible for readers. Furthermore, “slavný den” is more idiomatic than “den plesu”.


4.4.2 Existential Sentences with “There”

English sentences as well as Czech tend to begin with a theme and proceed to a rheme, that is, to be in accordance with the standard functional sentence perspective.

There are, however, some cases in which theme and rheme cannot be distinguished and they would have to be interpreted by the recipient. “In such circumstances, it is convenient to have devices for providing some kind of dummy theme [there] which would enable the originator to indicate the ‘new’ status of a whole clause, including its subject” (Greenbaum and Quirk 423-4). According to Dušková, Czech counterparts of such sentences do not feature any translation of English there, but they reflect on this phenomenon by their word order, where the verb is placed before the subject of the sentence (393). Practical usage is demonstrated by the following examples:

1) \textit{There once lived} an \textbf{economically disadvantaged} tinker and his wife.

Translated as: „\textit{Žil byl} jednou jeden ekonomicky znevýhodněný \textbf{dráteník} se svou ženou.“

2) \textit{Suddenly there was a flash of light} […]

Translated as: „\textit{Náhle se} zablesklo…“

The second sentence exemplifies, that existential sentences with \textit{there} are possible to be dealt with also in a different way—there is a Czech counterpart which does not have any subject. Moreover, the notional part of the subject was substituted by a verb.

4.4.3 Sequence of Tenses

When the main clause of an English complex sentence is shifted to the past tense, the relation between the main clause and the dependent nominal content clause(s) containing temporal relations undergoes a time shift. In that case, the simultaneity with the main clause is expressed by simple past in the dependent clause. If the very same case occurs in Czech,
the simultaneity of the dependent and the main clause is expressed by present tense (Dušková 609). The resulting tenses of time shift regarding the temporal relations between dependant clause(s) (DC) and the main clause (MC) in English and Czech complex clauses are contrasted in the following chart based on Dušková (609-10):

<table>
<thead>
<tr>
<th>English/ Czech MC</th>
<th>Temporal Relation DC-MC</th>
<th>English DC tense</th>
<th>Czech DC tense</th>
</tr>
</thead>
<tbody>
<tr>
<td>1) past</td>
<td>simultaneity</td>
<td>past</td>
<td>present</td>
</tr>
<tr>
<td>2) past</td>
<td>before event in MC</td>
<td>past perfect</td>
<td>past</td>
</tr>
<tr>
<td>3) past</td>
<td>after event in MC</td>
<td>tools for future expression shifted into past (e.g. would)</td>
<td>future</td>
</tr>
<tr>
<td>4) past*</td>
<td>still valid (happening) at time of speaking*</td>
<td>present*</td>
<td>present*</td>
</tr>
</tbody>
</table>

*possible but not compulsory, 1) can be used as well

1) The tinker might have stated that the lettuce rightfully ‘belonged’ to anyone who was hungry and had nerve enough to take it.

Translated as: „Sice…mohl uvést, že ten ledový salát právem „patří“ vlastně komukoliv, kdo má hlad a nervy na to si ho vzít (…)“

2) [...] and this time they felt they had no alternative.

Translated as: „…a zdálo se, že ani v tomto případě nemají žádnou jinou možnost.“

4.4.4 Passive Voice

Passive voice is of a very low usage frequency in Czech. Despite the fact, the prospective translators tend to copy this structure (Knittlová 94). In other words, the passive voice should be transmitted into active in most cases:

1) [...] that it can be seen only by certain people [...] 

Translated as: „…že ji mohou spatřit jen někteří lidé…“

2) He was flattered by the [...] idea [...]

Translated as: „Rozplýval se nad myšlenkou…“

3) The vertically challenged man was taken aback by the conviction of her voice.

Translated as: „Výškově znevýhodněného mužíka ten sebejistý tón zaskočil.“
5. CONCLUSION

As had been expected before the realisation of this thesis, the translation of the text was not an easy task to deal with. A variety of sources has been used, including a TV and a newspaper interview, domestic and foreign linguistic sources, ethnological dictionary and references to North American and British literature.

The historical and cultural background has been introduced, together with Garner’s motivation to write the book and his attitude towards political correctness. Especially Filip Ženíšek’s work Concept of Political Correctness and its Impact on Modern Public English has been found a helpful source which can be only recommended to those who would like to research further in terms of political correctness.

The attempt of a successful translation has been carried out in the second section, with much revising and reworking and together with the theories of translation, the thesis’ author effort and pieces of advice and much appreciated academic consultation of the supervisor.

The third part clarified selected concrete realisations of the translation with the reference to the relevant study literature. Its study was not beneficial only in terms of the argumentation, but it was edifying indeed and I believe that the advantage of the new knowledge obtained will be used in the translations which might follow in my academic or professional life.
6. **WORKS CITED**


