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**Jan Kantůrek's Notes**  
**in the Translation of**  
**Terry Pratchett's Discworld Series**  
(B.A. Thesis)

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I hereby declare that I have worked on this B.A. Thesis independently, using only the primary and secondary sources listed in the bibliography.

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## **1 Introduction**

The works of Terry Pratchett, a British author of fantasy books, have been translated into Czech by Jan Kantůrek, who has a specific style of work. The specific features of his translation can best be seen in the translator's notes that Kantůrek often uses in the Czech books so that they complement the notes of the author.

The translator's notes can be divided into several groups, mostly of informative or referential character. Among these groups, two are prominent because of their function in the text. These are the group of notes on translation and the group of special notes.

The notes on translation will be divided into various types according to what aspects of the translation they comment on. Mostly, these notes deal with the words that Kantůrek used in the Czech versions of Pratchett's book, but they will also introduce the differences between the culture of the author and that of the reader. Kantůrek will be shown to break the conventions of translating in the notes by accenting the role of the act of translation.

The special notes will, again, be divided into several sub-groups according to their characteristics. Kantůrek will be shown in the role of a commentator who is on the same level as the reader. His special notes will be perceived as the means of addressing the reader. Kantůrek will discuss in them the notions of society and unclear references that Pratchett inserted into the text. There will also be other types of special notes concerning history, creative translations, and foreign words in the text. The most specific notes of this type will be classified as pure comments.

In this work, a closer look will be taken on the groups of notes on translation and special notes, because their function is different from the function of other notes. Each example from the books will be analysed in the later sections and conclusions will

be drawn. It will be demonstrated that in his translations, Kantůrek exceeds the conventions of translating by moving the role of the translator from the illusionary non-existent entity to a partner in a dialogue with the reader.

## 2 Background Information on the Translation of the Discworld Series

In 1983, Terry Pratchett's first novel of the Discworld Series was published – *The Colour of Magic*. It was followed by *The Light Fantastic* in 1986 and *Equal Rites* a year later (*Wikipedia*). Today, twenty-three years after the first novel, there are thirty books of the Discworld Series, not including three books for children (*The Amazing Maurice and his Educated Rodents*, *The Wee Free Men* and *A Hat Full of Sky*) and the short novel *The Last Hero*, and also excluding various supplementary works such as *The Science of Discworld* or *Nanny Ogg's Cookbook*.

Ten years after *The Colour of Magic* was published in English, the book was translated into Czech by Jan Kantůrek as *Barva kouzel. Lehké fantastično* and *Čaroprávnost* followed, and in time, Kantůrek managed to catch up with the author and match his speed of translating with Pratchett's speed of writing. Nowadays, the novels of the Discworld Series (called "Úžasná Zeměplocha" in Czech) have all got their Czech translation by Kantůrek, and so do some of the supplementary books such as *Kuchařka Stařenky Oggové* or *Smrtova říše* Only *The Science of Discworld* was translated by a different translator, Lukáš Hozák, as *Věda na Zeměploše*, but Hozák himself admits that he consulted some problems with Kantůrek.

Kantůrek's translations have not been only popular among the readership, but also successful in terms of awards that they won. *Barva kouzel* and *Lehké fantastično* were both awarded *Ludvík* in 1994, the *Úžasná Zeměplocha* series was recognized by *Akademie science fiction, fantasy a hororu* as the best series in the years 1995, 1996, 1997, 1998 and 1999, and Kantůrek himself was honoured with an award for the best translator in 1995, 1996, 1997 and 1999 by the same *Akademie (Noční hlídka, 2)*.

These awards as well as the popularity among the readership show that Kantůrek makes sure that in his translations, "the reader is the central point of the

message " ("čtenář je středobodem poselství" Lepilová 13). He is always aware that "the text changes with the addressees, it contains an infinite number of potential interpretations" ("text se mění s adresáty, obsahuje nekonečné množství potenciálních možností interpretace," Lepilová 17), so he tries to make the text more defined. Therefore, Kantůrek's translations are a typical example of the statement of Milan Hrdlička:

[T]he translator is the addressee of the original speech, and at the same time the author of its translation, which has its own addressees. From the point of communication, a double shift takes place – the first one at the level of the translator, the second one at the level of the reader of the translation.

("[P]řekladatel je adresátem originálního projevu a zároveň autorem jeho překladu, který má zase své adresáty. Z hlediska sdělování tu tedy nastává dvojitý posun, první u překladatele, druhý u čtenáře překladu." 29)

The shift at the level of the translator is prominent within the translations of Kantůrek because he also pursues another Hrdlička's statement:

Translation is also/above all a confrontation of two language entities in their complexity. It is a cultural transfer in its widest possible sense. ("Překlad je i/především konfrontací dvou jazykových entit v celé jejich složitosti. Jde o kulturní transfer v tom nejširším slova smyslu." 29)

Kantůrek accomplishes this cultural transfer by employing mainly notes of the translator. And it is these notes that will be focused on in this work.



### **3 Groups of Translator's Notes**

"Everybody likes them," states Robert Neumann about the author's notes in "Statistics", his statistical analysis of Terry Pratchett's works. Pratchett's notes are frequent in his books and very popular among the readership. They can be seen as characteristic for Pratchett's work. Kantůrek takes Pratchett's specifics of writing even further in the translation and adds his own, i.e. translator's, notes. Even though this practice seems to be interfering with the original text, it can also be argued that Kantůrek only develops Pratchett's style, according to one of the requirements for translation - "emulation of the style of the original" ("vystižení stylu originálu", Hrdlička 28). Let us now analyse the groups of translator's notes that are used in the novels of the Discworld series.

The translator's notes can be divided into fourteen groups according to what message they want to convey to the reader. These groups are listed in Table 1. The first eight groups have a similar purpose - they are concerned with supplying information that is not contained in the original text but seems necessary for the proper understanding by the Czech reader. The next four groups of notes are used to refer the reader to other books or his or her knowledge of various cultures. The last two groups of translator's notes show how Kantůrek disclosed his role as the translator and commentator of Pratchett's book.

Table 1

Translator's Notes Divided into Groups

Informative notes	Explanations (Punch and Judy) (Implosion) Translations Food Personalities Acronyms Pronunciation
Reference notes	References Analogies Citations Mythology
Commentaries	Notes on translation Special notes

Groups one to eight of translator's notes can be called informative notes. They offer to the reader some extra information, which Kantůrek thought necessary for the reader to know to properly understand the text. The first group of informative notes is dedicated to simple explanations of foreign words or phrases, or to explanations of names of things that the reader is probably not familiar with. Kantůrek offers an elucidation of terms that he thinks the reader does not know the meaning of. The second and third groups of informative notes could be perceived as sub-groups explanations, because they in fact have the same function. In group number two,

Kantůrek talks about Punch and Judy, "a popular British glove-puppet show for children" (*Wikipedia*), which is not known by Czech readers. In the other group, he explains the meaning of the word *implosion*, which he usually defines as the opposite of *explosion*. However, it can also be argued that as both of these groups have each three representatives in Kantůrek's translation of Pratchett's books, they deserve their own respective groups. The fourth group of notes focuses simply on Kantůrek's translation of a foreign phrase used by Pratchett in the text. In the fifth group, Kantůrek reveals his affection for food by presenting recipes for meals and drinks mentioned in the original. The notes on food are evidence of Peter Newmark's statement: "Food is for many the most sensitive and important expression of national culture [...]" (97). The sixth group of notes introduces to the reader famous personalities that are mentioned in Pratchett's original text. In the seventh group of notes, Kantůrek explains the meaning of acronyms that are used in the text. The last, eighth, group of translator's notes that are informative is concerned with the pronunciation of various uncommon words or names. Even though this pronunciation is not necessary, as the reader is usually not reading the book aloud, Kantůrek felt obliged to complete the reader's knowledge in this respect as well.

The following four groups of translator's notes are called reference notes in Table 1. They are used by Kantůrek to refer the reader to another source of information, which can be one of Pratchett's works or any other book. This source can also be the reader's natural knowledge of his or her own culture. In the first group of reference notes, Kantůrek refers the reader to a specific book – he states the name and the author of a book that is referred to. He does this to explain the allusions Pratchett makes in the text. The second group of reference notes draws the reader's attention to an analogy between a situation mentioned in the text and a similar one in a different culture (not

necessarily Czech). The third group gives the reader an exact citation of what Pratchett is referring to. The fourth group of reference notes talks about parallels in mythologies of various nations.

The last two groups of translator's notes, called commentaries in Table 1, put Kantůrek in the position of a commentator of both his own translation of the book and of Pratchett's story as such. In the first of these groups, Kantůrek comments on his own translation of Pratchett's book. He offers the reasons for his choice of words in the translation; he also explains why his translation does not sound naturally or why he did not translate some phrases at all. The second group of commentaries is called special notes. Kantůrek acts here as a reader and presents his own observations concerning Pratchett's original text. In the notes of these two groups, Kantůrek is most prominent as a separate person from the author. He does not act only as an interpreter of the original text, but he also explains the philosophy that lies behind Pratchett's work.

So, it can be seen that generally, Kantůrek lavishes the reader with translator's notes. Peter Newmark states in his *A Textbook of Translation*: "The additional information a translator may have to add to his version is normally cultural [...], technical [...] or linguistic [...], and is dependent on the requirement of his, as opposed to the original, readership." (91) Kantůrek provides his readership with excessive amount of notes, where he offers information that is additional, sometimes even marginal. From these fourteen groups of translator's notes, the final two, notes on translation and Kantůrek's special notes, have been chosen for a closer analysis.

#### 4 Notes on Translation

In the notes on translation, Kantůrek presents himself as the translator of Terry Pratchett's books. This means that he acts as the third person, beside the author and the reader, to cooperate on the creating of the book. By these notes, Kantůrek deliberately leaves the usual role of the translator as a hidden entity behind the text and puts himself into the position of a person who read the text carefully and made research to be able to translate it properly. He follows Newmark's recommendation that "the artistic illusion of [the translator's] non-existence is unnecessary" (93). The reader is supposed to take the translator as an authority, in Kantůrek's case the translator can be taken even as an interpreter of Pratchett's philosophy. Let us divide the notes on translation into six types and take a better look at each of them.

There are six different types of Kantůrek's notes on translation. They are listed in Table 2. The first four groups are concerned with the words Kantůrek used in his translation – whether it is an unusual word, whether he keeps in his translation the original English words, whether he comments on the words Pratchett used, or whether he simply states that the words he used are not his invention. The following two types are concerned rather with the British culture. One of them simply refers the reader to William Shakespeare; in the next and last type of notes on translation, Kantůrek explains the relation of his translation to the British culture and how he interpreted it into Czech.

Table 2.

Notes on Translation

Words used in translation	<p style="text-align: right;">Foreign or unusual words</p> <p style="text-align: right;">Untranslated words</p> <p style="text-align: right;">Comments on the author's words</p> <p style="text-align: right;">Incredible words</p>
References to culture	<p style="text-align: right;">Shakespeare</p> <p style="text-align: right;">British culture</p>

Each of these types will be analysed in the following sections. It will be shown how Kantůrek points out the role of the translator in the making of the text, and also how he draws the attention to the process of translation itself.

#### **4.1 Notes on Words Used in Translation**

In the first four types of Kantůrek's notes on translation, the translator explains why he used a foreign or an unusual word in the Czech text, or why he did not translate the words or phrases from the original. He also comments on the words that Pratchett used in the original text, and sometimes comments on the words that seem incredible to him, too.

##### *4.1.1 Foreign or Unusual Words*

First of all, we will look at the examples where Kantůrek used a word or a phrase that is not very usual in Czech. It could be the case of an English word without a proper Czech equivalent. Kantůrek could also decide for a foreign word because of the context where it was used, or he could preserve the reference that was used in the

English original. He could try an innovation in translation or transfer Pratchett's pun closer to the Czech culture.

In the first two examples, Kantůrek probably encountered what Newmark calls a "no-equivalent" word" (78). In *Witches Abroad*, Pratchett used the word "womanfully" (*Witches Abroad* 108) as a counterpart of *manfully* to describe the determined behaviour of one of the characters, Nanny Ogg, who is a woman. The word "womanfully" is defined as "with the characteristic grace, strength, or purposefulness of a woman" (*Answers.com*) and "in a way that shows or is characteristic of womanly spirit or energy" (*Encarta*). Kantůrek translated the word as "zženštile" (*Čarodějky na cestách* 191). He chose a Czech word which sounds like a counterpart of *zmužile* (manfully), but its meaning is in fact rather different – "effeminate or womanish" (*Seznam Slovník*). Similarly, in *Interesting Times*, Kantůrek translates the word "bombardiers" (Pratchett, *Interesting Times* 233) as "bombovrzi" (Kantůrek, *Zajímavé časy* 372), and immediately explains that its ending *-vrzi* is from *vrhati* (to throw), not from *vrzati* (to creak). He also acknowledges that a more usual word for *bombardiers* in Czech is "bombometčící" but he hopes that the readers will manage to cope with this neologism (Kantůrek, *Zajímavé časy* 372). In both of these notes on translation, Kantůrek deliberately uses an unusual word. Then, he draws the reader's attention to it to stress its strangeness and to explain how he meant the translation. In fact, he shows that he could not find any more appropriate Czech equivalent.

Next, there are notes that explain Kantůrek's use of a foreign word, rather than the original's proper Czech counterpart for the sake of maintaining the feel of the context. In *Reaper Man*, Kantůrek comments on the name of an herb used by Pratchett in a list of ingredients for "Wow-Wow Sauce". It is "asafetida" (Pratchett, *Reaper Man* 33), also called "devil's dung" (Katzer), which has also a Czech name – "čertovo lejno"

(Kantůrek, *Sekáč* 83). But Kantůrek uses the Latin-sounding name because this herb appears in "a recipe for food, not an ointment for arthritis" ("recept na jídlo, a ne na mast proti suchému loupání", *Sekáč* 83). He also points out that it is the case of many exotic recipes that their ingredients are presented by their less traditional names (Kantůrek, *Sekáč* 83). In the same way, in *Nohy z jílu* (*Feet of Clay*), Kantůrek translates Pratchett's phrase "exhortation to the congregation" (Pratchett, *Feet of Clay* 52) as "exhorty ke kongregacím" (Kantůrek, *Nohy z jílu* 134). However, he immediately explains the meaning of both words, *exhortation* and *congregation*, in the translator's note. He employs a style in a way similar to the entries in a monolingual dictionary, but he also states that the original way he used, that is with using foreign words, is much shorter (Kantůrek, *Nohy z jílu* 134). In both of these examples, Kantůrek uses foreign, rather Latin-sounding, words that are not comprehensible to the majority of the readership. However, he does not fail to explain both the meaning of the words and their function in the context of the book.

In other notes on translation of this type, Kantůrek in fact apologises for the seemingly clumsy translation. However, it will be shown that the translation does not seem natural only because of the words used in the original text: that Pratchett in his text used technical terms or other unusual words. First of them appears in *Witches Abroad*. Pratchett calls a being, initially a mouse that was transformed into a man to drive a carriage, a "coachmouse" (*Witches Abroad* 169), which Kantůrek translates as "myši" (*Čarodějky na cestách* 292). This word is a combination of *myš* (mouse) and *kočí* (a coachman). Kantůrek comments on the strange word by saying that "you must admit that it could not be a coachman" ("uznáte, že kočí to být nemohl", *Čarodějky na cestách* 292). In the second example, a similar thing appears, only this time it is not with one word but with a whole phrase. In *Maškaráda* (*Maskerade*), Kantůrek explains

that his translation of the original "Cable Street Particulars" (Pratchett, *Maskerade* 133) as "Pravidelní dospělí detektivové z ulice Kotevního řetězu" (Kantůrek, *Maškaráda* 343) is a little bit clumsy, but only because he wanted to keep the reference to "Baker Street Irregulars" (Breebaart 92) from Arthur Conan Doyle's stories about Sherlock Holmes. This group of young detectives is in Czech books called "příležitostní malí detektivové z Baker Street" (Doyle 158), so it is obvious that Kantůrek managed to keep a clear reference. However, when it comes to special terms, Kantůrek's translation could be tested. In *Nohy z jílu* (*Feet of Clay*), he apologises for the clumsiness of his translation of the heraldry terms "couchant" and "rampant" (*Feet of Clay* 16) as "sedící", "ležící", "kráčeující" and "zpět hledící" (sitting, lying, walking and looking back, respectively, Kantůrek, *Nohy z jílu* 39). Moreover, later in the book, Kantůrek also explains the system of ranks and "official names" in heraldry (*Nohy z jílu* 43). In all of the notes that explain the clumsiness of the translation, Kantůrek admits that his translation does not sound very natural, but manages to prove that it is because of the reference in the text that he was obliged to maintain.

Another note of the type concerned with the translation by foreign or unusual words shows that Kantůrek dared to try an innovation in the translation custom. In *Erik* (*Eric*), he touches a sensitive topic of translation of established phrases. In this case, it is a phrase from naval jargon: "Aye, aye, sir!" (Pratchett, *Eric* 66), in which "aye" is "a word meaning yes" (*Longman*). However, Kantůrek chooses an approach based more on the phonetic side of the sentence than on the literal meaning. He translates it as "Aj, aj, pane!" (Kantůrek, *Erik* 118) and explains his choice of the words by his reading of the phrase. He argues that in this case the words "aye, aye" indicate rather hesitation and surprise than simple agreement (Kantůrek, *Erik* 118). Although this manner of

innovative translation is both agreeable and makes sense in this case, it would most probably not be applicable in other cases.

The last note is different from other notes of this type because it is explaining a transfer of culture. In *Otec prasátek (Hogfather)*, Kantůrek plays with Pratchett's pun. In English, Susan Sto Helit, one of the characters, explains that the letters on the menus in the dining room of the Unseen University, "η β π", mean "Eta Beta Pi" (Pratchett, *Hogfather* 78). What is more, they are actually meant as a play on words because they can be read as "Eat a Better Pie". In Czech, Kantůrek went further and transformed the original Greek letters into the letters of azbuka – "ЕДΠД" (*Otec prasátek* 209). However, these letters cannot be read so that they would make a sentence like in the case of the Greek letters. Therefore, in Kantůrek's translation Susan has to state that these letters are called "jest', dobro, pit', dobro" ("eat, well, drink, well", *Otec prasátek* 209). Kantůrek in his note on translation admits that the letter Π is actually not called "pit'" but "pokoj" (*Otec prasátek* 209), which has been verified in Everson, and that he used "pit'" ("to drink") only because it is more appropriate for a motto on a menu in a dining room (Kantůrek, *Otec prasátek* 209). Kantůrek here changed Pratchett's play on words with letters of the Greek alphabet so that it would be closer to Czech readers. He also explained that he modified the names of the letters of azbuka so that they would be easier to comprehend by the reader.

So, in the notes of this type, Kantůrek explains why he used foreign or unusual words in his translation. He shows that either he could not find an appropriate Czech equivalent or that the foreign word was used for the sake of context. He also states that the unnaturalness is due to the maintaining of the reference from the original text. In the last but one example, he tries to innovate the usual way of translating a phrase, but he is successful only partially. In the last example of this type, he shows that he moved a

play on words from one culture to another so that it is more understandable by the Czech reader.

#### 4.1.2 *Untranslated Words*

In the second type of the notes on translation, Kantůrek explains why he left some words or phrases in the original form. His reasons are that either he is not able to find any way of translating the phrase or name, or he keeps the sentence in its original form deliberately. He also states that some of the words are comprehensible for the Czech reader even though they are of English origin, and finally, he explains that he had to rely on Pratchett's interpretation of a sentence in dwarfish.

In the first two of these notes, Kantůrek apologises for the phrases he was not able to translate and therefore was forced to keep in the original. It is very obvious in *Poslední kontinent (Last Continent)*, where Kantůrek came across a phrase which he simply could not cope with. The phrase is "Wagga Hay – it's the rye grass!" (Pratchett, *Last Continent* 58; Kantůrek, *Poslední kontinent* 161-2). In the note, Kantůrek apologises for not being able to find the meaning of this phrase nor if it referred to anything, and asks the readers to pretend that he left this phrase in English for them to enjoy the original version (*Poslední kontinent* 161-2). By actually making fun of his incapacity to translate or interpret the sentence, he manages to divert the reader's attention away from his failure. But in *Zloděj času (The Thief of Time)*, an even more obvious example can be found because it is repeated several times throughout the book. Kantůrek came across the name of one of the characters, which is "Ronald Soak" in the original (Pratchett, *The Thief of Time* 19). Kantůrek apologises that he did not translate the name. He notes that he had not translated some names before, but "never in such a striking case" ("poprvé je to v případě, který tak bije do očí," *Zloděj času* 51). The reason for this is that the name *Soak*, while having its obvious meaning as "to make

something completely wet" (*Longman*), is also an anagram for *Kaos*, which is *Chaos*. However, it is arguable whether Kantůrek needed to apologise for not translating this name. The first reason is that it is a surname, which means that it essentially need not have a meaning. The second reason for the unnecessary of the apology is that once the anagram is explained, the word *chaos* is understood in Czech. But at the same time, when compared to other names in Kantůrek's translations of Terry Pratchett's books, the name *Soak* definitely stands out. So, in these two notes on translation Kantůrek admits that both of these problems were beyond his capabilities, but he manages to explain to the reader why it was so.

Another example of Kantůrek's keeping of a sentence in the original form can be found in *Pravda (The Truth)*, but this time, it is deliberate. Kantůrek decides not to translate a swearing "Bodrozvachski zhaltziet!" (Pratchett, *The Truth* 86). He explains in the note that he simply could not deprive the Czech reader of the original Pratchett's sentence (Kantůrek, *Pravda* 239). An objective explanation of why he used the original sentence is that it has not got any meaning whatsoever, so it would in fact be impossible to translate it even if Kantůrek tried. However, as this sentence was pronounced by a vampire, a foreigner in fact, and moreover, it should have meant nothing else than a swearing, it does not seem improper in the text, even though it is not in Czech.

In the two following notes on translation, Kantůrek explains why he used a word that, even though used in Czech commonly, is basically English, instead of a proper Czech word. The first example can be found in *Těžké melodično (Soul Music)*. The word *kneetop* in the sentence "It was a travelling computer for druids, a sort of portable stone circle, something they called a 'kneetop'" (Pratchett, *Soul Music* 119), is explained in the translator's note. Kantůrek draws the reader's attention to the words

*laptop* and *palmtop*, both of which are terms for types of computers and also are semantically related to *kneetop*. However, he does all of this only to state at the very end of the note the Czech translation of *knee* (Kantůrek, *Těžké melodično* 264). A similar situation appears in *Nohy z jílu* (*Feet of Clay*). Kantůrek acknowledges that in one sentence he did not translate the word "barman" (Pratchett, *Feet of Clay* 49), which actually did ruin the joke in the next sentence – "if it *was* a man" (Pratchett, *Feet of Clay* 49), "pokud to tedy byl člověk" in Czech translation (Kantůrek, *Nohy z jílu* 125). He explains in the note that translating *barman* as *barmuž* or *barčlověk* would be very strange, and it would not be worth the un-naturality (Kantůrek, *Nohy z jílu* 125). So again, in both of these cases, Kantůrek admits that he did not use a proper translation. However, the words he did not translate are commonly used in Czech, too, so the reader will most probably not have the slightest difficulty understanding it.

In the last note of this type, Kantůrek confesses that he did not use a direct translation and apologises for not translating from the original. In *Feet of Clay*, Captain Carrot introduces his colleague, Constable Angua to Corporal Littlebottom in dwarfish (Pratchett, *Feet of Clay* 44). Pratchett translates Carrot's speech into English in the note of the author, and Kantůrek has to translate the speech into Czech. However, Kantůrek confesses that his translation of dwarfish was not directly from the dwarfish original, but that he used Pratchett's English translation (Kantůrek, *Nohy z jílu* 113). This is an unusual example of translation, because it is not directly from the original. However, as Pratchett's dwarfish is not a proper language, Kantůrek had no other option than to use Pratchett's interpretation.

This type of notes on translation was concerned with Kantůrek's not translating certain words and phrases in the text. Kantůrek's reasons for this were that he either was not able to find an explanation that would have a Czech equivalent, or that the

translation was not important for the story, as in the case of swearing. He also showed that the English words that he preserved were commonly used in Czech as well. Finally, he had to cope with Pratchett's translation of what is not a proper language, so he explained that he translated it from Pratchett's translation.

#### 4.1.3 *Comments on the Author's Words*

In the third type of notes on translation, Kantůrek comments on the words Pratchett used in the original text. Kantůrek explains that they are employed for their secondary senses, he draws attention to them to show their peculiar translation, he even approximates them to the Czech reader by the means of cultural transfer. He also points at the things that remind him of the communist past of the country, and finally, he manages to direct the attention of the reader to an incongruity in Pratchett's story.

The first two notes of this type are employed by Kantůrek to show that Pratchett used words not in their most obvious, primary sense, but rather in a novel way. In both cases, Kantůrek adds that even though their usage is unusual, there is a reason why Pratchett chose them. The first example can be found in *Pyramidy (Pyramids)*. Kantůrek interprets here not only his, but also Pratchett's choice of a word in the following sentence:

Blocks were stacking up in the sky overhead in a giant, slow dance,  
passing and re-passing, their mahouts yelling at one another and at the  
luckless controllers down on the pyramid top, who were trying to shout  
instructions above the noise. (Pratchett, *Pyramids* 86)

The word *mahout*, or *mahut* in Czech (Kantůrek, *Pyramidy* 122) means "someone who rides and trains elephants" (*Longman*). Kantůrek draws the reader's attention to the fact that there is no adequate name for someone who rides large animals in general, and he justifies his and Pratchett's choice of the word by the fact that "as there are no drivers of

animals larger than elephants, we have no choice but to accept [the word mahout]" ("vzhledem k tomu, že poháněči větších zvířat neexistují, nezbývá nám nic jiného než se s tím spokojit", Kantůrek, *Pyramidy* 122). Similar situation occurs in *Pátý elefant* (*The Fifth Elephant*). Kantůrek notes that the phrase that he translated as "skvělý rodokmen" (*Pátý elefant* 49) was originally "good pedigree" (Pratchett, *Fifth elephant* 16). Kantůrek explains that what the English-speaking world understands under the word *pedigree* is "the parents and other past family members of an animal or person, or an official written record of this" (*Longman*). However, the first thing that comes to the minds of the Czech reader is most probably dog food. On the other hand, Kantůrek also notes that in this case the word *pedigree* presumably was meant by Pratchett as a reference to this well-known dog food, too (*Pátý elefant* 49). Both of these examples show that even though Kantůrek used in his translation Czech words with an emphasis on their secondary meaning, it was only because Pratchett used them in this sense in the English version. Furthermore, Kantůrek was aware that the primary meaning of these words is different, and that is why he used the notes to explain which of the meanings he had in mind.

In the next two notes on translation of this type, Kantůrek comments on Pratchett's use of foreign phrases, and draws the reader's attention to the spelling or translation of them. Both examples appear in the book *Malí bohové* (*Small Gods*). In the first note, Kantůrek comments on Pratchett's phrase "éminence grease" (Pratchett, *Small Gods* 38) by a note: "I am not sure, but – does *grease* mean the same as *grise*?" ("Tak nevím, znamená *grease* totéž co *grise*?" Kantůrek, *Malí bohové* 93) By this comment, he gives the Czech reader a hint that suggests that the word *grease* in the phrase is not used correctly, and that the correct option would be *grise*. A quite similar example can be found later in the book. Pratchett uses a motto for the Quisition, which

is in his fake-Latin, and also translates it: "Cuius testiculos habes, habeas cardia et cerebellum. When you have their full attention in your grip, their hearts and minds will follow." (Pratchett, *Small Gods* 151) Kantůrek accepts this translation of the phrase but adds that the word *testiculos* could also be translated in another way (*Mali bohové* 354). He hints at the obvious similarity of this word with the English word *testicles*. By these two notes, Kantůrek draws the reader's attention to Pratchett's use of foreign phrases, and he especially tries to make the reader aware of their correct spelling and meaning in his notes.

In the next two notes on translations of this type, Kantůrek comments on how he translated, or rather converted, the words not only into Czech language, but also into culture closer to the Czech readership. The first example is found in *Sekáč* (*Reaper Man*). Kantůrek translated a calling "coo-ee" (Pratchett, *Reaper Man* 112) which was, and still is, used by Australian Aborigines "mainly to attract attention, find missing people, or indicate one's own location" (*Wikipedia*). Kantůrek used a "warning cry of lumberjacks of a nation much closer to us" ("varovný pokřik dřevorubců nám mnohem bližšího národa", *Sekáč* 276). By this nation he means the Slovaks and the translated outcry is "varúj" (Kantůrek, *Sekáč* 276). Similarly, in *Težké melodično* (*Soul Music*), Kantůrek translates "ankhstones" (Pratchett, *Soul Music* 96) as "ankíny" (Kantůrek, *Težké melodično* 214). He employs the same method of word formation that was used for the formation of *vltavíny* (moldavites). Ankhstones are by this translation likened to moldavites, and Kantůrek's reason for this resemblance is probably that ankhstones and moldavites are both found near a river. In both of these examples it is obvious that Kantůrek wanted to make his translation more accessible to the Czech reader, therefore he used words that would remind him or her of a culture that is close and known to him or her.

In the following two notes on translation of this type, Kantůrek draws the reader's attention to the communist history of the contemporary Czech Republic. For example, in *Witches Abroad*, Pratchett uses a joke, which is told by one of the characters, Granny Weatherwax: "Get me an alligator sandwich – and make it quick" (*Witches Abroad* 138). Pratchett himself remarks:

She can vaguely remember the one-liner "Give me an alligator sandwich — and make it snappy!" but since she's got no idea of why it's even mildly amusing she gets confused. . . all that she can remember is that apparently the man wants it quickly.

(Breebaart 55)

Kantůrek felt that his translation of this joke as "tak mi udělejte chlebíček s aligátorem, a ať je to rychle!" (*Čarodějky na cestách* 243), which is a close translation of Granny's unsuccessful punchline of the joke, needed an explanation. Therefore, he used a note to state the original phrase. Also, he added a similar joke that used to be told in Czech during the communist period, which played on the meanings of *strana* – both *side* and *party* (meaning of course the communist party). Another reference to the communist past is used in *Poslední kontinent* (*Last Continent*). Kantůrek comments on the name "Gertrude" (Pratchett, *Last Continent* 17), which he translated into Czech as "Gertruda" (Kantůrek, *Poslední kontinent* 48). This is the original Germanic name which means "spear of strength" (*Behind the Name*), not the later one which the Soviets assumed to mean "geroina truda", that is "hero of socialist labour" (*Wikipedia*), he explains in the note (Kantůrek, *Poslední kontinent* 48). So, in these two notes, Kantůrek touched the communist past of his country, even though he had no obvious support for this in Pratchett's work. However, by these notes he managed to draw the reader's attention to the past, which is, especially in the case of younger readers, very educative.

In the last note of this type, Kantůrek comments on an incongruity in Pratchett's story. In *Jingo*, Pratchett makes one of the characters, Nobby Nobbs, say that he has got a tattoo which reads "WUM". It should originally be "MUM" but he "passed out and Needle Ned didn't notice [Nobby] was upside down" (Pratchett, *Jingo* 107). Kantůrek translated these two words as "WÁMA" and "MÁMA" (*Hrrr na ně!* 296). However, in his note Kantůrek actually responds to the reader's supposed objection that if Nobby passed out, all letters in his tattoo would be upside down, not only the first one. Kantůrek argues that "Nobby probably came to after the first letter and Needle Ned finished the tattoo in the right position" ("po prvním písmenu se Noby probral a Jehličkovéj Ned mu už zbytek dotetoval v té správné poloze", *Hrrr na ně!* 296). By this note, Kantůrek manages to slightly amend Pratchett's story, even though he tries only to make it clearer, and thus he becomes more prominent as one of the creators of the text.

This type of notes was employed by Kantůrek to comment on the author's words. In the notes, Kantůrek managed to explain to the reader which of the meanings of a word they should take into account, what is the correct spelling and meaning of a foreign phrase, how the culture of the reader can be approximated by the translator, how certain word or phrases can remind him of the time past, and also that the story may need completing. Especially by the last feature, Kantůrek puts himself on the same level with the author.

#### 4.1.4 *Incredible Words*

The next type of notes on translation is concerned again with unusual words, but the translator assures the reader that neither he nor Pratchett fabricated the term or name. These words are names of diseases, plants, and also the selection of surnames used in the text.

In the first note of this type, even Kantůrek is surprised that Pratchett did not invent the word that he used. In *Men at Arms*, one of the characters, a small dog called Gaspode, complains about all of his diseases: "I mean, I've even got Licky End, and you only get that if you're a pregnant sheep." (Pratchett, *Men at Arms* 81) Kantůrek translates *Licky End* as *lizavka* and expresses his astonishment that Pratchett did not make up this illness (*Muži ve zbrani* 127). It is interesting that the note is used by Kantůrek not only to explain the name of the disease, but also to convey his amazement to the reader, by which he in fact opens a dialogue with the reader.

In the next note of this type, Kantůrek manages to translate a swearword very creatively, and what is more, he does not use any expletive. In *Zajímavé časy* (*Interesting Times*), Kantůrek translates the question of one of the characters, Rincewind. The original "What the hell's going on?" (Pratchett, *Interesting Times* 49) is interpreted as "Co se to vlastně, u všech seradelí, děje?" (Kantůrek, *Zajímavé časy* 85). Pratchett's swearword *hell* is therefore translated as *seradel*. In his note, however, Kantůrek manages to assure the reader that *seradel* is not a swearword, because he states its Latin name, "ornithopus sativus" (*Zajímavé časy* 85). It is in fact a plant called in English pink (or French) serradella (Andersson). Kantůrek here explains that he used a word that sounds like a swearword in Czech; however, it is a name of a plant. Thus, he provides the reader with extra information, and perhaps even influences him or her to use this pseudo-swearword instead of the real expletives.

The last note of this type is concerned with English surnames and their Czech counterparts that were used in the translation. In *Noční hlídka* (*Night Watch*), Kantůrek translated the names "Smith" and "Jones" (Pratchett, *Night Watch* 251) as "Novák" and "Svoboda" (Kantůrek, *Noční hlídka* 328). In the note he explains that he used the names *Novák* and *Svoboda* only because they are as frequent in Czech as *Smith* and

*Jones* are in English. He points out that there is nothing personal in his choice (Kantůrek, *Noční hlídka* 328). In this note again, Kantůrek uses counterparts from the Czech culture, or rather society in this case, to make Pratchett's story more accessible to Czech readers, this time by using common Czech surnames.

This type of notes was concerned with words that are unusual but really exist. In his notes on the name of a disease, a translation of a swearword by a name of a plant, and his choice of the Czech surnames, Kantůrek commences a dialogue with the reader, and provides him or her with interesting information they might not have known.

#### *4.1.5 Conclusion of the Notes on Words Used in Translation*

In this section of Kantůrek's notes on translation, four types of notes were discussed. First of them were the notes that were used by Kantůrek to comment on foreign or unusual words that he used in his translation. It was shown that his choices of words were reasoned; however, in most cases the used translations were not sounding naturally. It could be argued that Kantůrek simply did not find a proper way of translating the phrases that were discussed. The second type of notes in this section was the notes on words and phrases that were not translated at all. Kantůrek explained in the notes that the translation of such words was not necessary for the understanding of the story. In the third type of notes, Kantůrek drew the reader's attention to the words that Pratchett used in a peculiar way, and which therefore had to be, in this way, preserved in the translation. In this type of notes, Kantůrek was most prominent as the translator. The last type of notes in this section introduced the reader to words that he or she was probably not familiar with, and thus advanced his or her knowledge of unusual words. All of these types of notes introduced Kantůrek as the translator and drew attention to the linguistic problems he had.

## 4.2 References to Culture

In this section, notes that refer the Czech reader to the culture of Great Britain will be discussed. There are two types of these notes. One of them directs the reader to the plays of William Shakespeare. The second one shows the differences between the cultures of the Czech reader and Pratchett as the author of the work.

### 4.2.1 Shakespeare

In this type of notes, Kantůrek emphasizes Pratchett's references to the works of William Shakespeare, which the Czech reader might not have uncovered. The first example appears at the beginning of *Soudné sestry* (*Wyrd Sisters*). Kantůrek uses here a translator's note that relates directly to his translation of the book as a whole. The book *Wyrd Sisters* can be seen as a parody of William Shakespeare's *Macbeth*, and in the note Kantůrek announces that he has used the translation of the play *Macbeth* by A. E. Sládek where it was possible (*Soudné sestry* 5). However, Kantůrek also admits that in the case of various plays on words he had to depend on his own translations, because Sládek's versions were too liberal (*Soudné sestry* 5). By this note, Kantůrek draws the reader's attention to both Shakespeare's *Macbeth* and to Sládek's translations. The other reference to Shakespeare can be found at the very beginning of *Dámy a pánové* (*Lords and Ladies*). Kantůrek draws the attention of the reader to the fact that the whole book is a parody on the works of Shakespeare (*Dámy a pánové* 6). He points out that if the reader is not familiar with these plays, he or she will most probably miss out on some of the allusions and also will not laugh as heartily as he or she could, even though he or she will most probably enjoy the adventures of the characters anyway (Kantůrek, *Dámy a pánové* 6). So, by pointing out the reference to Shakespeare, Kantůrek may possibly influence some of the readers to get acquainted with Shakespeare's plays, so that they could enjoy Pratchett's parodies fully.

#### 4.2.2 *British Culture*

The second type of the notes on translation in this section draws the attention of the reader to the differences between the British and Czech cultures. It also shows how Kantůrek managed to cope with these differences, how he translated them not only with regard to the language, but also to the culture, so that they would not be disturbing the text as a whole.

The first two notes of this type explain the cultural background of a phrase which is translated, and which does not have an equivalent in Czech. In the first example in *Maškaráda (Maskerade)*, Kantůrek translated the English name of the pirate flag "Jolly Roger" (Pratchett, *Maskerade* 118) as "Veselý Smrt" ("Jolly Death", *Maškaráda* 306). Even though in the note he admits that a more proper translation would be "Veselý Roger" (Kantůrek, *Maškaráda* 306), he also adds that because the sign on the flag is a skull, it would be a pity not to use this opportunity to make a reference to Death (*Maškaráda* 306), especially because this flag does not have an established name in Czech. Thus, Kantůrek combines the technique of close translation with using a word that is actually descriptive in terms of the appearance of the flag. Quite a similar situation appears in *Zloděj času (The Thief of Time)*. Susan Sto Helit talks about "Pale Horse" (Pratchett, *The Thief of Time* 92). In the Czech translation, Kantůrek uses the phrase "bledý kůň" (*Zloděj času* 248), which is a literal translation. He also explains in the note that the phrase *Pale Horse* is an English idiom for Death (*Zloděj času* 248). However, there is no such expression for Death in Czech that would contain *horse*, so Kantůrek could not use a parallel Czech collocation. He also stresses that *horse* has this meaning of a synonym for Death only in this idiom, in other cases "it could change the meaning in the same way as when you instead of *heroine* used *heroin*" ("může změnit smysl stejně, jako kdybyste místo slova *heroína* použili slovo

*heroín*", *Zloděj času* 248). In these two notes, Kantůrek managed to explain the cultural background of the phrases. But it is obvious that whereas in the case of *Jolly Roger* Kantůrek managed to translate the words very creatively, with *Pale Horse* he was not so successful, which is why he preferred to use the note to explain the meaning.

The next two notes on translation express Kantůrek's helplessness with the translation of culture-bound references that have no proper equivalent in Czech. The first example appears in *Malí bohové* (*Small Gods*). Kantůrek in a way apologises for his translation of a sentence "Bishops move diagonally." (Pratchett, *Small Gods* 145) Pratchett here makes a reference both to the characters in this book – representatives of the church – and to the chess pieces. Kantůrek admits in the note that he understood the allusion but could not find a corresponding Czech translation (*Malí bohové* 340). The reason for this is that the names of the representative of the church and the chess piece differ in Czech. Therefore, this play on words does not work in Czech, and Kantůrek did not manage to find another one that would resemble the original purpose. Similarly, in *Pravda* (*The Truth*), Kantůrek came across the name "Hobson's Livery Stable" (Pratchett, *The Truth* 103), which is a reference to the English idiom "Hobson's choice" (Kantůrek, *Pravda* 286). Kantůrek states in his note that this idiom means "a situation in which there is only one thing you can do, so you do not really have any choice at all" (*Longman*). However, there is no Czech idiom that would have a similar meaning. Therefore, Kantůrek preserved the name *Hobson* and decided to explain the original meaning in the note. In both cases, Kantůrek failed to translate the English culture-bound phrases properly. Therefore, he decided to explain the meaning in the note so that the Czech reader would not only be aware of the translation problem, but would also know the original meaning of the phrase.

The very last note of this type is rather an explanatory one, and its culturality originates from the military usage. In his translation of *Maskerade*, Kantůrek came across the phrase "SS Gytha Ogg" (Pratchett, *Maskerade* 115). In his note on translation, he explains that *SS* in this phrase is used in the military and navy terminology to indicate a *steamship* (Kantůrek, *Maškaráda* 296). Kantůrek was not able to translate this indication because in Czech army terminology, there is no such term used for a steamship. So, he decided to simply keep the original form and explain the meaning in the note.

So, Kantůrek in these notes drew the reader's attention to the differences between the Czech and British cultures. His reason for this was that he needed to explain phrases that were not comprehensible in Czech because they were culturally bound and he did not manage to translate them satisfactorily.

#### *4.2.3 Conclusion of References to Culture*

To conclude this section, it has been shown that Kantůrek used the notes to refer the reader to the culture of the Great Britain – either the culture generally or specifically the works of William Shakespeare. In the case of William Shakespeare, Kantůrek functions as a mentor and encourages the reader to get acquainted with Shakespeare's works on his or her own. In the notes that refer the reader to culture, Kantůrek introduces some differences between Czech and British cultures that are obvious in the idioms that Pratchett used in the original text. Once again, Kantůrek serves as a source of additional information on the text, this time on the cultural background of it.

### **4.3 Conclusion of Notes on Translation**

To sum up the findings of this part, it is obvious that in all of the above mentioned notes, Kantůrek acts as the translator and commentator of his own translation at the same time in that respect that he deliberately interrupts the flow of the text to add his own comments. He uses the notes to explain why he chose the words he used in the text, or why he decided not to translate. He comments both on what he did and did not manage to translate; he also adds supplementary information on the linguistic and cultural aspects of the original text. By these notes, Kantůrek shows to the reader that translation is not an automatic process but that there are many problems that have to be solved, even though the solution need not always be satisfactory for the reader nor the translator. He also demonstrates that translation has an impact on the text that is not inconsiderable because the text is adjusted according to the preferences of the translator. Last but not least, Kantůrek draws the attention also to Pratchett's original English novels, and it is possible that by this he encourages some of the readers to turn to the books in the original.

## 5 Special Notes

"Normally, any information you find in a reference book [should be used] only to supplement the text, where [the translator thinks] the readers are likely to find it inadequate, incomplete, or obscure," says Newmark (92). In the special notes of the translator, Kantůrek breaks this rule. He appears not as the translator, as it was with the notes on translation in the previous section, but rather as a second reader. He evokes a feeling in the reader that he is reading the book with him or her. He uses in practice Lotman's idea that "reading is a play and a dialogue" ("čtení je hra a dialog", Lepilová 15). The special notes are used for Kantůrek to make remarks on what he thinks, to comment on how Pratchett narrates the story or on the story itself. The reader thus feels to be only re-reading a text which was already processed by Kantůrek, his opinions and ideas added. That means that the translated text is to a certain extent different from the original Pratchett's book, because everything the translator adds amends it.

In Table 3, the eight types of these special notes of the translator are listed. The first two types of special notes are concerned with the society; one of them satirises the British approach, the other compares the British culture to the Czech culture. In the next two types, Kantůrek explains unclear references – either references which may be clear for a reader familiar with the English culture and society but would not be understood by the Czech readership, or he takes his chance to explain a reference which is not obvious even for the English reader. The fifth type of special notes of the translator presents either Kantůrek's memories or facts from history; the sixth type explains his creative translations. The seventh type of notes is concerned with foreign words. The last type of Kantůrek's special notes comments on the text.

Table 3

Special Notes

Society	Satire of the British approach Comparison of the British and Czech cultures
Unclear references	References unclear to the Czech reader References unclear generally
	Memories and history
	Creative translations
	Foreign words
	Comments on the text

Let us now have a close look at each of the types of special notes in the sections that follow and analyse the examples to see how much Kantůrek interferes with the author.

## 5.1 Society

The first section concerned with special notes is focused on the types of notes that comment on the society. One of the two types points at Pratchett's satire of the society of the Great Britain, the other one compares British and Czech societies and shows their differences.

### 5.1.1 *Satire of the British Approach*

The first type of special notes of the translator is used to satirise the British approach to other nations – whether in general or the nations of the French and the Australians specifically. In the first of the notes in *Lehké fantastično (The Light Fantastic)*, it is referred to the relation of the British to the French. Pratchett uses the

following sentences: "You can talk about ramps. You can talk about garlic. You can talk about France. Go on. But if you haven't smelled Ankh-Morpork on a hot day you haven't smelled anything." (*The Light Fantastic* 143) Kantůrek explains in his note the reference to France and also points out that the author is an Englishman (*Lehké fantastično* 217). He makes the reader take into consideration the relations between the English and the French in the past and shows that Pratchett actually made fun of it in his description. The next note of this type is similar. It shows what the British think about Australians. In *The Last Continent*, Pratchett mentions the name of a wine, "Rusted Dunny Valley Semillons" (*The Last Continent* 59). Kantůrek thinks that this is an allusion to the "pursuit of Australians to penetrate into the world wine market" ("na snahu Australanů proniknout na světový trh vín", *Poslední kontinent* 164). He also notes that it seems that the English do not believe that the Australians will manage (Kantůrek, *Poslední kontinent* 164), even though the name of their wine sounds French. The last note of this type is concerned with the relation of the inhabitants of the British Isles to all other nations from continental Europe. In *Carpe Jugulum*, one of the characters, Nanny Ogg, talks about the little kingdom of Lancre in relation to other countries on the plains: "'The plains have been cut off all winter before now...'" (Pratchett, *Carpe Jugulum* 107) Kantůrek elaborates on this thought and notes that "it had never come to Lancre that it could be the other way round" ("[Lancre] by nikdy [...] nenapadlo, že by tomu mohlo být naopak", Kantůrek, *Carpe Jugulum* 311). He explains to the reader that no-one in Lancre ever thought that it could actually be the little kingdom of Lancre that was cut off from the plains. By this, and he does this deliberately, he draws the reader's attention to the mentality of a nation who, despite the fact that its country is so small, thinks that the rest of the world is cut off from them and not the other way round. In all three of these notes, Kantůrek makes Pratchett's

references to the relation between Britain and other nations more clear to the Czech reader, so that even a person not familiar with the British society would understand the jokes Pratchett made. Kantůrek's position here appears to be strictly neutral, contrarily to the position of the author.

### 5.1.2 Comparison of the British and Czech Cultures

In the next type of special notes, Kantůrek compares the British culture to the Czech culture. He pronounces his suspicion that Pratchett is not very much acquainted with other cultures apart from his own, he also finds some similarities between the two cultures, and finally, he shows his knowledge of a certain cultural feature in both of these cultures.

The first two examples of notes of this type express Kantůrek's doubts that Pratchett is aware of another culture than his own; Kantůrek is sure that Pratchett does know the Czech. The first example is in *The Last Continent*. Two of Pratchett's characters, Rincewind and Crocodile, talk: "How much beer *did* I have last night, then?' 'Oh, about twenty pinth.' 'Don't be silly, noone can even *hold* that much beer!'" (*The Last Continent* 70) In the note, Kantůrek states that both of these characters would be quite taken aback by some of the customers in Czech pubs (*Poslední kontinent* 194). What he is referring to is the amount of beer Rincewind consumed. He drank twenty pints, and Kantůrek explains that twenty pints are about nineteen glasses of Czech beer (*Poslední kontinent* 194), which is obviously not considered by the translator an unbelievably great amount. Another situation similar to this appears in *The Fifth Elephant*. Pratchett mentions there various dishes, which are listed by one of the characters, Igor, with a perspicuous lisp: "walago, noggit, thclott, thwinefleth and thauthageth" (Pratchett, *The Fifth Elephant* 80). Kantůrek comments on Pratchett's choice of the dishes by saying that he thinks that if the author browsed through "a

decent East-European cookery book" ("slušnou východoevropskou kuchařku"), he would find there meals much more amazing than he managed to make up (*Pátý elefant* 224). In these notes, Kantůrek shows Pratchett's ignorance of other cultures and comments on it from the point of view of a member of one of these ignored cultures. He actually seems to argue with the author in the notes and call for support of the reader.

In the next note of this type, Kantůrek finds out that there are also similarities between the Czech and British cultures. He comments on the statement of a character called Death: "It wasn't stealing. It was just... redistribution." (Pratchett, *Hogfather* 115) Death here plays on the two words, *stealing* and *redistribution*, which can in fact be synonyms in the case of army terminology. Kantůrek marvels at the fact that similar actions are paraphrased in different languages in the same way, especially in the case of army (*Otec prasátek* 310). He refers to the fact that these two words, *stealing* and *redistribution*, have counterparts in Czech which have the same function. So, Kantůrek shows also the things that are similar in both cultures in question.

The last note of this type shows that Kantůrek has also some knowledge of English and Czech songs, and that he can find parallels between them. In *Těžké melodično* (*Soul Music*), Kantůrek translates the name of a song which is used in the first lesson of a book on playing the guitar. In Pratchett's original text, the song is "Fairy Footsteps" (*Soul Music* 61), and Kantůrek uses the Czech song "Letí šíp savanou" (*Těžké melodično* 150). In the note he explains that this musical piece is probably even easier than another well-known Czech song, "Rožnovské hodiny" (Kantůrek, *Těžké melodično* 150). So, Kantůrek shows that he is aware of the fact that Czech reader do not know songs from the English-speaking world, and he decides to substitute it in the translation with a Czech one.

In this type of notes Kantůrek comments on Pratchett's references to the different and similar features in the cultures of the Great Britain and the Czech Republic. He argues with the author, he also seems surprised to find a similarity, but above all, he transfers the reference closer to the culture of the Czech reader.

### 5.1.3 *Conclusion of Society*

In this section, it has been shown that if Pratchett uses a reference to the society he is a member of, Kantůrek moves it closer to the Czech reader to make the understanding easier, and also to preserve the uniformity of the text. He either explains what the author had in mind, or he transfers the reference directly into the Czech culture. In these notes, he proves that "translation has been instrumental in transmitting culture" (Newmark 7), because the reader can be more aware of the differences of the two cultures due to Kantůrek's notes.

## 5.2 **Unclear References**

In the section of notes on unclear references, two types will be discussed. The first one incorporates notes on references that are culturally bound, and therefore would not be understood by the Czech reader. The second type of notes comments on references in the original text that could escape even the English reader.

### 5.2.1 *References Unclear to the Czech Reader*

In this type of special notes, Kantůrek tries to explain references that would most probably be clear to the readers throughout the English speaking world, but in the Czech environment they need to be interpreted. The first of these notes shows how Kantůrek managed to cope with a popular personality. In *Soul Music*, the name "Satchelmouth Lemon" (Pratchett, *Soul Music* 77) is translated as "Sečmohl 'Pytlohub' Lemon" (Kantůrek, *Těžké melodično* 180). In the note, Kantůrek explains that the name

*Sečmohl* was shortened to *Sečmo* (*Těžké melodično* 180), which is phonetically the equivalent of *Satchmo*, the nickname of Louis Armstrong. At the same time, *Sečmohl* consists of two proper Czech words, *seč* and *mohl*, and means "as much as he could". In the next note, Kantůrek tries to make Pratchett's phrase more straightforward for the reader to understand. In *Pátý elefant* (*The Fifth Elephant*), Kantůrek did not properly translate Pratchett's note on the phrase "a winning formula" (*The Fifth Elephant* 23). This note was originally "Especially if it was green, and bubbled." (Pratchett, *The Fifth Elephant* 23) However, Kantůrek explains that by this phrase Pratchett meant the formula for a concoction that "kept one alive for some time longer than the others" ("jeden vydrží o nějaký ten čásek déle než ostatní," *Pátý elefant* 67). Actually, Kantůrek did incorporate the author's note in the part of the translator's note where he says that the concoction "was green and bubbled." ("zelenou a bublající," *Pátý elefant* 67) The last note of this type makes a comment on a not very well known fact about mock Japanese in American films. In *Interesting Times*, Pratchett uses warning cries: "Orrrrr! Itiyorshu! Yutimishu!" (*Interesting Times* 232). In the note, Kantůrek explains that he left these cries in the original (*Zajímavé časy* 370), and he adds a story that is behind them. These words actually mean "I tie your shoe, you tie my shoe." (*Zajímavé časy* 370) According to Pratchett, these words were used in films with John Wayne, the famous actor, for the Japanese-looking supporting actors to provide "something 'Japanese sounding'" (Breebaart). Kantůrek also adds an advice that if you want to simulate a noisy crowd, it is sufficient if a few people silently and continuously repeat "rebarbora, rebarbora" (*Zajímavé časy* 371). So, it is obvious in all of these notes that Kantůrek tries to make Pratchett's references more clear to the Czech readers. He decides to explain references that in the English-speaking world would be understood

immediately, because they are culture bound. In this way, he manages to preserve the references for the Czech reader, too.

### 5.2.2 *References Unclear Generally*

The fourth type of Kantůrek's special notes is concerned rather with education of the reader. That means that Kantůrek adds some extra information to a topic that is touched in the text. Notes of this type seem unjustified because Pratchett does not make a clear reference to what is discussed in them. However, Kantůrek takes his chance to explain references that he found in the text.

In the first two notes of this type, Kantůrek deliberately gives some information to the reader that is not necessary even for the understanding of the text. In fact, he serves as an encyclopaedia here because he offers explanations to the reader. In the first example in *Pohyblivé obrázky (Moving Pictures)*, Kantůrek uses the note introducing the bird "mynah" (*Pohyblivé obrázky* 196) to show the readers that there are various kinds of birds who can actually imitate sounds. He seems to make fun of lyrebirds, saying that they can "imitate a number of human voices simultaneously, a typewriter including the end-bell, but also the noise of a jet-plane taking off" (Kantůrek, *Pohyblivé obrázky* 196). However, it is true that lyrebirds are able to imitate a wide range of sounds – "from a mill whistle to a cross-cut saw, and, not uncommonly, sounds as diverse as chainsaws, car engines, rifle-shots, camera shutters, dogs barking and crying babies" (*Wikipedia*). Similarly, in *The Truth*, Pratchett talks about "a colour iconograph" (*The Truth* 125) – a device for taking pictures, an equivalent of a camera, but the iconograph has four imps inside who paint individual colours on the picture. Kantůrek draws the reader's attention to the fact that the imps use the same four colours as are now used in offset printing – red, blue, yellow and black (*Pravda* 344). In both of these notes it can be seen that Kantůrek offers to the reader excessive information,

which is not necessary for the understanding of the story; however, this information makes the reader realize the whole wide context.

In the next two notes of this type, Kantůrek explains a slight reference to the past concerning the living habits of the people of the time. In *Maškaráda (Maskerade)*, he explains Pratchett's phrases "below stairs" and "above them" (Pratchett, *Maskerade* 68). Kantůrek notes that people in the old times believed that the rich should live upstairs (*Maškaráda* 176). He also adds that due to the fact that there were no lifts at that time, he does not believe the theory (Kantůrek, *Maškaráda* 176). It is interesting that Kantůrek explains the same thing in another note in *Poslední kontinent* (115) when the phrases appear for the second time in the Discworld Series, to make sure that even the reader who is not familiar with *Maškaráda* is given the information. A quite similar explanation appears in *Nohy z jílu (Feet of Clay)*. Pratchett in his text mentions "the bottom drawer" (*Feet of Clay* 12) of a table of one of the characters, Samuel Vimes. Kantůrek draws the attention of the reader to Vimes's past, as it was depicted in a previous book, *Guards! Guards!*, where Vimes was shown as a drunkard. Kantůrek notes that old writing desks used to have a bottom drawer, which was much deeper than the other drawers (*Nohy z jílu* 29). He also states that the drawer was actually so deep that standing bottles could be stored there (Kantůrek, *Nohy z jílu* 29). In these two notes, Kantůrek explains to the reader what lies beneath Pratchett's allusions to the living habits of the people in the past ages.

In the last note on generally unclear references, Kantůrek draws the reader's attention to the differences between the upbringing of the people in the British and Czech societies. In *The Last Continent*, one of Pratchett's mages, the Chair of Indefinite Studies, offers another piece of roast chicken to certain Mrs Whitlow and says: "Will you have a little more br..." (Pratchett, *The Last Continent* 49) The mage then realizes

that he is going to say *breast* and immediately corrects himself: "... front part of the chicken, Mrs Whitlow?" (Pratchett, *The Last Continent* 49). Kantůrek notes that this is the proof that the mages were brought up in the Victorian manner, "where every word denoting a part of the body between neck and knees was considered an expletive" ("kdy bylo každé slovo označující část mezi krkem a koleny považováno za sprosté," *Poslední kontinent* 138). By this, Kantůrek introduces the Czech reader to an attitude to the human body that he or she probably is not familiar with.

In these notes, Kantůrek points out references that are not obvious in Pratchett's original books, so they would probably be missed not only by the Czech readers. He does this by explaining them in his notes.

### 5.2.3 *Conclusion of Unclear References*

It was shown in this section that these two types of special notes are used by Kantůrek to provide the Czech reader with additional information. This information is not necessary for the primary understanding of the text, but it can be useful for the reader realise the wider context of the book. Kantůrek focuses not only on the references that would not be revealed by the Czech reader, but also on the references that are not clear generally. In the notes, he again appears as a teacher because he explains to the reader facts that the reader might not be aware of because of its culturally bound character.

## 5.3 **Memories and History**

In the next type of special notes, Kantůrek introduces to the reader his knowledge of history of the Czech society, and also his own memories of the youth. By presenting the memories, Kantůrek draws the attention of the reader to the past.

In the first two notes of this type, Kantůrek employs his own memories of the communist regime in the Czech Republic. In *The Truth*, Pratchett made one of his characters, a vampire called Otto Chriek, sing a song: "Through thunderstorm and dreadful night, ve vill carry on zer fight..." (*The Truth* 115) Kantůrek translates this song as "Ať už f pourži nepo f temnou noc, my musíme pojovat..." (*Pravda* 319) and immediately draws the reader's attention to the fact that these words remind him of songs that used to be sung during the communist regime (Kantůrek, *Pravda* 319). In another situation, Kantůrek remembers a similar memory. In *Night Watch*, one of Pratchett's characters, an old commander of the Night Watch, gives Samuel Vimes a look which says: "we know all about you, so why don't you tell us all about yourself?" (Pratchett, *Night Watch* 85) Kantůrek comments on this by recalling an experience from his youth, when similar attitudes were practised by teachers in schools (*Noční hlídka* 86-7). In those two notes, Kantůrek comments on Pratchett's stories with his own memories of the communist era. These memories are presumably not shared by the readers, but they may be shared by the readers' parents who have gone through similar experience as Kantůrek.

The third note of this type reminds the reader of history further in the past. In *The Truth*, Pratchett gave the newly established newspaper in Ankh-Morpork, *The Times*, a subheading "The truth shall make ye free!" (Pratchett, *The Truth* 49) Kantůrek translates this subheading as "pravda zvítězí" ("the truth shall win", *Pravda* 136) and comments on this quote by noting that it is not the meaning, but the practical application of such quotes that plays a more important role: "For example, in the World War II, there was a sign 'Work brings freedom' above the gates of concentration camps." ("Za druhé světové války, například, býval nad branami koncentračních táborů

nápis 'Práce osvobozuje'," Kantůrek, *Pravda* 136) By this note, Kantůrek turns the reader's attention to the facts history.

This type of special notes involved both Kantůrek's memories and historical facts. Kantůrek once again tries to educate the reader and make him or her more aware of the past. However, these notes also show that Kantůrek takes into account that his readers are mainly young adults who do not have the same experiences as the generation of their parents and Kantůrek himself.

#### 5.4 Creative Translations

The next type of special notes comments on Kantůrek's creativity in translation. The translator comments here on unusual translations he used in the text to draw the attention of the readers to them. Thus, Kantůrek appears here as an analyst of his own translation excesses.

In the first one of these notes, Kantůrek comments on a word he invented, or rather produced by combining more words. The joke he makes appears in the translation of *Moving Pictures*. Kantůrek plays here with the words *mág* (mage) and *magor* (fool), and also with an informal word for a small room – *kamrlík*. As a result, Kantůrek translates the phrase "Uncommon Room" (Pratchett, *Moving Pictures* 14) as "mágorlík" (Kantůrek, *Pohyblivé obrázky* 37). *Uncommon Room* in the original text is a reference to *common room*, a room in school where the teachers and students meet "when they are not teaching or studying" (*Longman*). *Mágorlík*, on the other hand, is a combination of *mág* (mage) and *kamrlík* (small room), and probably could be interpreted as "a small room where mages meet". However, the reader will surely notice that the word *mágorlík* also contains the word *magor* (fool), and Kantůrek adds that the word used to be shortened for "magorlík" (*Pohyblivé obrázky* 37). In this way, Kantůrek makes a play on words that is culturally closer to the Czech reader.

In the second note of this type, Kantůrek shows how he played with an acronym creatively in his translation. In *The Thief of Time*, Pratchett employed a name of a company "We R Igors" (*The Thief of Time* 19), the *R* representing an often used pun on the verb *are*. Kantůrek translated this as "JSME Igorové" (*Zloděj času* 52) and in the note he explains that *JSME*, a Czech equivalent of *are* in fact, is an acronym of "Jednoduchost, Spolehlivost, Mistrovství a Ekonomika" ("simplicity, reliability, mastery and economics," *Zloděj času* 52). By this play on words, Kantůrek shows that he managed to keep the original meaning of Pratchett's acronym while he also managed to maintain the joke.

In the last note of this type, Kantůrek shows how he foisted a name of his friend into the text. In *Night Watch*, Pratchett uses the name "Evans" (*Night Watch* 273), which is translated by Kantůrek as "Vlad Ríša" (*Noční hlídka* 292). *Vlado Ríša* is a name of one of the personalities of Czech science fiction and fantasy fandom, a "publisher, author, translator and collector" ("vydavatel, autor, překladatel, sběratel", *Kdo je kdo*). In the note, Kantůrek jokes and states, that "this is a literal translation" of the name "Evans" (*Noční hlídka* 292). However, no evidence could be found that the name *Evans* is related to either of the names *Vlad* or *Ríša* (or even *Richard*). In this note it is obvious that Kantůrek plays with the readers, and depending on how much they can orient themselves in the Czech fantasy fandom, they will recognise the reference.

In the three notes of this type, Kantůrek plays with the reader. He makes puns in his translations by inventing a new word, re-creating an acronym in Czech and implementing a name of a real person into the text in the place of Pratchett's character. Kantůrek here uses the notes as a means of dialogue with the reader.

## 5.5 Foreign Words

The following type of translator's special notes is concerned with foreign words. These words were kept by Kantůrek foreign in his translation, too. They were not translated because of a parallel that Kantůrek pursued, or simply because he was able to provide a witty explanation for them.

The first of these notes shows a linguistic parallel between the words Pratchett used and two Czech words. In *Dámy a pánové* (*Lords and Ladies*), Kantůrek translates "hereditarery" (Pratchett, *Lords and Ladies* 82), a word which was meant to be *hereditary*, as "herezita" ("heresy", Kantůrek, *Dámy a pánové* 205). Immediately, he explains that *herezita* used instead of *heredita* is similar to the incorrect usage of *impotentní* (impotent) instead of *kompetentní* (competent, *Dámy a pánové* 205). In this note, Kantůrek not only explained to the reader the point of a joke, but had also the chance to present what appears to be two different versions of his translation of the word.

In the following two notes, Kantůrek deals with unusual words that Pratchett uses in the original text. In *Pohyblivé obrázky* (*Moving Pictures*), he focuses on the explanation of the word "inhumace" (Kantůrek, *Pohyblivé obrázky* 343), which in the original is "inhumation" (Pratchett, *Moving Pictures* 147). This word is a euphemism used by the Assassins' Guild to denote murder or killing. Kantůrek writes only that it is the opposite of "exhumace" ("exhumation," *Pohyblivé obrázky* 343). By this, he makes the reader think about the meaning of *exhumation* and make out the meaning of *inhumation* by him- or herself. The other note of this type is used by Kantůrek only to refer the reader to a dictionary. In *Jingo*, Pratchett uses the words "claustrophobia" and "agoraphobia" (*Jingo* 106). Kantůrek translates these mental disorders with their Czech equivalents, "klaustrofobie" and "agorafobie" (*Hrrr na ně!* 294), but in his note, he

does not explain the meanings of these words as the reader learned to expect him to. On the contrary, he advises the reader to look this word up in a dictionary (Kantůrek, *Hrrr na ně!* 294). In both of these notes, Kantůrek does not state the meaning of a foreign word directly, but he makes the reader find out the meaning of the words on his or her own.

In the notes of this type, Kantůrek handled the meanings of unusual words in a very innovative way – he did not explain their meaning as it would be usual in explanatory notes, but he simply hinted to the reader where to look for the information.

## 5.6 Comments on the Text

Kantůrek's notes in the last type of special notes are simply commenting on the story, whether the comment is necessary or not for the understanding of the plot. Kantůrek addresses the reader in some of them, in others he comments on Pratchett's characters. In yet other notes, he pronounces ideas that came to him during the reading of Pratchett's book in the original.

In the first two of these, Kantůrek acts as if he was reading the book with the reader, possibly from behind, over the reader's shoulder. He forms a dialogue with the reader. The first example is in *Otec prasátek (Hogfather)*. Kantůrek reacts on the first appearance of the name "Karel" (*Otec prasátek* 53). In the note he states that he does not know either who *Karel* is, yet (*Otec prasátek* 53). In a similar way, he comments on what is happening in *Carpe Jugulum*. Granny Weatherwax needs to ride a mule but the animal will not walk. Therefore, Granny whispers something into the animal's ear (Pratchett, *Carpe Jugulum* 116). Kantůrek comments on her act by drawing the reader's attention to the fact that they both know, probably from the previous books, what it was that Granny whispered (Kantůrek, *Carpe Jugulum* 309). In these two notes, Kantůrek

functions as commentator of the story, and makes the reader feel personally addressed by the translator. These notes essentially have a phatic function.

The other two notes are used by Kantůrek to comment on the characters in the book, specifically on their style of talking. In *Dámy a pánové (Lords and Ladies)*, Kantůrek comments on his translation of the original expression of Pratchett's character, Nanny Ogg. It is "Tempus fuggit" (Pratchett, *Lords and Ladies* 153). This phrase is probably referring besides the Latin saying *Tempus fugit* – "Time flies" also to the words *fug* or *fuggy*, which is the adjective of quality of the air inside a room heavy with smoke and heat (*Longman*). Kantůrek translates it as "Tempus fungi" (*Dámy a pánové* 371), where *fungi* is a word meaning *mushrooms*, and adds that "Nanny had apparently passed a mail course Thirty simple lessons to learn Latin quick" ("Stařenka zřejmě absolvovala dopisovací jazykový kurs Latinsky snadno a rychle ve třiceti lekcích," *Dámy a pánové* 371). The next example of such a note can be found in *The Fifth Elephant*. Pratchett mentions Constable Buggy Swires, who is a gnome member of the Ankh-Morpork Watch (*The Fifth Elephant* 33), but unlike others of his species, his speech can be understood. Kantůrek explains that this "civilised, i.e. almost comprehensible locution" ("civilizovaném, i.e. téměř srozumitelném vyjadřování") is due to Swires living in the city for quite a long time (*Pátý elefant* 93). In these two notes, Kantůrek shows how Pratchett made two of his characters speak and makes comments on their way of speaking by supplementing background information on those characters.

The last three notes of this type are used by Kantůrek only to react as a reader on the things that appear in the story. For example, in *Čarodějky na cestách (Witches Abroad)*, Kantůrek reacts on the words of Nanny Ogg about a remedy for drunkenness: "'Have a hair of the dog, Mr Travis?' said Nanny, filling the mug. 'Or scale of the

alligator or whatever you call it in these parts." (Pratchett, *Witches Abroad* 158) The translator elaborates his thought that if there were such a remedy that really worked and someone had it patented, then this person would be economically independent for life (Kantůrek, *Čarodějky na cestách* 275). However, this comment has nothing to do with the story at all. Similarly, in *The Fifth Elephant*, Pratchett mentions a machine used for decoding encoded messages (*The Fifth Elephant* 30). Kantůrek reflects in the note that "such en- and decoding machines have always presented a great mystery" to him (*Pátý elefant* 84). Again, the note shows no link whatsoever to Pratchett's plot. Another example is from *The Thief of Time*. Pratchett talks there about how "you cannot see the back of your own head" (*The Thief of Time* 3). He also says in the author's note that this would be possible only in very small universes (Pratchett, *The Thief of Time* 3). Kantůrek reacts on both of these in his own note, where he says that it could also be the case when you are in a barbershop (*Zloděj času* 7). He hints at the well-known fact that when you are in a barbershop, the barber will use two mirrors to show you the back of your head. By connecting the notion of a universe with a barbershop, Kantůrek makes fun of Pratchett's idea. In these three notes, Kantůrek comments on the text by stating his own ideas that have nothing in common with the story whatsoever. He simply pronounces his thoughts.

In the last type of the translator's special notes, Kantůrek simply comments on Pratchett's text without taking into account whether the note is of any use to the reader in understanding the story. He makes the reader feel as if he or she was personally addressed by the translator.

## **5.7 Conclusion of Special Notes**

In this part, a closer look was taken on Kantůrek's special notes. These notes are meant as a means of communication of the translator with the reader. By employing

them in the phatic function, Kantůrek "attempt[s] to win the confidence and the credulity of the reader," as Newmark says (43). Kantůrek in these notes comments on the society by showing either how Pratchett satirised the approach of the British to other nations or by comparing the culture of the author with the culture of the Czech readership. He also uncovers for the reader references that are not very clear in the text. Next, he informs the reader about some historical facts and then he explains his creative translations. He also shows the reason for using foreign words. Finally, he makes comments on the text. In this way, Kantůrek opens a dialogue with the reader, in which they are able to discuss Pratchett's original text.

## 6 Conclusion

Jan Kantůrek is the translator of the works of Terry Pratchett in the Czech Republic. Over the time, he managed to adopt a style of writing similar to that of Pratchett himself. This similarity can be best seen in the translator's notes that Kantůrek inserts, in a significant amount, in the translated text side by side with the author's notes of Pratchett. These translator's notes can be divided into several groups. Their function is mostly informative or referential, but two of them are specific. These are the notes on translation and special notes.

The notes on translation draw the attention of the reader not to the story but rather to the act of translation of the text. Kantůrek emerges from the traditional position of the translator as a hidden entity behind the text and shows to the reader some of the difficulties he encountered during translating of Pratchett's original. He not only presents his reasons for using a particular phrase, but also comments on Pratchett's choice of the words. Kantůrek in these notes actually stresses the role of the original work and thus encourages the reader to read the book in English.

The special notes show Kantůrek in the role of a reader of the text. They are used by Kantůrek to state his ideas and thoughts that are only marginally connected with the text. These ideas do not have any importance for the understanding of the text, they are simply comments. Kantůrek commences a dialogue with the reader in these notes.

The want for communication with the reader, as it was demonstrated in this work, is specific for Kantůrek. He challenges the conception of the illusionary non-existence of the translator through deliberately interrupting the flow of the story by discussing his thoughts with the reader. Kantůrek's notes are as popular among the Czech readership as Pratchett's notes. However, if they are viewed objectively, they

must be seen as distracting, especially in the moments when they are not necessary for the understanding of the story, and also as erasing the original style of the author that should be preserved. Both the positive and negative features are present in the translator's notes of Kantůrek, and it is the right of the reader to decide whether to read the notes or not.

## 7 Bibliography

In the primary sources, the complete list of Kantůrek's translations of Discworld Series that were researched for translator's notes is presented, together with the list of Pratchett's books in English that were cited. In the list of secondary sources, other works that were cited are stated.

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## Appendices

In the appendices, two tables of notes are presented. In Appendix A, it is the table of notes both of the author and of the translator. In Appendix B, the translator's notes are divided into groups.

In Appendix A, all notes from Kantůrek's translations (the books are listed in 7.1 Primary Sources) are introduced. The Czech name of the book is given together with the English name. The column called *author* gives the numbers of pages with author's notes. The column called *trans.* gives the numbers of pages with translator's notes. The third column for each book is used for comments – mainly for specifying the topic of the note and also which group it belongs to. The groups of translator's notes are highlighted by different colours.

In Appendix B, the translator's notes are divided into types according to Table 1 in Groups of Translator's Notes on page 12. In every row, the number of notes of the type according to the name of the column is presented. The bottom row and the extreme right column show the total amount of notes of each row and column, respectively.