

**Masaryk University  
Faculty of Arts**

**Department of English  
and American Studies**

English Language and Literature

Bc. Kateřina Lengálová

**Pratchett for Young Readers:  
Translation Analysis of Selected Texts  
with Software for Lexical Analysis**

Master's Diploma Thesis

Supervisor: Ing. Mgr. Jiří Rambousek

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*I declare that I have worked on this thesis independently,  
using only the primary and secondary sources listed in the bibliography.*

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Signature

# Table of Contents

1	Introduction .....	4
2	Theory.....	8
2.1	Introduction to Theory .....	8
2.2	Theory of Children's Literature.....	8
2.3	Theory of Translation of Literature for Children .....	12
2.4	Conclusion of Theory .....	19
3	Cultural and Literary Background .....	20
3.1	Background of the Author and the Translators .....	20
3.1.1	Terry Pratchett: the Author .....	20
3.1.2	Helena Hrychová: the Translator of <i>Kniha Nom</i> .....	22
3.1.3	Jan Kantůrek: the Translator of <i>Kniha Nóma</i> and <i>Jak pan Hopsálek hledal dobrodružství</i> .....	23
3.2	Literary Analysis .....	25
3.2.1	Introduction to Literary Analysis .....	25
3.2.2	Literary Analysis of Pratchett's <i>The Bromeliad</i> and the Choice of Reference Text .....	26
3.2.3	Literary Analysis of Pratchett's <i>The Amazing Maurice and his Educated Rodents</i> and the Choice of Reference Texts .....	29
3.2.4	Conclusion of Literary Analysis.....	31
4.1	Introduction to Translation Analysis .....	32
4.2	Translation Analysis of <i>The Book of Nome</i> and the <i>Bible</i> .....	35
4.2.1	Statistical Analysis of <i>The Book of Nome</i> and the <i>Bible</i> .....	36
4.2.2	Lexical Analysis of <i>The Book of Nome</i> and the <i>Bible</i> .....	42
4.2.3	Conclusion of the Analysis of <i>The Book of Nome</i> and the <i>Bible</i> .....	48
4.3	Translation Analysis of <i>Mr Bunnsy Has an Adventure</i> , Peter Rabbit stories and <i>Broučci</i> .....	49
4.3.1	Statistical Analysis of <i>Mr Bunnsy Has an Adventure</i> , Peter Rabbit stories and <i>Broučci</i> .....	50
4.3.2	Lexical Analysis of <i>Mr Bunnsy Has an Adventure</i> , Peter Rabbit stories and <i>Broučci</i> .....	56
4.3.3	Conclusion of the Analysis of <i>Mr Bunnsy Has an Adventure</i> , Peter Rabbit stories and <i>Broučci</i> .....	61
4.4	Conclusion of Translation Analysis.....	62
5	Conclusion .....	64
5.1	Recapitulation .....	64
5.2	Conclusions.....	68
6	Bibliography .....	70
6.1	Primary Sources .....	70
6.2	Secondary Sources .....	71
Appendix .....		A 73
A.1	<i>The Book of Nome</i> .....	A 74
A.2	<i>Kniha Nom</i> .....	A 86
A.3	<i>Kniha Nóma</i> .....	A 97
A.4	<i>Mr Bunnsy Has an Adventure</i> .....	A 109
A.5	<i>Jak pan Hopsálek hledal dobrodružství</i> .....	A 112

# 1 Introduction

Literary translation is tricky: the most important thing that makes it outstanding is style, which cannot be measured or indeed objectively analysed. There will always be readers who will not like a translation because it does not sound natural enough or because it sounds too natural – naturality being an example of an aspect deeply individual, depending on each reader's social and cultural background.

However, there are now modern ways to analyse a translation, whether literary or not: software for lexical analysis. This software brings objectivity into the field of translation analysis because it allows the theoretician to calculate certain values of a text and then compare them with those of other texts of his or her choice. Texts can be analysed on the level of words, word clusters or even longer segments, and the software allows the user to ensure that the objects analysed really are objectively comparable. This method is not able to tell you whether the translation is good or not, but it allows you to get a more objective point of view. That is why I chose such approach in my thesis to analyse segments of texts from Terry Pratchett's books, *The Bromeliad* and *The Amazing Maurice and his Educated Rodents*.

I should add that the texts I chose are not just some ordinary texts. Firstly, they fall into the group of children's literature, that is those books that were written (supposedly) with low age and relative inexperience of the readers in mind. Secondly, to keep the thesis more focused, I chose only certain parts of the texts. Both of the analysed books have a particular peculiarity: each chapter starts with an excerpt from an imaginary book that plays a role in the

story. These imaginary books are parodies or imitations of well-known books from the real world, namely the *Bible* and Beatrix Potter's Peter Rabbit stories. Even though these books seem to be so far apart that they cannot be put into the same category, their imitation in Pratchett's work connects them. They both are notorious even among the young audience, so they can easily be recognized by children. With the help of the lexical analysis software, I would like to compare the imaginary books in Pratchett's *The Bromeliad* and *The Amazing Maurice and his Educated Rodents* and their respective translations (*The Bromeliad* benefiting from its brand new translation into Czech, a second version to be analysed, from April 2009) with the reference books stated above, adding Jan Karafiát's *Broučci* as a reference text for the translation of *The Amazing Maurice and his Educated Rodents*, to see whether the statistical values are corresponding, as well as the most frequent words in the texts. These analyses should give me an objective insight into the complexity of the language used for a text intended for the child reader, the hypothesis being that to make a good imitation, the product text must be as close to the text imitated as possible, but at the same time, it should be made accessible to the young audience, possibly by using shorter and easier words.

Furthermore, I will explain the technical aspects of the method that I used for my analysis because not everyone is familiar with the modern approach using software for lexical analysis. Also, I need to state which of the values computed by the software will be used, because some of them may be worthless unless you have texts of approximately the same length (which I did not).

Moreover, I believe that a text is not complete without its background, and that is why I feel it necessary to give the reader an insight into the literary aspects of all the texts (mainly to explain my seemingly unusual choice of reference texts). I will briefly summarize the plots, explain the role of the parts I have chosen for translation analysis in the text and I will also show that despite the fact that the books are considered to be for young readers, they provide good food for thought for readers of any age. Apart from that, I will try to introduce the lives of Terry Pratchett, Jan Kantůrek and Helena Hrychová – the people involved in the making of the texts, whether it be the original English version or its Czech counterparts. I will try to capture the general characteristics of the style of the author as well as the two translators, their peculiarities, other literary activities, and I will also try to find out the reason for the new translation of Terry Pratchett's *The Bromeliad*.

But first of all, we need to start with the theoretical background for children's literature and its translation. Only then can we formulate our hypotheses properly. Theoretical background is something to be still desired for in the field of literature for children, so I would like to translation of literature for children, so I would like to present my theory that the key aspect of a good translation is the amount of information conveyed to the target reader and that this amount varies with the differences of age or language of the author and the reader. Also, I would like to add some of my views to that because it seems that the position of writers of children's books have in the society, not to mention the translators, is not the same as the position of the writers of literature for adults. Even though it should reflect the fact that books for

children and their translations are actually the first step in the child's cultural education, I fear it is not so. I will therefore consult a book focusing on this topic, Zohar Shavit's *Poetics of Children's Literature* to gain a more scholarly viewpoint.

Now that I have given a proper introduction of the thesis, I may postulate my hypotheses. Firstly, the new approach with the use of computer programmes may bring some interesting and unexpected results, such as similarities in otherwise incomparable texts. Secondly, it may help reveal patterns of language specific to the translator. Thirdly, a text that should imitate a popular work in children's literature must have the same characteristics as the text imitated, else the readers will not be able to recognize it. And fourthly, with the help of lexical analysis software, the position of writers and translators of children's literature can be improved because the software brings objective features into the analysis.

I will now proceed to the theory, then give some biographical and literary background for the texts and finally analyse the texts with the help of a lexical analysis software.

## **2 Theory**

### **2.1 Introduction to Theory**

In this part I would like to concentrate on the theory. First, I will discuss various aspects of children's literature, because it differs from the other literary systems, and then I will proceed to the issue of translation of literature for children. I would like to show that even though literature for children is extremely important as the first step in education of a person, it is often underrated. For this, I would like to use Shavit's *Poetics of Children's Literature*, a work dealing with literature for young readers. In the part with translation theory, I would like to present my theory of how the relationship between the author, the reader and the translator works and what amount of information is received by the reader based on his or her age and nationality with respect to that of the author or translator.

### **2.2 Theory of Children's Literature**

Let us now take a closer look at the children's literature in general. In her book, Zohar Shavit states that the literature for children is considered inferior within the literary polysystem and compares it with the non-canonized adult literature due to its tendency to secondary models and self-perpetuation. "A further similarity between the two systems can be seen in the fact that both are stratified not only by genre but also by subject and readership," she states (Shavit 33). The stratification of readership means dividing the readers by

gender (male, female) both in adult and children's literature. To apply this on Pratchett's books for young readers, it could be said that while the *Johnny Maxwell* books are meant mainly for boys, because the main character is a boy and the stories are centred around aliens, the dead and time machines, the later *Tiffany Aching* stories feature a girl as the protagonist and the underlying themes are sharply feminine: birth, death and duty. Shavit, however, explains that the comparison with adult non-canonized system might lead to a disregard between the two systems. That would be damaging for children's literature, "which by itself, is stratified as a whole into canonized and non-canonized systems" (Shavit 33). Therefore, she suggest taking an approach of the so-called "self-image" – "the way a certain group regards itself as a result of both internal and external points of view", the term itself taken from social psychology (Shavit 33). In this way, she says, "a discussion of the self-image of children's literature can explore both society's expectations of the children's system, as well as the system's response to them" (Shavit 34).

As regards society's view of children's literature, it seems to Shavit that literature for children has always been seen as inferior to other literary systems (34). Children's literature has never been considered a part of the cultural heritage, the writers only rarely appear in encyclopaedias and the literature is not regarded as a subject of study at universities' departments of literature (Shavit 35). Rather, it is regarded as a part of "educational apparatus" (Shavit 35), thus being studied at departments of education. As a way to raise the notion of children's literature, special prizes were introduced for children's writers. However, Shavit observes:

The establishment of special prizes for children's writers might have improved their position in society, but on the other hand, it also reinforced their lower status. What is actually implied by such a phenomenon is the belief that children's literature is something "different" that cannot be judged by "normal" literary criteria and thus needs special criteria of its own. (36)

Moreover, the boards selecting winners of these prizes consist mainly of people from the field of education and "it is the educational and not the literary value of the book which merits praise" (Shavit 36). In addition, the status of the writers of children's literature is considered much less significant than that of the writers of adult literature:

Writers for adults serve not only as the frame of reference of the literary establishment but also enjoy the status of "serious" members of society. Their views on societal issues are warmly welcomed and even encouraged, while a writer for children is seldom asked for his view and rarely finds himself considered part of the literary establishment. (Shavit 37)

This position, Shavit continues, forces the children's literature writer to constantly protect his social position (37). What is more, he is expected to be appreciated both by children and adults; however, this demand is often contradictory due to the different tastes of the two groups. "[In] order for a children's book to be accepted by adults, it is not enough for it to be accepted by children," says Shavit on page 37. Therefore, positive evaluation of a non-educational work of children's literature is based on its appeal to adults. "This,

strangely enough, happens in spite of the increasing awareness of adults of the differences between themselves and children," notes Shavit (38). In this way, all the above stated external attitudes contribute to the poor image that the children's literature has of itself.

As for the internal point of view, the writers of children's literature used to publish their works anonymously or under a pseudonym, because they themselves have seen this system as inferior (Shavit 38-39). Surprisingly, even these days most of them are rather reluctant to admit writing for children. They seem to deny the suggestion that there is "children's literature" and "adult literature", they claim there to be only "literature" (Shavit 40). Shavit explains:

Thus, because of the poor self-image of children's literature, writers attempt to liberate themselves from the children's system and wish to be considered simply as writers (or potential writers) for adults in order to better their position and to gain more freedom in their writing. (41)

However, despite this denial, the writers do observe some rules imposed on the system, even though the requirements are often contradictory from the two groups of readers: children and adults. This contradiction may be resolved by simply ignoring one of the groups, either catching fancy of the parent or having commercial success due to the young readers (Shavit 41-42), but most of the writers simply cope with the contradiction by "assumptions about the possible realization of the text by its implied reader" (Shavit 42). They must take into account the following aspects: the text's complexity, the structure of the

narration, the stylistic level, and the subject matter (Shavit 42), the last two being the aspect that “make children's literature distinct” (Shavit 42).

To sum Shavit’s theory up, it seems that the constraints put on the children’s literature are so demanding that they discourage the writers to consider themselves children’s literature writers, which in turn contributes to their low self-esteem, thus creating a vicious circle. Even though the presented theory of “one literature” seems more fair to the writers, it cannot be supported in my thesis as it would undermine its very fundamentals: the difference of children’s literature leading to the inevitable difference in its translation.

### **2.3 Theory of Translation of Literature for Children**

Now, let us proceed to the next step: when we have an accomplished author of children’s literature (whether he or she admits it or not), we may want to introduce his work to young readers in other languages. Thus, we must concern ourselves with the specifications of translation of literature for children, because just as an author has to bear in mind his or her audience, so has the translator.

The translation of literature for children is in some ways different from the translation of literature for adults. To see this, we must start right at the beginning: at the author. Under “normal” circumstances, the author would write a text for readers of approximately his or her age and culture. The relationship would look as in Fig. 1:



Fig. 1. The author – reader relationship.

The author and the reader are on the same level, they share the same language and culture, they may even belong to the same generation. Most, if not all, of the cultural references, language puns and opinions, openly stated or implied, will be understood by the reader. This is probably the easiest and clearest way of writing, since the author does not have to take into consideration any major differences in thinking and many things can stay “between the lines”, not stated clearly.

When writing for children, however, the author must be aware of possible challenges in getting his or her ideas through. Even though the author and the reader share the same language and culture (although this could be disputed due to the fact that both language and culture change in time; as Venuti observes in his work on page 3, “words wander away from their original spot in the lexicon”), they belong to different generations, so it may happen that a reference that would be understood by a parent will be confusing for a child. The relationship of the author and the young reader would then look as follows:

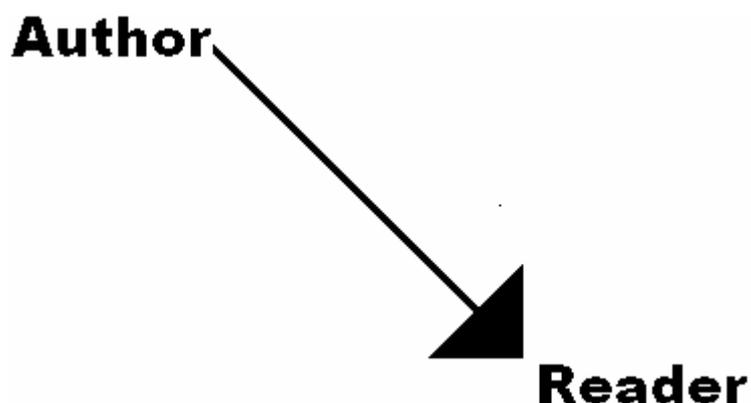


Fig. 2. The author – young reader relationship.

You can see in Fig. 2 above that the author and the young reader are on different levels and the amount of references, puns and opinions understood is decreased. How big the decrease is depends on how well the author can think as a child and on how mature the reader is. The reader in this case is on a lower level not because I see him or her as inferior, but because the presumed amount of information conveyed to the reader is lower than in the case of an adult reader above. In this case, the author should consider using appropriate text complexity, structure, style and subject matter for the readership.

In the case of a translation, things get more complicated, because the otherwise straight line of relationship between the author and the reader is interrupted by the entity of the translator. Ideally, the relationship would still be a straight line, as in Fig. 3.



Fig. 3. The author – translator – reader relationship (unreal).

However, this is a totally utopian notion that would work only if languages were perfectly equivalent and there were no cultural differences whatsoever. The ideal that is possible to reach in our reality is this:

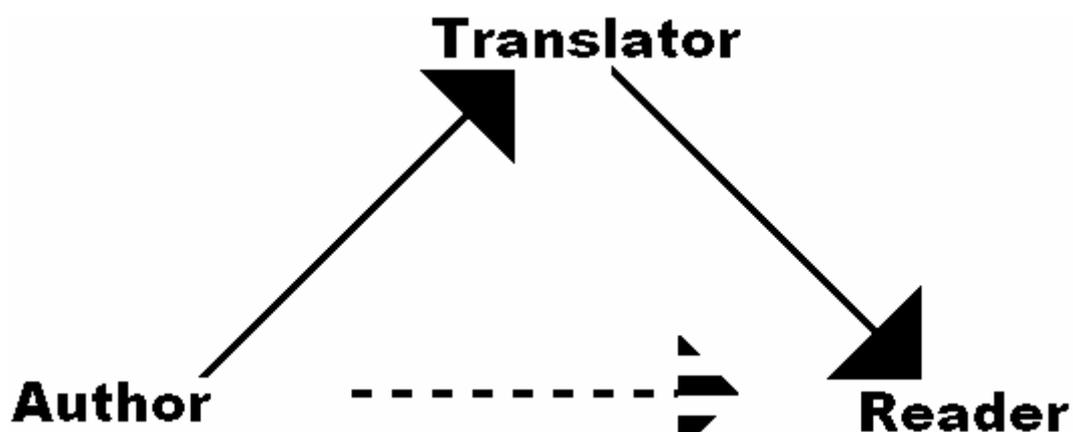


Fig. 4. The author – translator – reader relationship (real).

The author and the reader are on the same level, because the amount of information conveyed by the translated text is the amount inserted there by the author. The translator, however, is above both the reader and the author. That shows my belief that a good translator must be able to see beyond the original text and must be able to recognize even those references and puns that were made unconsciously. To put it simply, a good translator must get more information from a text than the author consciously put in it. The excessive information include all the possible translations that were not used in the end as well as all the original meanings of common idioms, phrases etc.

Regrettably, in reality, the position of the reader is usually below the level of the author, the depth depending on the competence of the translator. The position of the translator him- or herself varies even more greatly, from the

best ones above the level of the author to the less competent ones below it. We have to bear in mind that even the best translator must cope with the language and cultural differences; therefore, it is not uncommon that even the best translation lacks some of the culture and language bound information. Hopefully, this omission is not obvious or is compensated for in another place of the text.

We now move to our ultimate goal. In the translation for children, the ideal model would look as follows:

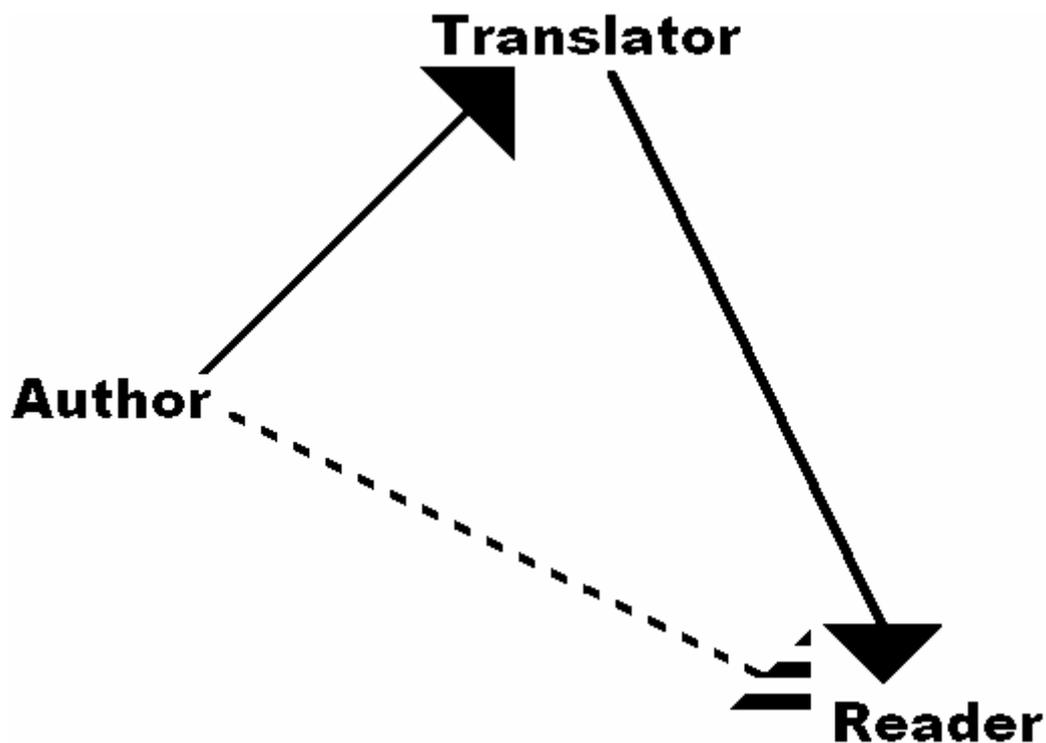


Fig. 5. The author – translator – young reader relationship.

In this schema, the position of the author and the young reader is as we have seen before – the young reader is slightly below the level of the author. The translator, however, has a more difficult position than in Fig. 4. He or she has

to get more information from the text, like I stated above, but then should be aware of the fact that some of the references in the source text, although intelligible to an adult reader of the translation, would not be understood by the young reader. For example, a reference to a brand specific for the culture of the source text, even a traditional meal such as haggis in Scotland, should probably be substituted with a brand or meal that the readers are more familiar with. It has to be realized that the thing that the young readers miss most is experience – with another culture in this case. When we put aside texts that aim mainly at introducing a specific culture to children, it would be advisable to move the text culturally as close to the children as possible in order to encourage fluent reading. This, of course, is valid for situations where an explanation of a culture-specific phenomenon would shatter the text and the brand or meal does not play any important role in the plot. In other cases, it may be appropriate to incorporate an explanation of its kind into the text, perhaps even using a footnote.

I hope to have shown that there are differences that have to be considered by the author and the translator regarding the amount of information that is to be conveyed by the resulting text to the reader based mainly on the age and nationality of the reader. As Roger T. Bell states in his *Translation and Translating: Theory and Practice*, the goal of translation is “the transformation of a text originally in one language into an equivalent text in a different language retaining, as far as possible, the content of the message and the formal features and functional roles of the original text” (xv). It is impossible, however, to preserve the original content, because “the translated

text is a new creation which derives from close and careful *reading*; a reconstruction rather than a copy" (Bell 161). That is why the amount of information conveyed by the translated text is smaller than that of the original text.

However, we need to add a view of translation so that we correspond with the previous part where the self-image of children's literature was discussed. It must be said that the situation in translation is rather similar to the one in children's literature: it is not taken seriously. Translation theoretician Lawrence Venuti states:

What contemporary translators write about their work tends [...] to collude with the image of the dilettante/artisan: their discourse remains casual, belletristic, limited to sporadic prefaces, interviews, invited lectures. (2)

He adds that in an academic environment, which is more or less dependent on translations from various languages, the practice of translating is discouraged and "ranking [...] low on the scale of scholarly value" (3). This, in his opinion, is due to the "essentially romantic conception of the authorship" (3), with the author ranking above the translator. However, it has been shown in the figures in this part that it is the translator who has to take into account all the possible meanings, even those that the author may not be aware of.

So, as you could see from the figures in this part, the situation of a translator is difficult as he or she has to take into account the original text and its intended audience as well as the intended audience of the translation and create such text that would reconstruct the original meaning so that it would be

suitable for the readers. In spite of that, the self-image of the translators is rather poor, remaining hidden behind their texts and limiting their visibility to the general audience to prefaces to the translated books.

## **2.4 Conclusion of Theory**

To sum the theory up, children's literature suffers from its low status in society, this in spite of the difficulty of its production with the author having to take into consideration the experience and literary maturity of the young reader together with the taste of the adults who are the source of books for their children. Similar low position is occupied by translators, even though they have to face rather a great difficulty that results from the want or need to translate the books for children into other languages, because cultural and language differences add even more complexity to the issue of literature for children.

## **3 Cultural and Literary Background**

As I will operate with the various external aspects that influence the final reception of the texts in my analysis, I find it necessary to incorporate the background of the texts to be analysed into the thesis. I will present a picture of the writers involved in the chosen texts and then analyse the texts from a literary point of view, pointing out the fact that even though the texts I chose are generally meant for young readers, they present some rather mature ideas.

### **3.1 Background of the Author and the Translators**

To begin with, let me introduce the people involved in the creation of the texts: Terry Pratchett, the author of the books; Helena Hrychová, the first translator of *Kniha Nom* into Czech; and Jan Kantůrek, the second translator of *Kniha Nóma* and *Jak pan Hopsálek hledal dobrodružství*. We shall look at their professional as well as personal lives to see what might influence their style.

#### **3.1.1 Terry Pratchett: the Author**

Terry Pratchett is a worldwide known author of fantasy books. He was born on 28 April 1948 in Buckinghamshire, UK (*Wikipedia*). He read H. G. Wells and Arthur Conan Doyle at an early age (*Wikipedia*) and these two authors influenced him. His first story was published in 1963. He became a journalist at 17 and soon after that, his first novels, *The Carpet People*, *The Dark Side of the Sun* and *Strata*, were published (*Wikipedia*). In 1980, Pratchett became "a

Press Officer for the Central Electricity Generating Board in an area which covered three nuclear power stations" (*Wikipedia*).

In 1983, however, his first Discworld novel, *The Colour of Magic*, was published and it was followed by *The Light Fantastic*, *Equal Rites* and *Mort*. After his fourth book, Pratchett left his job to become a full-time writer (*Wikipedia*). To this day, his best-known series is nearing 40 books (including those supposedly for children) and there are more books, including the three-part *Bromeliad* and *Johnny Maxwell* books, that do not take place in the imaginary realm of Discworld.

In 1968, Pratchett married his wife Lyn and they have a daughter, Rhianna, also a writer (*Wikipedia*). On 1 January 2009, Pratchett was knighted. He suffers from a rare form of Alzheimer's disease, which was diagnosed in December 2007, and has donated almost £500,000 for the research of this illness (*Wikipedia*).

Pratchett's books are world-renowned because of their exhilarating humour filled with absurd situations. While the books are usually categorised as "Fantasy" literature, a careful reader can also find traces of political satire (such as the whole concept of the city state of Ankh-Morpork with its system of various guilds including those very unusual, ie. the Assassins' Guild or the Thieves' Guild) in the books. Pratchett's style developed over time, from the simple one (one might say that such style is characteristic of fantasy literature) in his first books, *The Carpet People* of *The Colour of Magic*, to the dark, elaborate plots covering ideas as serious as xenophobia, ghettos and the role of women. Interestingly enough, those Pratchett's books that have a female

character show clear signs of feminism: the female characters are strong, independent, and they are aware of the fact that it is they, not the male characters, who have to deal with such crucial elements of life as birth and death. Pratchett's writing for children is not very far from that for adults; the genre is still fantasy, only perhaps some of the darker and political aspects are omitted. However, Pratchett's audience does not differentiate between the books for adults and the books for children – both are loved by all ages of readers.

### **3.1.2 Helena Hrychová: the Translator of *Kniha Nom***

Helena Hrychová, the translator of *Kniha Nom*, was born in 1944 in Prague. She studied English at Charles University in Prague but never finished her studies (*Obec překladatelů*). She translates both fiction and non-fiction; she often co-operates with her husband, Ervín Hrych. Among her translations are such diverse works as *A History of Israel* as well as a book from the *Star Wars* series (*Obec překladatelů*). She translated all three parts of Pratchett's *The Bromeliad* (*Truckers*, *Diggers* and *Wings*) in 1996. In the translation, she utilises a genuine dialect with which the nomes speak, which is not very common in this type of literature. Even though her translation is far from faulty and was well accepted by the readers, the books were recently retranslated by another translator.

### **3.1.3 Jan Kantůrek: the Translator of *Kniha Nóma* and *Jak pan Hopsálek hledal dobrodružství***

Jan Kantůrek, born on 4 May 1948 in Zlín, is best known for his translation of Pratchett's Discworld series into Czech. He originally worked as technical editor, but in 1992, after 8 years of "amateur" translation, he became a professional translator (*Wikipedia*).

His beginnings in translation date back to 1984, when he started translating various science fiction stories for the magazine of the at that time restored Klub Julese Vernea (*Wikipedia*). Among the authors he dealt with were Poul Anderson, Lyon Sprague de Camp, Lester Del Rey and Roger Zelazny. When he was approached by the publisher with an offer to translate books by Terry Pratchett, he accepted it without knowing that all the established translators turned it down due to the seeming untranslatability of the humour and pun-filled books.

Kantůrek soon developed a discriminate style specific mainly by the fact that he does not stay hidden behind the original text. He does not hesitate to add his own footnotes to the text, moving Pratchett's style (which utilises footnotes as well) a step further. He is also notable for translating names of characters, states, cities and so on, so that the text is not broken by sudden apparition of a foreign word. He is popular among the readers because of this ingenuity in translating puns and names of characters, although he is also criticised for his factual mistakes and anglicisms in the translations (*Wikipedia*).

His recent work, Pratchett's *The Bromeliad*, is a retranslation of the original Czech version from 1996 by Helena Hrychová. The reasons for this can

only be supposed. When we overlook the fact that the new translation was published by another publisher, there is still the matter of style, so characteristic for Kantůrek. The situation may have been that the readers demanded the same style of translation of books by the same author, which Hrychová could not have fulfilled. Or, and that is probably the real reason, the publisher saw a chance of improving his economic situation by adding Kantůrek's name to an already translated text, thus earning money on what might be called "redundant translation" – a translation that was not necessary. Kantůrek, however, managed to introduce his style to the books and stressed the differences between the translations of his production and those of Hrychová: most of all, he translated the names of the characters. Even though the new translation was not necessary because there already was one, the situation provides the translation theoretician with opportunity to compare these two texts.

Kantůrek is a translator who makes his presence in a text rather prominent, unlike the ordinary translator. Also, his involvement in amateur performances of theatre plays based on Pratchett's books (in the role of Librarian, as *Wikipedia* states) and in various fantasy conventions has earned him a lot of popularity. He is an unusual figure in the field of translation, because, as he says, he can read English but not speak (*Wikipedia*). Despite this fact which may seem almost frightening, it is common knowledge among the fans of Terry Pratchett's books that Pratchett once stated that he can be sure about good quality of the translation of his books only in the Czech Republic and in the Netherlands (Červenková).

## 3.2 Literary Analysis

### 3.2.1 Introduction to Literary Analysis

In this part, I would like to analyse the texts from the literary point of view. I have chosen a trilogy, *The Bromeliad*, and a book that won a prize for children's literature, *The Amazing Maurice and his Educated Rodents*. Only parts of these books will later be analyzed as translations, but for a better understanding of the context into which they fit I thought it necessary to introduce the texts as a whole. I will also show that although these books are considered books for children, they contain ideas not far from the ideas of antic philosophy. Next, I will explain why I chose the *Bible* for the comparison with *The Bromeliad*, what these two works of literature have in common; similarly, I will explain my choice of Peter Rabbit stories and *Broučci* for the comparison with *The Amazing Maurice and his Educated Rodents*.

But first of all, I should explain why the books I chose are considered to be books for children. This is based on two facts. Firstly, the book *The Amazing Maurice and his Educated Rodents* won the Carnegie Medal for Literature in 2001 (*Wikipedia*). The Carnegie Medal is awarded each year for an outstanding book for children and young adult readers. Secondly, when I wanted to purchase *The Bromeliad*, I found the book in a section of a bookstore called "Teenage Fiction", showing the opinion of the publisher that the book is suitable for young readers. It could be very well argued that neither the Carnegie medal nor the opinion of a publisher are valid qualifications for the book to be classified as children's literature, as can be seen from one of the theoretical parts. I agree with this argument. Even though the characters in *The*

*Amazing Maurice and his Educated Rodents* are children, they face dangers far behind the endurance of an adult. In *The Bromeliad*, the fact that the characters' understanding of the world is close to that of children does not reduce the demanding philosophical ideas in the text. It must be said that these books may present an appropriate food for thought even for adults. Nevertheless, for the sake of this thesis these books will be considered pieces of literature for children.

### **3.2.2 Literary Analysis of Pratchett's *The Bromeliad* and the Choice of Reference Text**

Now let us proceed to the stories and their analysis. The "Nome Trilogy", also called *The Bromeliad*, consists of three books: *Truckers*, *Diggers* and *Wings*. The story, which begins in the first book and goes through the second book to reach its climax in the last one, is a story of a group of nomes, small human-like creatures that inhabit our world. First, we meet Masklin, Grimma and a small group of old nomes living near a rest stop at a motorway, who very soon leave their hole in the ground to search for a better living and arrive at a store, where, to their surprise, they meet other nomes. The nomes in the store live in belief that the world does not reach behind the walls of the store, that the outside is a place where a good nome goes when he dies and they worship "Arnold Bros (est. 1905)" as their god. Shortly after their arrival, however, Masklin finds out that the store is to be pulled down soon and the whole nomekind decides to evacuate. They steal a truck and, pursued by police cars,

find a new home in an abandoned quarry near an airport. Unluckily for them, the quarry is to be reopened, which leaves them no other choice than to fight with the people. They find an old rusty digger and use it to get away from the quarry. Meanwhile, Masklin has managed to get on a plane to a space centre in Florida, where he uses the Thing, a computer-like device the nomes have had in possession since time immemorial, to contact the spaceship that they once inhabited. With the ship, he is able to get back to the quarry just in time to save the others.

*The Book of Nome*, which is the part of the text that I will analyze from the point of view of translation, is presented at the beginning of each chapter of *Truckers* and *Diggers* in the form of numbered verses with clearly stated name of a chapter of this imaginary book. The excerpt always somehow reflects the plot of the chapter that follows. It is written in a very formal, biblical style. *The Book of Nome* seems to record the history of the nomekind from the (supposed) creation of the store to the adventures that take place in *Diggers*.

The name of the trilogy, *Bromeliad*, comes from the name of a genus of tropical American plants (*Wikipedia*). One of the characters, Grimma, reads in a book that there are large bromelia flowers high in the trees, they are filled with rainwater and in time, little frogs inhabit them (*Diggers* 42). These frogs, just like the nomes in the store (and perhaps people in general), do not know anything but their specific flower, they never leave it and supposedly believe that the flower is the whole world. Even though this idea is in a book for children, it may remind a more erudite reader of antic philosophy, because Plato (*Wikipedia*) in his "allegory of the cave" gives an example of men who

would be tied in a cave so that they would only see the shadows on the wall and nothing else – of course, they would take these shadows for reality since they would not know anything else. Like the nomes in the store, they would be safe from the wind and rain in their cave, probably also well-fed, but once they were released, they would see that their conception of reality was twisted. The frogs would have to leave their bromelia flower to see the world around them, just as the nomes have to leave the store to find the real world – and later on, they have to leave the Earth to find the universe and their home.

Even though it may not seem so from the plot above, the story about nomes is strongly connected to the *Bible*. Not only are there short excerpts from *The Book of Nome*, an equivalent of the human *Bible*, at the beginning of each chapter in the first two books, but the whole society of nomes in the store is theocratic, with the entity called “Arnold Bros (est. 1905)” as their god. This deity occupies a place high above the nomes (the top floor of the store), and its evil counterpart dwells far below (in the boiler-room) – clearly a reference to Heaven as a seat of God above us and Hell below us. Moreover, the whole series (but most of all the first book) can be seen as a parallel to one of the books of the *Old Testament* of the *Bible*: *Exodus*. Like the Hebrews were led from Egypt by Moses, the nomes are led from the store by Masklin. They reach the quarry in belief that it is their promised land but, as it shows later, it is not and they are driven away again, just like the Hebrews who finally gained their land no sooner than in the last century (*Wikipedia*). What is more, when the nomes find the digger in the quarry, there is a “JCB” brand on it – so they call it “Jekub”. This is suspiciously close to the Hebrew “YHWH” or “JHVH”, the

unvocalised tetragrammaton (*Wikipedia*) or name for God, usually pronounced as "Yahweh" or "Jehovah". It seems that just like the Hebrews, the nomes have added vocals to the letters signifying a deity so that they could pronounce it. So, as you can see, the idea of comparing *The Bromeliad* with the *Bible* is not as out-of-the-way as it may have seemed at the beginning.

### **3.2.3 Literary Analysis of Pratchett's *The Amazing Maurice and his Educated Rodents* and the Choice of Reference Texts**

We shall now move to *The Amazing Maurice and his Educated Rodents*, which, unlike *The Bromeliad*, takes place in the setting of the Discworld, Pratchett's imaginary world. The main characters are a boy, Keith (whose name we learn only rather late in the book); a cat, Maurice; and a group of rats that can talk. These characters travel from town to town; the rats imitate plague and when a town decides to pay for the service of a rat catcher, Keith, the piper, appears and rids the town of the rats. That is how the group make money. When they meet Malicia, a mayor's daughter in one of the towns, it is revealed that the town is being cheated by a pair of rat catchers who work hard to maintain the sensation that there are still rats in the town, even though the only rats there are bred by the rat catchers themselves. The two men do not hesitate to steal food from the poor people and present shoelaces as rat tails for which they are paid. Meanwhile, the talking rats are troubled by a rat king, an entity consisting of eight rats tied together with their tails; and when Maurice manages to destroy this rat king and the rats bred by the rat hatchers

are released, Keith can for the one last time perform the “Pied Piper” show with his educated rodents and they are all finally invited to live peacefully in the town.

*Mr Bunnsy Has an Adventure* is a book that the talking rats carry around and worship. At the beginning of each chapter, there is an excerpt from this imaginary book. The rats believe that, like in the book, animals can live in peace with people, who will treat them as their equals. These excerpts are written in a very simple style reminding the English reader of Beatrix Potter’s stories about Peter Rabbit.

This story is clearly a twist on the well-known tale of the “Pied Piper of Hamelin” (*Wikipedia*). Like the Pied Piper, Keith has a pipe with which he lures the rats, only his rats are those that he arranges the show with. At the end of the story, another piper enters the town, this time with a magical pipe – another Pied Piper character.

There are several ethical issues in the text that add darkness to this otherwise shadowy story. The fact that the rat catchers cheat a poor town of its last money by demanding pay for every rat tail they bring to the town hall and then using shoelaces instead of tails is one of the obvious ones. Another rather clear issue is the part of the story where the rat catchers use rats for coursing. Here, the reader is made aware of the fact that setting a rat against a dog, which is much bigger and stronger than a rat, is unethical, possibly enhancing this to any “sports” that include two animals fighting one against the other.

To compare with the English text of *Mr Bunnsy Has an Adventure*, I have chosen the stories of Peter Rabbit. As stated above, the imaginary book that

rats worship is a clear reference to the work of Beatrix Potter. Potter's books are commonly known by the English readers especially thanks to their pictures which are accompanied only by short texts, the pictures being as valid elements of the story as the text. Like in Potter's stories, the characters in *Mr Bunnsy Has an Adventure* are likewise animals and people, the main character being supposedly (due to his name) a rabbit – similar to Peter Rabbit.

The Czech text I have chosen for the comparison of the translation, *Jak pan Hopsálek hledal dobrodružství*, is *Broučci* by Jan Karafiát, a well-known Czech book for children. Similarly to *Mr Bunnsy Has an Adventure*, the main characters are animals (or rather insects in this case) inhabiting the human world and interacting with them in their way – they are fireflies, so they light the night for people. Unlike the *Mr Bunnsy Has an Adventure* and Peter Rabbit books, there is a strong religious subtext and an emphasis on mechanical obedience of the rules. However, it is as classical example of Czech children's literature as Peter Rabbit is of English children's literature.

### **3.2.4 Conclusion of Literary Analysis**

So, I have shown the literary context of the books I would like to analyze from the point of view of translation and hopefully also stated clearly why I want to compare them and with which of the commonly known works of literature of their respective languages. Even though some of the choices may seem rather courageous, I hope that the translation analysis will show that these texts have many aspects in common in spite of their literary differences.

## 4 Translation Analysis

### 4.1 Introduction to Translation Analysis

In this thesis, I have chosen an unusual approach to translation analysis: the use of a lexical analysis software. First, I would like to introduce the programme I used, explain its elements and use. Next, I would like to describe the process of obtaining data from the software and choosing relevant results. Last, I will explain how I chose the most frequent words to be analysed.

In this work, you can see the results of a processing of a text with a lexical analysis software *WordSmith Tools*, Vers. 5. This is a collection of corpus linguistic tools created by Michael Scott at the University of Liverpool and its main purpose is looking for patterns in language (*Wikipedia*). Among the software's tools are a concordancer, which is a programme that creates an alphabetical list of words in a text with their immediate context (*Wikipedia*); a programme for finding keywords (words with unusually high frequency in a text); and a programme for creating wordlists. To be able to process the text, you need to have it in plain text format – a printed copy of a book must be transformed into an electronic form, which can be rather demanding technically and time consuming; but you can also compare two or more texts with the programme, which can be very helpful. The programme can be downloaded (in demo version) from the Internet, thus providing anyone with an access to the tools for lexical analysis of a text of their choice.

Now let me describe the procedure that I used to obtain data for my further analysis. First, I had to convert the text into plain text format. This was

done by simple copying and pasting into a plain-text editor in the case of texts that I had in an electronic version, and by retyping in the case of the texts I had in printed versions. Luckily, all the reference texts analysed in this thesis were available for download already in their electronic versions, so I only had to retype the excerpts from *The Book of Nome* and its translations and *Mr Bunnsey Has an Adventure* and its Czech version. Then, I created a wordlist and chose the following results for further evaluation: tokens, types, type/token ratio (TTR), standardised TTR, mean word length, sentences and their mean length, and words from one to fifteen letters long. I will now describe in more detail the individual categories and explain my reasons for choosing them.

I will start with the categories of tokens, types and type/token ratios. Tokens are “running words in text” (*WordSmith Tools*); that means, if a text is 1,200 words long, it has 1,200 tokens. However, in these 1,200 words, there will be many repetitions. Therefore, we need the category of types, which calculates the number of different words. In the before mentioned 1,200 words, there may be 480 types, ie. different words. In this example, the type/token ratio, would be 480 types to 1,200 words, which gives us the value of 40 %. Obviously, the type/token ratio depends on the length of text – the longer the text, the “thinner” the types. Therefore, the *WordSmith Tools* programme offers a standardized type/token ratio, which calculates the TTR for every set amount of words; in our case, the amount was 100 words. It is usual to calculate the ratio for every thousand words, but the analysed texts in this case were too short for such high number. In this way, I could see the length of a text and its semantic density without the need to take into account its length, the

assumption being that the translation should have similar standardised TTR as the original text and the reference text.

Next, I will describe the categories of mean word length, sentence length and its mean length in words. I chose these categories because I think that the length of a word and a sentence is crucial in deciding whether such word and sentence is "easy" or "difficult", that is whether it needs a more mature reader or whether it is generally understood. Objectively, longer words and sentences take more time and concentration to understand. With *WordSmith Tools*, the mean word length is calculated in characters, sentences are counted and their mean length in words is identified. The word length and sentence length should be independent of the length of the text, even though both values vary with language. Therefore, I will compare these values in each text and its reference text to ensure that the language differences are omitted.

To continue, I will explain why I chose the categories of words one to fifteen characters long. The main reason is simple: in none of the texts analysed did I find a word longer than 15 characters. Moreover, with these categories I could see which length of words was the most used. Due to the varying length of texts, however, the categories with only a small number of words (eg. less than a hundred in a text exceeding 75 thousand words) could not be taken into consideration.

Next, I would like to show how I chose and compared the most frequent words in the analysed texts. Most of all, I needed to make a wordlist using the *WordSmith Tools* software. The wordlist, a list of words that appear in the text ordered by their frequency, lists all words appearing in the text. However, for

the sake of this work, I was not interested in the most frequent words, which were grammatical words such as the indefinite and definite articles (a/an, the), various prepositions and conjunctions (and, of), and pronouns (I, it). I decided to choose only those words that bear meaning: nouns, adjectives, verbs. These words, in my opinion, show better the peculiarity of each of the texts. Then, I tried to put them into pairs (or triplets), one from each text, to see whether they correspond.

So, now that the method of work has been stated and the various categories to be compared were introduced, I hope to clearly show my hypotheses and evaluate them with regards to the results obtained from the lexical analysis software.

## **4.2 Translation Analysis of *The Book of Nome* and the *Bible***

In this section, I will analyse Pratchett's *The Bromeliad*, particularly the text of an imaginary book *The Book of Nome*, and its translations by Helena Hrychová and Jan Kantůrek, and compare it with the English and Czech versions of the *Bible*.

What we understand under the term "the language of the *Bible*" is very characteristic due to the fact that although there are many different translations of the book, varying from the oldest ones to the contemporary, more accessible to the readers, there are what we may call "the most popular versions". Interestingly, this applies both to the English Protestant and Czech Catholic churches. What is more, in both societies the most popular versions belong to

the oldest translations – in the Anglican Church, it is the 1611 *King James' Bible*; in the Czech church, it is *Bible kralická*, 1613 edition. As both of these books were written at approximately the same time, their languages should be corresponding. To apply this statement to my thesis, I might say that the relation of *The Book of Nome* to the *King James' Bible* should be the same as the relation of *Kniha Nom* and *Kniha Nóma* to *Bible kralická*.

One more note before we start analysing: I have stated before that *The Bromeliad* shares certain similarities as for the plot with one of the initial book of the *Bible* – *Exodus*. For that reason, and out of time-saving motives, I decided to use only the first three book from the *Old Testament*, namely *Genesis*, *Exodus* and *Leviticus*. In addition to the above-stated similarity, these books provide enough text for an objective analysis; and as they are included both in the Jewish and Christian religions, they should make a valid counterpart of *The Book of Nome*.

#### **4.2.1 Statistical Analysis of *The Book of Nome* and the *Bible***

Now, let us proceed to the analysis of the results that I obtained from the software *WordSmith Tools*. In Table 1, you can see the results of a lexical analysis of the English texts, *The Book of Nome* and *King James' Bible*:

Table 1

Statistical analysis of *The Book of Nome* and *King James' Bible*.

	<b><i>The Book of Nome</i></b>	<b><i>King James' Bible</i></b>
<b>tokens (running words) in text</b>	2,072	102,772
<b>types (distinct words)</b>	513	3,785
<b>type/token ratio (TTR)</b>	24.75	3.68
<b>standardised TTR (100 words)</b>	64.25	54.22
<b>mean word length (characters)</b>	3.83	3.85
<b>sentences</b>	245	3,230
<b>mean sentence length (words)</b>	8.46	31.82
<b>1-letter words</b>	120	3,789
<b>2-letter words</b>	347	21,232
<b>3-letter words</b>	566	28,017
<b>4-letter words</b>	499	20,827
<b>5-letter words</b>	232	12,884
<b>6-letter words</b>	117	5,832
<b>7-letter words</b>	81	4,347
<b>8-letter words</b>	50	2,739
<b>9-letter words</b>	22	1,717
<b>10-letter words</b>	21	747
<b>11-letter words</b>	13	383
<b>12-letter words</b>	4	206
<b>13-letter words</b>	0	26
<b>14-letter words</b>	0	17
<b>15-letter words</b>	0	9

Starting from the first row, you can first observe that the text have rather different lengths: while *The Book of Nome* is only about two thousand words long, the length of the first three book in *King James' Bible* exceeds a hundred thousand words. Therefore, the reference text can be expected to show more general linguistic characteristics that the short text of *The Book of Nome*. The next category that can objectively be compared due to the fact that its value is not affected by the difference in lengths of the texts is standardised type/token ratio, because it is calculated for every hundred words in this case. To see the difference between the standardised TTR and type/token ratio, refer to their respective rows in the table above – you will see a major difference between

the two values. As for the standardised TTR, the values in *The Book of Nome* and *King James' Bible* are not so far apart, even though we can still see that the standardised TTR in *King James' Bible* is lower than that in *The Book of Nome*. However, when we compare it to the values of the non-standardised TTR, the difference is smaller, only 10 % as compared to difference more than 20 % for non-standardised TTR. To put it clearly, while there are only about 25 % and 4 % distinct words in the whole texts of *The Book of Nome* and *King James' Bible* respectively, for every 100 words of the text we get 64.25 % of types in *The Book of Nome* and 54.22 % types for *King James' Bible*.

Next, it can be seen that *The Book of Nome* uses words that very well comply in length with the length of words in *King James' Bible* – the mean word length is 3.83 and 3.85 characters respectively. This tendency can be observed further in the table when we notice that the most frequent length of words is 3 letters in both texts, making 27 % of the text both in *The Book of Nome* and in *King James' Bible*, and followed by two and four-letter words in this order in both texts.

On the other hand, the mean sentence length differs significantly: while in *King James' Bible* it is 31.82 words per sentence, in *The Book of Nome* it is only 8.46 words. We can put this down to the fact that in *The Book of Nome*, we have only short excerpts if the imaginary book, while *King James' Bible* is a running and complete text. Furthermore, *The Book of Nome* is primarily intended for young readers, while the *Bible* is often indecipherable even for scholars – that is why the sentences in *The Book of Nome* are shorter.

So, as I have shown above, the texts of *The Book of Nome* and *King James' Bible* are rather similar from the statistical point of view: the standardised TTR values are very close, the word length is almost the same, the most frequent words that make over a quarter of the text are those with three letters. The differences are caused mainly by different lengths of the text (as in the non-standardised TTR), but also by different audiences.

Now we are going to look at the characteristics of the Czech texts: *Kniha Nom*, *Kniha Nóma* and *Bible kralická* in Table 2.

Table 2

Statistical analysis of *Kniha Nom*, *Kniha Nóma* and *Bible kralická*.

	<b><i>Kniha Nom</i></b>	<b><i>Kniha Nóma</i></b>	<b><i>Bible kralická</i></b>
<b>tokens (running words) in text</b>	1,719	1,921	75,621
<b>types (distinct words)</b>	713	816	8,861
<b>type/token ratio (TTR)</b>	41.45	42.46	11.72
<b>standardised TTR (100 words)</b>	73.47	76.32	71.29
<b>mean word length (characters)</b>	4.34	4.34	4.37
<b>sentences</b>	211	267	4,373
<b>mean sentence length (words)</b>	8.15	7.2	17.29
<b>1-letter words</b>	247	268	10,245
<b>2-letter words</b>	207	231	10,141
<b>3-letter words</b>	263	277	7,905
<b>4-letter words</b>	236	323	15,251
<b>5-letter words</b>	246	247	9,328
<b>6-letter words</b>	186	188	8,362
<b>7-letter words</b>	133	184	5,157
<b>8-letter words</b>	85	84	4,322
<b>9-letter words</b>	66	70	2,569
<b>10-letter words</b>	33	30	1,325
<b>11-letter words</b>	17	11	668
<b>12-letter words</b>	0	6	193
<b>13-letter words</b>	0	1	127
<b>14-letter words</b>	0	0	21
<b>15-letter words</b>	0	0	7

Again, there is a difference between the Czech versions of *The Book of Nome* and the *Bible* – the first three books of *Bible kralická* have more than 75,000 words, while *The Book of Nome* has no more than 2,000 words in either translation. This difference, as was shown before, creates a great variation in the values of the type/token ratio; however, when we look at the standardised TTR, it is almost the same and can easily be compared. It is 71.29 in *Bible kralická*, 73.47 in Hrychová's *Kniha Nom* and 76.32 in Kantůrek's *Kniha Nóma*. When we compare it with the English versions, we can see that with both texts, Pratchett's *The Book of Nome* and the *King James' Bible*, the standardised TTR is higher in Czech, most probably due to the fact that the Czech language uses less words to present the same ideas – thanks to inflection.

Now we move on down through the rows of the table. While the mean word length in *Bible kralická* and the translations of *The Book of Nome* is almost similar, 4.37 and 4.34 characters (in both of the Czech versions) respectively, a sentence in *Kniha Nom* is by 9 words shorter than a sentence in *Bible kralická* and a sentence in *Kniha Nóma* is only 7.2 words long. A similar phenomenon could be observed in the English versions, where *King James' Bible* had significantly longer sentences than *The Book of Nome*. Again, I will ascribe this difference to the facts that the translations of *The Book of Nome* are meant primarily for children, therefore, the sentences are deliberately made shorter and easier to follow, and we also have only short excerpts of *The Book of Nome* as opposed to the running text of *Bible kralická*.

As we move further down, we can see an interesting situation concerning different lengths of words. While in both *The Book of Nome* and

*King James' Bible*, the most frequent words have three letters, in *Bible kralická* and *Kniha Nóma*, the most frequent words have 4 letters (they make 20 and 17 % of their respective texts). This is due to the differences in languages, you may have already noticed that the mean word length in the English texts is lower than that in the Czech texts. However, in *Kniha Nom* the most frequent words are surprisingly three-letter words. When we take the language of *Bible kralická* as a standard (because it is a large amount of text and should therefore show the typical characteristics of the language), we can say that *Kniha Nom* uses short words in over 15 % of the text. My explanation of this fact is that *Kniha Nom* is supposed to evoke the feeling of biblical language in young readers while maintaining intelligibility, thus using shorter, easier words. This can also be seen in the lower rows with words that have more letters: *Kniha Nóma* contains words as much as 13 letters long, e.g. *kloboučnictví*, and even the 17-letter long *elektrospotřebiče* (which did not make it to the table), while *Kniha Nom's* longest words have eleven letters – *naslouchati*, *neexistuješ*, *nepřenášeli* etc.

So, as you could see, the situation with the Czech versions of *The Book of Nome* is almost the same as that with the original English text of *The Book of Nome* and its reference text, *King James' Bible*: they comply with the reference text, the *Bible*, in the categories of standardised type/token ratio and mean word length. In addition, *Kniha Nóma* complies also with the most frequent length of words. Incidentally, the sentence length in the Czech version of *The Book of Nome* is significantly lower than that of *Bible kralická*, just like in English, thus supporting my theory that *The Book of Nome* is deliberately

simplified. Even though the translations do not comply with the statistics of *Bible kralická* (they are slightly simpler even than the original), they do fulfil their function and are perhaps more suitable for the young audience because they utilize easier words and sentences.

#### **4.2.2 Lexical Analysis of *The Book of Nome* and the *Bible***

Now we are going to look at the individual words in the texts. We will observe the most frequent words in the texts and their comparison. As I stated before, I omitted the grammatical words (articles, prepositions, conjunctions, pronouns) and chose only those words that bear meaning from the wordlist created by *WordSmith Tools*. My hypothesis here is that the most frequent words should be independent of the language (that is why I left out the grammatical words) and should therefore be corresponding in the two analysed languages.

First of all, let us start with the most frequent words in our reference texts: *King James' Bible* and *Bible kralická*. In Table 3 that follows, you can see that among the most frequent words in both languages are words that actually define the text as such:

Table 3

The most frequent words in *King James' Bible* and *Bible kralická*.

<b><i>King James' Bible</i></b>	<b><i>Bible kralická</i></b>
shall	být
be	Hospodin
Lord	řici
say	zem
God	Bůh
land	oběť
Moses	syn
offering	Mojžíš
have	mluvit
Israel	kněz
man	lid
son	otec
children	jméno
come	jít
make	egyptský
people	učinit
go	den

In my opinion, the fact that the words *Lord – Hospodin*, *God – Bůh*, *land – zem* and *offering – oběť* are among the most frequent words in the text is rather significant, because it characterises the text of the *Bible*. The *Lord* or *God*, as an entity lying behind the text, is at the very top of the list; interestingly, both of these “names” have a very high position, which in fact doubles the importance of the entity signified. Interestingly, the following words from the top-list make pairs: *be – být*, *Lord – Hospodin*, *say – říci*, *God – Bůh*, *land – zem*, *Moses – Mojžíš*, *offering – oběť*, *son – syn*, *make – učinit*, *people – lid*. That is ten of the top seventeen words, which is more than a half. That means that in both texts, the English and the Czech one, the theme is the same, which should be the case in all good translations.

Let us now look at the most frequent words in the English texts, *The Book of Nome* and *King James' Bible*, only.

Table 4

The most frequent words in *The Book of Nome* and *King James' Bible*.

<b><i>The Book of Nome</i></b>	<b><i>King James' Bible</i></b>
say	shall
book	be
nome	Lord
Arnold	say
Bros	God
est.	land
let	Moses
Outside	offering
Store	have
Chap.	Israel
thing	man
go	son
must	children
Outsider	come
sign	make
Jekub	people
time	go

As you can see, the words do not correspond as much as in the previous example. This is due to the fact that unlike above, one text is not a translation of the other one. However, as both texts should be close enough as far as the theme is concerned (both are of religious nature), we can see many similarities.

First of all, I shall focus on the before mentioned pairs with the words *Lord* and *God*. In *The Book of Nome*, the god-like entity is called *Arnold Bros (est. 1905)*; and as you can see, the words *Arnold*, *Bros* and *est.* are all amongst the top 17 words of the wordlist. Moreover, there are the same frequent verbs in both texts: *say* and *go*. I ascribe this to the fact that in all

religious texts, the divine entities tell their believers what to do (using the verb *say*) and where to *go*. The counterpart of *King James' Bible's Moses* would in *The Book of Nome* probably be *Outsider* (meaning the character called Masklin), because both characters have the same role in the books – they lead their people to a promised land. The counterpart of *people* in *King James' Bible* would probably be *nomes* in *The Book of Nome*, as both of these words signify the group of beings with which the book is concerned. Next, the word *land* has its counterpart in *The Book of Nome*, too; but in *The Book of Nome*, the place where the nomekind lives is called *Store*.

Now let us move to the differences. First of all, I have noticed that while in *The Book of Nome* the word *book* is in a top position, it does not appear anywhere near the top in *King James' Bible*. Concerning the fact that both of these texts are books, it is rather interesting for *King James' Bible* not to have the word *book* very high in the wordlist. Next, the words *son* and *children* do not have their counterparts among the most frequent words in *The Book of Nome*, probably due to the fact that contrary to *King James' Bible*, *The Book of Nome* covers only one generation of nomes, so there is no need for the words *son* or *children*. Furthermore, there is the word *Outside* in *The Book of Nome*, which would probably have its counterpart in *King James' Bible's Heaven*, if the word reached the top 17 of the wordlist. However, it did not, and so the word *Outside* stays single.

So, as you can see, the English texts are rather close, even though some difference do occur in the list of most frequent words, but the most important themes are covered by both.

Now we are approaching the translations and the Czech reference text,

*Bible kralická*:

Table 5

The most frequent words in *Kniha Nom*, *Kniha Nóma* and *Bible kralická*.

<b><i>Kniha Nom</i></b>	<b><i>Kniha Nóma</i></b>	<b><i>Bible kralická</i></b>
kniha	kniha	být
nom	nóm	Hospodin
verš	verš	řici
Arnoldové	bří	zem
bří	zal.	Bůh
být	být	oběť
zal.	zvenčí	synové
kap.	pravít	Mojžíš
pravít	znamení	mluvit
nápisy	běda	kněz
řici	obchod	lid
venkovní	věc	otec
běda	Jekub	jméno
Jekub	místo	jísti
věc	čas	egyptský
dům	jeden	učinit
obchodní	lidé	den

Like in *The Book of Nome* and *King James' Bible*, among the most frequent words here are the names of the deity, *Bůh* and *Hospodin* in *Bible kralická* and *bří Arnoldové* (at least partially) in the translations of *The Book of Nome*. Both *Kniha Nom* and *Kniha Nóma* have the most frequent verbs *být* and *pravít*, while *Bible kralická* employs *být* and *řici*, which is close enough to *pravít* to be considered a synonym. The other words are not corresponding; for example, while the nomes seem to have many *signs* (translated as *nápisy* by Hrychová and *znamení* by Kantůrek), *Bible kralická* keeps focus on *oběť*, an offering. That can be put down to the differences in the religions. However, I think that the

most important word in the texts is the name of the deity and therefore should be high in the wordlist; and both translations fulfil this expectation.

We shall now look at Pratchett's *The Book of Nome* and its two translations, *Kniha Nom* by Hrychová and *Kniha Nóma* by Kantůrek. As this case involves an original text and its two translations, I expect the most frequent words to be corresponding.

Table 6

The most frequent words in *Kniha Nom*, *Kniha Nóma* and *The Book of Nome*.

<b><i>Kniha Nom</i></b>	<b><i>Kniha Nóma</i></b>	<b><i>The Book of Nome</i></b>
kniha	kniha	say
nom	nóm	book
verš	verš	nome
Arnoldové	bří	Arnold
bří	zal.	Bros
být	být	est.
zal.	zvenčí	let
kap.	pravít	Outside
pravít	znamení	Store
nápis	běda	Chap.
řici	obchod	thing
venkovní	věc	go
běda	Jekub	must
Jekub	místo	Outsider
věc	čas	sign
dům	jeden	Jekub
obchodní	lidé	time

As we look at the table above, we can see that the words really are corresponding as was expected. We have the following triplets (in the following order of authors: Hrychová – Kantůrek – Pratchett): *kniha – kniha – book*, *nom – nóm – nome*, *bří Arnoldové – bří – Arnold Bros*, *pravít – pravít – say*, *nápis – znamení – sign*, *Jekub – Jekub – Jekub*, *věc – věc – thing*, *obchodní dům –*

*obchod* – store, *venkovní* – zvenčí – *Outsider*. That makes a substantial part of the top of the wordlist. To be more precise, all of the important themes of *The Book of Nome* are covered by these frequent words in the original and in the translations. So, we can say that both translations are semantically close to the original text, which should be the case for all good translations.

#### **4.2.3 Conclusion of the Analysis of *The Book of Nome* and the *Bible***

From the analysis of *The Book of Nome* and its two translations into Czech compared with that of the *Bible* in English and Czech comes the following conclusion: the texts are all very close because they share the same theme – religion. The original English text is rather similar to *King James' Bible* from the statistical point of view employing word and sentences of similar length as the text it imitates. The most important words are as frequent in *The Book of Nome* as they are in *King James' Bible*, which shows that the semantic imitation is also successful. As for the translations, their relation to their reference text, *Bible kralická*, really is similar to that of *The Book of Nome* to *King James' Bible*, even though from the statistical point of view, *Kniha Nóma* manages better to capture the elaboration of words in biblical text. At the same time, it must be said that *Kniha Nom* uses shorter terms probably to suit better to the young reader.

### **4.3 Translation Analysis of *Mr Bunnsy Has an Adventure*, Peter Rabbit stories and *Broučci***

The next text that I have chosen for translation analysis using the lexical analysis software is *Mr Bunnsy Has an Adventure*, an imaginary book that appears in Pratchett's *The Amazing Maurice and his Educated Rodents*. To compare statistically, I have chosen Beatrix Potter's stories about Peter Rabbit for the English version, namely "The Tale of Peter Rabbit", *The Tale of Benjamin Bunny*, "The Tale of Mrs. Tiggy-Winkle", "The Tale of Mr. Jeremy Fisher", "The Tale of Jemima Puddle-Duck", "The Tale of the Flopsy Bunnies", "The Tale of Two Bad Mice", "The Tale of Timmy Tiptoes", "The Tale of Mr. Tod", "The Tale of Pigling Bland", "The Roly Poly Pudding", "The Pie and the Patty-pan", "Ginger and Pickles" and "The Story of Miss Moppet". These stories are actually parodied by *Mr Bunnsy Has an Adventure*; therefore, it is expected that statistically there will not be many differences. For the Czech version, *Jak pan Hopsálek hledal dobrodružství*, I have chosen a book that is similar from the point of view of cultural consciousness rather than from the perspective of the plot and, possibly, language: *Broučci* by Jan Karafiát. Due to these differences, I expect statistical variations in sentence length and word length.

### 4.3.1 Statistical Analysis of *Mr Bunnsy Has an Adventure*, Peter Rabbit stories and *Broučci*

First, we shall start with the comparison of the English texts, *Mr Bunnsy Has an Adventure* and the stories by Beatrix Potter. The statistics results can be seen in Table 7:

Table 7

Statistical analysis of *Mr Bunnsy Has an Adventure* and Beatrix Potter's Peter Rabbit stories.

	<b><i>Mr Bunnsy Has an Adventure</i></b>	<b>Beatrix Potter's Peter Rabbit stories</b>
<b>tokens (running words) in text</b>	301	25,436
<b>types (distinct words)</b>	152	3,174
<b>type/token ratio (TTR)</b>	50.5	12.48
<b>standardised TTR (100 words)</b>	70.33	70.19
<b>mean word length (characters)</b>	4.19	4.18
<b>sentences</b>	26	2,065
<b>mean sentence length (words)</b>	11.58	12.32
<b>1-letter words</b>	5	1,050
<b>2-letter words</b>	50	3,606
<b>3-letter words</b>	76	6,732
<b>4-letter words</b>	65	5,077
<b>5-letter words</b>	32	3,121
<b>6-letter words</b>	37	2,347
<b>7-letter words</b>	16	1,735
<b>8-letter words</b>	9	859
<b>9-letter words</b>	7	493
<b>10-letter words</b>	4	238
<b>11-letter words</b>	0	88
<b>12-letter words</b>	0	59
<b>13-letter words</b>	0	23
<b>14-letter words</b>	0	7
<b>15-letter words</b>	0	1

The difference in length of the texts is immense – three hundred words of *Mr Bunnsy Has an Adventure* as opposed to over 25 thousand words of Potter's

stories; however, I have chosen such categories that can be compared relatively objectively even in this extreme situation, regardless of the length of the text.

The first objectively comparable category in the table is standardised type/token ratio. We can see that in Potter's Peter Rabbit stories it is slightly over 70, just like in *Mr Bunnsy Has an Adventure*. That means that in both texts, there are 70 distinct words in every 100. It should be noted that with regard to the difference in the length of the two texts, the standardised TTR is surprisingly similar. It shows that Pratchett managed to capture very well this semantic side of Potter's parodied text.

In addition, the mean word length and sentence length are, too, quite similar: 4.19 characters and 11.58 words respectively for *Mr Bunnsy Has an Adventure* and 4.18 and 12.32 for Peter Rabbit stories. To make things even clearer, the most frequent words in both texts have 3 letters (25 % of *Mr Bunnsy Has an Adventure* and 26 % of Potter's stories), followed by 4-letter words and 2-letter words. This complies with the statistics of the English texts in the previous set and shows that the length of words is independent of the topic of a text and its supposed audience.

To note a difference between the two texts, it can only be said that while Potter's stories have words up to 15 letters long, Pratchett does not go further than 10 letters, which is three letters less than 12-letter words in his *The Book of Nome* (see Table 1). Pratchett thus creates a text with very simple words to be as accessible to the young reader as possible, contrary to the previous analysis, where he needed longer words to imitate the biblical text. The fact

that Potter herself uses words fifteen letters long may be surprising for us, as it probably would be for Pratchett himself, because by not reaching this length of words he actually simplified the imitated text and stressed that characteristic which he felt crucial in Potter's stories.

As you could see, Pratchett managed to create a plausible parody of Beatrix Potter's stories by making his text of *Mr Bunnsy Has an Adventure* statistically as close to the original as possible, with only negligible differences. Such similarity may be surprising, but it is fundamental when you wish to create a believable imitation of a given text, especially when the target audience is young and not as experienced as the adult readers.

Now, let us look at the Czech version, Kantůrek's *Jak pan Hopsálek hledal dobrodružství*, and compare it with notorious children's reading, *Broučci*.

Table 8

Statistical analysis of *Jak pan Hopsálek hledal dobrodružství* and *Broučci*.

	<i>Jak pan Hopsálek hledal dobrodružství</i>	<i>Broučci</i>
tokens (running words) in text	272	23,593
types (distinct words)	180	3,466
type/token ratio (TTR)	66.18	14.69
standardised TTR (100 words)	80.00	72.14
mean word length (characters)	5.01	4.2
sentences	29	2,494
mean sentence length (words)	9.38	9.46
1-letter words	19	2,855
2-letter words	35	4,609
3-letter words	38	3,245
4-letter words	28	2,966
5-letter words	36	2,749
6-letter words	30	2,309
7-letter words	41	2,805
8-letter words	30	954
9-letter words	8	646
10-letter words	0	304
11-letter words	0	111
12-letter words	1	29
13-letter words	6	11
14-letter words	0	0
15-letter words	0	0

The situation here is more complicated than in the English texts – I have already pointed out that the texts do not share their theme, the reference text was chosen due to a similar position in the Czech literary canon rather than its parallel plot. Despite that, we shall start by trying to find some similarities in the statistics. As we can see from Table 8, the sentence length differs only insignificantly (9.38 words in *Jak pan Hopsálek hledal dobrodružství* against 9.46 in *Broučci*), but that is probably the only similarity between these two texts, and it can be put down to the fact that they are both written in the same language.

Let us now quickly move to the differences, there are many of them. Firstly, the standardised TTR is rather distant, differing by almost 8. Another case of such distant values of the standardised TTR could be only seen in the comparison of *The Book of Nome* and *King James' Bible* and there, like here, it was put down to the difference in lengths of the two texts. Secondly, when we look at the mean word length, we can see that in *Jak pan Hopsálek hledal dobrodružství*, the words are almost a character shorter than in *Broučci*. Thirdly, an even more significant difference can be seen with individual lengths of words. In *Jak pan Hopsálek hledal dobrodružství*, most words have seven letters! Even when compared with the previous texts and the *Bible*, seven-character words is far too long for standard, not to say for a text that is supposedly aimed at very small children. (We are talking about a Peter Rabbit parody, not the book *The Amazing Maurice and his Educated Rodents* as a whole.) These words create over 15 % of the text, so it is not just a coincidence, because similar values were observed in the previous, biblical set of Czech texts. On the other hand, in *Broučci*, most words have two letters (19 %), which is less than we have seen in the previous analysis and less than the biblical standard, but we have here a text meant for children, a text that in its time brought a new approach to the young reader, taking into account the child's psychology (*Wikipedia*), so slightly shorter words may be excusable. Nevertheless, all those two-letter words in *Broučci* show possible excessive use of prepositions (*ve, do, ze* etc.), personal pronouns (i.e. *on, my, ty, já*) or demonstratives (*ta, to, ti* etc.). For example, in the sentence "Až když Kmotříček pravil, že už ho křídélka bolí, tu teprve, že si drobátko sednou"

(Karafiát), you can find 7 two-letter words out of the total of fifteen, which is almost a half of the sentence. Most two-letter words in Czech do not really carry any substantial meaning and, therefore, can be seen as almost semantically redundant in the text. To put it simply, even though the young reader would not have a problem with reading individual words, there may be more words necessary to create a sentence, thus presenting a challenge to the child. However, I have already noted that the sentence length in *Jak pan Hopsálek hledal dobrodružství* and its reference text is almost the same, which leads us to the conclusion that the sentences in *Broučci* are semantically simple – using more short words in a sentence to express an idea than is the standard observed in other texts in this analysis.

Interestingly enough, even in a text as short as *Jak pan Hopsálek hledal dobrodružství*, we can find 13-letter words. When we look back at the previously analysed texts, *Kniha Nóma* in particular, we can see that such long words are characteristic for the translator, because Kantůrek uses 13-letter words in his translation of *The Book of Nome*, even though the longest word in the English original is a letter shorter and the other translator, Hrychová, goes no far than 11-letter words. The 13-letter words in Kantůrek's translations *Jak pan Hopsálek hledal dobrodružství* are *dobrodružství* and *nejodvážnější*, followed by 12-letter *pravidelných*.

So, we can say that while Pratchett's *Mr Bunnsy Has an Adventure* is almost a perfect parody of Beatrix Potter's stories about Peter Rabbit with regards to the statistics, *Jak pan Hopsálek hledal dobrodružství* does not have very much in common with Karafiát's *Broučci*, even though the reference text is

as notoriously known reading for Czech children as Potter is for English children. However, these differences were expected because of the unequal plots and culture.

#### **4.3.2 Lexical Analysis of *Mr Bunnsy Has an Adventure*, Peter Rabbit stories and *Broučci***

We shall now move to the individual words that can be seen at the top of the wordlists. I repeat that the words I have chosen are those that bear the meaning in the texts (nouns, verbs, adjectives); the grammatical words were omitted because they are mainly dependent of the language thus would not be of any worth to the analysis.

First, just like in the chapter before this one, we will look at the reference texts, Beatrix Potter's Peter Rabbit stories and Jan Karafiát's *Broučci*, to see what they have in common. As has been stated several times before, the themes in the two texts are not very similar, but both pieces of literature are very good examples of children's literature in their respective cultures.

Table 9

The most frequent words in Peter Rabbit stories and *Broučci*.

<b>Beatrix Potter's Peter Rabbit stories</b>	<b><i>Broučci</i></b>
be	Brouček
have	být
Mr	tatínek
little	maminka
say	pěkný
out	Janinka
very	Bůh
Peter	Kmotříček
down	svítit
Pigling	Beruška
Benjamin	Kmotříčka
Ribby	letět
go	pán
one	mít
old	domů
come	spát
rabbit	zima

Surprisingly enough, in Table 9, you can see similarities in the two different texts. Most of all, both texts use frequently the names of the characters. In Peter Rabbit stories, it is *Peter*, *Pigling*, *Benjamin* and *Ribby*, while in *Broučci* it is *Brouček*, *Janinka*, *Kmotříček*, *Beruška* and *Kmotříčka*. Furthermore, the verb *be* – *být* is used rather often in the texts (which is not surprising at all) and also the verbs of motion are quite frequent: *go* and *come* in Potter and *letět* in Karafiát. So, as you can see, the reference texts are not as diverse as it may have seemed at the beginning; and that is in spite of the fact that the themes are very different.

We now move to the English texts and compare the most frequent words in them. In Table 10 below, you can see listed the most frequent words in the English texts, *Mr Bunnsy Has an Adventure* and Potter's Peter Rabbit stories:

Table 10

The most frequent words in *Mr Bunnsy Has an Adventure* and Peter Rabbit stories.

<b><i>Mr Bunnsy Has an Adventure</i></b>	<b>Beatrix Potter's Peter Rabbit stories</b>
Bunnsy	be
Mr	have
be	Mr
Ratty	little
Rupert	say
Bottom	out
dark	very
wood	Peter
adventure	down
Burry	Pigling
animal	Benjamin
big	Ribby
cry	go
farmer	one
fat	old
full	come
go	rabbit

The most interesting aspect observable in the table is that the abbreviation *Mr* (for *Mister*) has a very high position. That shows, generally, that the characters and the author are rather formal when addressing other characters. It is probably an example for children to make them be similarly polite to other people. Next, the names are rather frequent in the texts, *Bunnsy* and *Ratty* *Rupert* in *Mr Bunnsy Has an Adventure*, *Peter*, *Pigling*, *Benjamin* and *Ribby* in Peter Rabbit stories. This has already been noted in the comparison of the reference texts. The next words appearing in both lists are the verbs *be* and *go*. That, however, is all we can say about the similar words in the two English

texts – no other similar themes occur in both texts like they did in the *Bible* and *The Book of Nome*.

Now let us look at the translation of *Mr Bunnsy Has an Adventure* with its reference text, Karafiát's *Broučci*:

Table 11

The most frequent words in *Jak pan Hopsálek hledal dobrodružství* and *Broučci*.

<b><i>Jak pan Hopsálek hledal dobrodružství</i></b>	<b><i>Broučci</i></b>
Hopsálek	Brouček
pan	být
dobrodružství	tatínek
být	maminka
Kožíšková	pěkný
Krysák	Janinka
nevědět	Bůh
Rupert	Kmotříček
dolinka	svítit
hrášek	Beruška
les	Kmotříčka
mít	letět
temný	pán
zelený	mít
zvířátko	domů
čajový	spát
čekat	zima

From the table above, it is clear that the two texts share a certain similarity.

This has already been stated in the comparisons above: the names of the characters are used rather frequently. We have *Hopsálek* and *Krysák Rupert* in *Jak pan Hopsálek hledal dobrodružství*, and we have *Brouček*, *Janinka*, *Kmotříček*, *Beruška* and *Kmotříčka* in the reference text, *Broučci*. However, that is the only similarity that I can see in the two texts (looking aside from the verbs *být* and *mít*), so it seems that the translation *Jak pan Hopsálek hledal*

*dobrodružství* is semantically not as close to the classical example of Czech children's literature, Karafiát's *Broučci*, as it probably could have been if it wanted to observe the same rules as the English original and create an imitation of a notorious piece of children's literature.

Because the Czech translation of *Mr Bunnsy Has an Adventure* does not share many similarities with the reference text, a classical Czech children's book, we shall see whether it is at least semantically close to the original text; otherwise, the translation would be imprecise. In Table 12, the most frequent words from Terry Pratchett's *Mr Bunnsy Has an Adventure* and Jan Kantůrek's *Jak pan Hopsálek hledal dobrodružství* are listed:

Table 11

The most frequent words in *Mr Bunnsy Has an Adventure* and *Jak pan Hopsálek hledal dobrodružství*.

<b><i>Mr Bunnsy Has an Adventure</i></b>	<b><i>Jak pan Hopsálek hledal dobrodružství</i></b>
Bunnsy	Hopsálek
Mr	pan
be	dobrodružství
Ratty	být
Rupert	Kožíšková
Bottom	Krysák
dark	nevědět
wood	Rupert
adventure	dolinka
Furry	hrášek
animal	les
big	mít
cry	temný
farmer	zelený
fat	zvířátko
full	čajový
go	čekat

And the answer to the question at the beginning of the paragraph should be Yes, the Czech text is a close translation of the English one. There are the following pairs of corresponding words: *Mr Bunnsy – pan Hopsálek, adventure – dobrodružství, Furry Bottom – Kožíšková dolinka, Ratty Rupert – Krysák Rupert, wood – les, dark – temný, animal – zvířátko* and *be – být*. These pairs seem to be the most important words in their respective texts and they are corresponding nicely. They cover the same main themes, and although some of the words do not have their counterparts in the top-list (eg. *farmer, fat* in *Mr Bunnsy Has an Adventure*, or *zelený, čajový* in *Jak pan Hopsálek hledal dobrodružství*), those are only the minor themes.

To sum the analysis of the most frequent words up, it can be observed that even though there are some major differences in the themes covered by the words in the top positions, there can always be found similarities that connect these text semantically.

#### **4.3.3 Conclusion of the Analysis of *Mr Bunnsy Has an Adventure*, Peter Rabbit stories and *Broučci***

So, I can conclude that while the reference text for the Czech version of *Mr Bunnsy Has an Adventure, Broučci*, differs significantly from all of the other texts, it still bears some similar signs, such as the mean sentence length and top-ranking names in the list of the most frequent words. There is also a good correspondence between the other three texts possibly due to the fact that

Pratchett's *Mr Bunnsy Has an Adventure* is an almost perfect parody of Potter's stories from the statistical point of view and the Czech version, *Jak pan Hopsálek hledal dobrodružství*, is a rather close translation which instead of trying to create a feeling of a genuine Czech children's text holds to the English original.

#### **4.4 Conclusion of Translation Analysis**

In this part of my thesis, I tried to show a modern approach to translation analysis. I used a computer programmed *WordSmith Tools* described in the "Introduction" to create a set of statistical values of each of the nine texts, I chose those that were comparable and put them side by side to see how their statistics differed. In the first case when *The Book of Nome*, its two Czech translations and the English and Czech versions of the *Bible* were compared, there were no major differences and the texts corresponded very well with their respective reference texts. In the case of the next set of texts, *Mr Bunnsy Has an Adventure*, its translation, Beatrix Potter's stories and Karafiát's *Broučci*, the situation was different because there is no Czech equivalent of Potter's stories about Peter Rabbit and his friends. Therefore, a different text had to be chosen – this time with its cultural equivalence in mind; and although *Broučci* fits into the pattern well from the cultural point of view (it is as notoriously known as Peter Rabbit), the main themes are different, which reflected in the statistics. In spite of this difference, there were similarities, too, such as the mean sentence length.

Subsequently, I created sets of most frequent words in each of the texts, omitting those that were dependent on the language (ie. grammatical words such as prepositions, pronouns, articles) and compared them. It was very interesting to see that while the corresponding texts shared many similar words, even texts as close as the *Bible* and *The Book of Nome* (in any of the versions) also had other words that differed in each of them in the top 17 frequent words. On the other hand, *Broučci*, which was shown to stand apart from the second set of texts, shared a similar phenomenon with the texts based on Beatrix Potter's works: it, too, had several names in the highest positions in the wordlist.

To sum the analysis up, I think that this new, modern approach utilizing computer programmes could bring a new, fresh viewpoint to the field of translation because it could reveal some interesting facts, just like those in this part of my thesis, that could help compare texts that may have seemed incomparable.

## **5 Conclusion**

### **5.1 Recapitulation**

In my thesis, I tried to introduce a new approach to literary translation using modern technology – computers and computer programmes. My position was complicated due to the fact that I chose for the translation analysis texts that belong to children's literature.

Firstly, I have shown that children's literature occupies an ambiguous position in the society. Even though the canon of children's literature is the first acquaintance of the young person with the beauties of the letters, the writers suffer from a poor position in the society. The position is influenced by two sides – the society and the writers themselves; the opinion of one forming the influence of the other, thus creating a vicious circle where a low self-esteem of the writers transforms into a poor view of the society adding to the low writers' self-esteem in turn. This low social position is reflected in a general opinion that books for children are not "real literature" and that their writers do not have much to say to contemporary political activities, unlike writers of literature for adults, who are often asked to state their opinions on events outside the literary field. The position is reinforced by the writers themselves by their unwillingness to admit that they write for children and wishing to be seen as authors of general literature. All this happens despite the fact that it is the writers of books for children who shape the views of the young generation and provide them with their first steps in education. In this thesis, I have contributed to the objective view of children's literature and shown by the

comparison with such difficult text as the Bible that imitating a text in a way that it would be recognizable by the young reader is a very demanding task and our author, Terry Pratchett, has fulfilled all the expectations put forth by both the young readers and the adult readers.

Secondly, I have shown the difficult relationships between the author, the reader and the translator with regard to the age of the reader. The key value in these relationships is the amount of information conveyed by the text, which decreases with the increasing age and geographical distance of the author and the reader. I have also shown that the position of the translators in the society is similar to that of the children's writers: they remain hidden behind the text they translate in spite of the fact that their recreation of the text in the target language requires careful reading and good understanding. They are not considered parts of the world of literature, even though they, like writers for children, introduce to the readers new worlds, new cultures. Probably the most difficult position is occupied by the translators of children's literature, because they have to bear in mind the age and inexperience of the target readers while trying to decipher all references in the text, whether they would be understood by the young audience of the original work; at the same time, they are viewed in a lower position than the author and the genre they translate is seen as inferior to the system of general literature.

I have also briefly introduced the authors of the texts that were analysed: Terry Pratchett, the world renowned author of fantasy literature for both young and adult audiences; Helena Hrychová, who introduced Pratchett's *The Bromeliad* to the Czech readers for the first time in 1996; and Jan

Kantůrek, whose name is closely connected with Pratchett's works in Czech, who has provided *The Bromeliad* with a brand new translation in the spring of 2009 and who is also the translator of Pratchett's *The Amazing Maurice and his Educated Rodents*.

After that, I have taken a literary viewpoint at the texts as literary analysis is an inseparable part of translation analysis. I gave a short summary of both Pratchett's texts and specified the parts that I later analysed. These parts were both imaginary books that played an important role in their respective "real-world" books and they were both imitations of certain well-known works. To be more precise, from *The Bromeliad* I chose *The Book of Nome* and compared it and its translations into Czech with both English and Czech versions of the *Bible* (*King James' Bible* and *Bible kralická*, respectively). The situation here was almost ideal: I had two Czech translations of *The Book of Nome*, one by Hrychová and the other one by Kantůrek; I had reference texts that were identified as the original texts imitated by Pratchett's *The Book of Nome*, and the best of all is that I had the same reference text in English and in Czech – the *Bible* (in its respective language versions). For the second text, a part of *The Amazing Maurice and his Educated Rodents* called *Mr Bunnsy Has an Adventure*, the situation was more complicated, because while the English reference text was clear from the beginning, Beatrix Potter's stories, the reference text for the Czech version had to be searched for. In the end, I decided to choose a text that may not be similar from the linguistic point of view, but it occupies a corresponding place within the canon of Czech literature for children – *Broučci* by Jan Karafiát. I did not obscure the differences; quite

on the contrary, I was interested in the results of the comparison of seemingly incomparable texts.

Following the theoretical parts, I could finally focus on the translation analysis itself. It was necessary to introduce the software that I used (*WordSmith Tools*) and name the categories that could be compared due to their independence of the length of the text first, but then the interesting comparison took place. I started with *The Book of Nome* and the *Bible*, because I was sure with the proper choice of the reference texts. In such good conditions, the results of the translation analysis could be well predicted and expectations fulfilled: the relations of the English texts and all Czech texts were similar as for statistics and the main themes were common for all of the lists of most frequent words. The only difference could be observed between the two Czech translations, *Kniha Nom* and *Kniha Nóma*, where a slight variation of word length was revealed. Encouraged by the success, I moved on to the set of texts that I considered more demanding, because the Czech reference text was rather distinct from the other texts. However, the outcome was unexpected: while Beatrix Potter's stories shared the main statistical features with *Mr Bunnsy Has an Adventure* (which was not surprising), it differed in the analysis of the most frequent words. On the other hand, *Broučci* showed a tendency to present very short words to the reader, unlike *Jak pan Hopsálek hledal dobrodružství*, which showed a tendency to use unusually long words; but the main theme in the list of most frequent words was the same in both Czech texts: names of the characters.

Now that I recapitulated the actions that I performed and the results that I obtained, I can finally draw the final conclusions.

## 5.2 Conclusions

So, it has been shown that this new approach to translation analysis can lead to some surprising results, like those that I stated above. Using software and computers in translation analysis brings more objectivity to the field, which has lately suffered from the fact that translation, just like any other form of literature, is a matter of personal taste. For example, we can find patterns specific for certain types of text, such as the fact that I discovered in my analysis, that while mostly conforming to the standards of word length, Kantůrek likes to use a few words with more letters, eg. thirteen, in his translations, regardless of the target audience. Such patterns would be very hard, if not impossible, to find without the use of the software for lexical analysis. With the new technology, we are able to gain a more technical point of view and focus on objectively measurable aspects of the translation, now with even less effort.

What is more, the analysis has also shown that text parodies for children need to be close imitations of the texts the writer wants to refer to be successfully recognised. While any text from the set which included the *Bible* could be easily identified as its imitation (with statistics of all texts very close to each other), *Jak pan Hopsálek hledal dobrodružství* could not be identified with its reference text, *Broučci*, in any substantial way despite the similarities in the

lists of most frequent words, because the statistics, especially the word length, was extremely varied in the two texts. While there could be some variation in a text for adult readers (counting on their experience), with children there are more restrictions.

To conclude, literary translation is tricky and depending on the target reader's taste, but it also has many measurable aspects that can be calculated with disregard to whether the text is primarily intended for young or adult audiences. Such objective analysis could then lead to the recognition of the translations of children's literature as a valid part of the general literary canon, for example thanks to the evidence that a part of children's book has the same characteristic as biblical text. Or possibly it could lead to the calculation of specific characteristics of literature for children and its translation, thus drawing attention to the peculiarity of this part of literary canon and showing the difficulties of the writers and translators in observing the imposed restrictions. In any way, it could help to improve the position that both writers and translators of books for children have in society.

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## Appendix

To avoid confusion as for which part of Pratchett's texts I analysed, I present here the full texts of *The Book of Nome*, *Kniha Nom*, *Kniha Nóma*, *Mr Bunnsy Has an Adventure* and *Jak pan Hopsálek hledal dobrodružství* as they were used in the analysis.

## **A.1 *The Book of Nome***

I. There was the Site.

II. And Arnold Bros (est. 1905) Moved upon the face of the Site, and Saw that it had Potential.

III. For it was In the High Street.

IV. Yea, it was also Handy for the Buses.

V. And Arnold Bros (est. 1905) said, Let there be a Store, And Let it be a Store such as the World has not Seen hitherto;

VI. Let the length of it be from Palmer Street even unto the Fish Market, and the Width of It, from the High Street right back to Disraeli Road;

VII. Let it be High even Unto Five Storeys plus Basement, And bright with Lifts; let there be the Eternal Fires of the Boiler-Room in the subbasement and, above all other floors, let there be Customer Accounts to Order All Things;

VIII. For this must be what all shall Know of Arnold Bros (est. 1905): All Things Under One Roof. And it shall be called: the Store of Arnold Bros (est. 1905).

IX. And Thus it Was.

X. And Arnold Bros (est. 1905) divided the Store into Departments, of Ironmongery, Corsetry, Modes and others After their Kind, and Created Humans to fill them with All Things saying, Yea, All Things Are Here. And Arnold Bros (est. 1905) said, Let there be Lorries, and Let their Colours be Red and Gold, and Let them Go Forth so that All May Know Arnold Bros (est. 1905), By Appointment, delivers All Things;

XI. Let these be Santa's Grottoes and Winter Sales and Summer Bargains and Back to School Week and All Commodities in their Season;

XII. And into the Store came the Nomes, that it would be their Place, for Ever and Ever.

-- From The Book of Nome, Basements v. I-XII

( *Truckers* 9)

XIII. And in the Store there was neither Night nor Day, only Opening Time and Closing Time. Rain fell not, neither was there Snow.

XIV. And the nomes grew fat and multiplied as the years passed, and spent their time in Rivalry and Small War, Department unto Department, and forgot all they knew of the Outside.

XV. For they said, Is it not so, Arnold Bros (est. 1905) has put All Things Under One Roof?

XVI. And those who said, Perhaps Not All Things, were cruelly laughed at, and prodded.

XVII. And other nomes said, Even if there were an Outside, What can it hold that we would need? For here we have the power of the Electric, the Food Hall, and All manner of Diversions.

XVIII. And thus the Seasons fell thicker than the cushions that are in Soft Furnishings (3rd Floor).

XIX. Until a Stranger came from afar, crying out in a loud voice, and he cried, woe, woe.

-- From The Book of Nome, First Floor v.XII-XIX

*( Truckers 31)*

I. For they did not know it, but they had brought with them the Thing, which awoke in the presence of Electricity, and it alone knew their History;

II. For nomes have memories of Flesh and Blood, while the Thing had a memory of Silicon, which is Stone and perisheth not, whereas the memory of nomes blows away like dust;

III. And they gave it Instructions, but knew it not.

IV. It is, they said, a Box with a Funny Voice.

V. But the Thing began to Compute the task of keeping all nomes safe.

VI. And the Thing also began to Compute the task of taking all nomes home.

VII. All the way Home.

-- From The Book of Nome, Mezzanine v.I-VII

*( Truckers 47)*

I. Woe unto you, Ironmongri and Haberdasheri; woe unto you, Millineri and Del Icatessen; woe unto you, Young Fashiones, and unto you, you bandits of Corsetry. And even unto to you, Stationeri.

II. For the Store is but a Place inside the Outside.

III. Woe unto you, for Arnold Bros (est. 1905) has opened the Last Sale.

Everything Must Go.

IV. But they mocked him and said, You are an Outsider, You don't even Exist.

-- From The Book of Nome, Goods Inwards v.I-IV

*( Truckers 57)*

I. Yet there were some who said, We have seen Arnold Bros (est. 1905)'s new Signs in the Store, and we are troubled for we Understand them not.

II. For this is the Season that should be Christmas Fayre, and yet the Signs are not the Signs of Christmas Fayre;

III. Nor are they January Sales, or Back to School Week, or Spring into Spring Fashions, or Summer Bargains, or other Signs we know in their Season;

IV. For the Signs say Clearance Sale. We are sorely Troubled.

-- From The Book of Nome, Complaints v.I-IV

( *Truckers* 69)

III. And Arnold Bros (est. 1905) said, Let there be Signs, so that All within shall know the Proper Running if the Store.

IV. On the Moving Sairs, let the Sign Be: Dogs and Pushchairs Must be Carried;

V. And Arnold Bros (est. 1905) waxed wroth, for many carried neither dog nor pushchair;

VI. On the Lifts, let the Sign Be: This Lift to Carry Ten Persons;

VII. And Arnold Bros (est. 1905) waxed wroth, for oftimes the Lifts carried only two or three;

VIII. And Arnold Bros (est. 1905) said, Truly Humans are Stupid, who do not understand plain language.

-- From The Book of Nome, Regulations v.III-VIII

( *Truckers* 76)

XXI. But Arnold Bros (est. 1905) said, This is the Sign I give you:

XXII. If You Do Not See What You Require, Please Ask.

-- From The Book of Nome, Regulations v. XXI-XXII

( *Truckers* 85)

I. And the leaders of the nomes were Assembled, and the Abbot Gurder said unto them, Harken to the Words of the Outsider;

II. And some waxed worthe, saying, He is an Outsider, whereforthen shall we harken him?

III. The Abbot Gurder said, Because the old Abbot wishes it so. Yea, and because I wish it so, also.

IV. Whereupon they grumbled, but were silent.

V. The Outsider said, Concerning the Rumours of Demolition, I have a Plan.

VI. Let us not go like Woodlice fleeing from an overturned log, but like Brave Free People, at a time of out choosing.

VII. And they interrupted him, saying, What's Woodlice? Whereupon the Outsider said, All right, Rats.

VIII. Let us take with us the things that we need to begin out life anew Outside, not in some other Store, but under the sky. Let us take all nomes, the aged and the young, and all the food and materials and information that we need.

IX. And they said, All? And he said, All. And they said, We cannot do this thing...

-- From The Book of Nome, Third Floor v. I-IX

*( Truckers 111)*

V. Thus the Outsider said, Those who believe not in the Outside, see, one will be sent Outside to Prove This Thing;

VI. And one went upon a Lorry, and went Outside, to see where there may be a new Home;

VII. And there was much waiting, for he did not return.

-- From The Book of Nome, Goods Outwards v.V-VII

*( Truckers 123)*

X. When Lo! One returned, saying, I have Gone upon Wheels, and I have Seen the Outside.

XI. And they said to him, What is the Outside?

XII. And he said, It is Big.

-- From The Book of Nome, Accounts v.X-XII

*( Truckers 133)*

Run to the Lifts

Lifts, won't you carry me?

Run to the Walls,

Walls, won't you hide me?

Run to the Lorry,

Lorry, won't you take me?

All on that Day.

-- From The Book of Nome, Exits Chap. 1, v.I

( *Truckers* 145)

I. And the Outsider said, Glory to the Name of Arnold Bros (est. 1905).

II. For he hath Sent us a Lorry, and the Humans are loading it now with all manner of Things needful to nomes. It is a Sign. Everything Must Go. Including us.

-- From The Book of Nome, Exits Chap. 2, v.I-II

( *Truckers* 149)

I. Arnold Bros (est. 1905) said, All is now Finished;

II All Curtains, Carpeting, Bedding, Lingerie, Toys, Millinery, Haberdashery, Ironmongery, Electrical;

III. All walls, floors, ceilings, lifts, moving stairs;

IV. Everything Must Go.

-- From The Book of Nome, Exits Chap. 3 v. I-IV

( *Truckers* 168)

XV. And the nomes said, here is a New Place, to be ours for Ever and Ever.

XVI. And the Outsider said Nothing.

-- From The Book of Nome, Exits Chap. 4, v. XV-XVI.

( *Truckers* 186)

I. And in that time were Strange Happenings: the Air moved harshly, the Warmth of the Sky grew Less, on some mornings the tops of puddles grew Hard and Cold.

II. And the nomes said unto one another, What is this Thing?

- From the Book of Nome, Quarries I, v. I-II

*(Diggers 11)*

III. But there came a Sign, and people said, What is it that this means?

IV. And it was not good.

- From the Book of Nome, Signs I, v. III-IV

*(Diggers 20)*

I. And they Sought for a Better Sign from Arnold Bros. (est. 1905), and there was a Sign;

II. And some spake up saying. Well, all right, but it is really nothing but a Co incidence;

III. But others said, Even a Co incidence can be a Sign.

- From the Book of Nome, Signs II, v. I-III

*(Diggers 28)*

III. And in a voice like Thunder, the Great Masklin said unto the Thing, Now is the Time to go back to our Home in the Sky;

IV. Or we will Forever be Running from Place to Place.

V. But none must know what I Intend, or they will say, Ridiculous, Why go to the Sky when we Have Problems Right here?

VI. Because that is how People are.

- From the Book of Nome, Quarries II, v. III-VI

*(Diggers 36)*

V. And he said, What are these frogs of which you speak?

VI. And she said, You wouldn't understand.

VII. And he said, You are right.

- From the Book of Nome, Strange Frogs I, v. V-VII

*(Diggers 40)*

I. For in the Hill was a Dragon, from the days when the World was made.

II. But it was old and broken and dying.

III. And the Mark of the Dragon was on it.

IV. And the Mark was Jekub.

- From the Book of Nome, Jekub, v. I-IV

*(Diggers 54)*

II. And Nisodemus said, You are betrayed, People of the Store;

III. Falsely you were led into This Outside of Rain and Cold and Sleet and Humans and Order, and Yet it Will become Worse;

IV. For there will be Sleet and Snow, and Hunger in the Land;

V. And There will come Robins;

VI. Um.

VII. Yet those that brought you here, where are they Now?

VIII. They said. We go to seek Grandson, 39, but tribulation abounds on every side and no help comes. You are betrayed into the hands of Winter.

IX. It is time to put aside things of the Outside.

- From the Book of Nome, Complaints, v. II-IX

*(Diggers 60)*

VII. And Grimma said, We have two choices.

VIII. We can run, or we hide.

IX. And they said, Which shall we do?

X. She said, We shall Fight.

- From the Book of Nome, Quarries, Chap. 3, v. VII-X

*(Diggers 69)*

III. The younger nomes spoke, saying, Would that we were the nomes our fathers were, to ride upon the Truck, and what was it like?

IV. And Dorcas said, It was scary.

V. That was what it was like.

- From the Book of Nome, Strange Frogs, Chap. 2, v. III-V

*(Diggers 83)*

I. Nisodemus said unto them, Do you doubt that I can stop the power of Order?

II. And they said, Um . . .

- From the Book of Nome, Chases v. I-II

*(Diggers 90)*

I. We will come out of the woodwork.

II. We will come out of the floor.

III. They will wish they had never seen us.

- From the Book of Nome, Humans v. I-III

*(Diggers 100)*

IV. There is Nowhere to go, and we must Leave.

- From the Book of Nome, Exits Chap. 3, v. IV

*(Diggers 113)*

IV. Dorcas said, This is Jekub, Great Beast withteeth.

V. Needs Must. If we are driven, let us Drive.

- From the Book of Nome, Jekub, Chap. 2, v. IV-V

*(Diggers 125)*

V. There is nothing that can be in our way, for this is Jekub, that Laughs at Barriers, and says brrm-brrm.

- From The Book of Nome, Jekub, Chap. 3, v. V

*(Diggers 138)*

I. Thus ended the journey of Jekub, and the nomes fled, looking not behind.

- From The Book of Nome, Strange Frogs, Chap. 1, v. 1.

(*Diggers* 150)

## **A.2 Kniha Nom**

I. Byl Pozemek

II. A bří Arnoldové (zal. 1905) přehlédl Pozemek, a viděl, že přichází v úvahu.

III. Protože byl na Hlavní třídě.

IV. Ano, a od autobusu to bylo taky blízko.

V. A bří Arnoldové (zal. 1905) řekl, Budiž zde Obchodní dům, a budiž to Obchodní dům dosud na tomto světě nevidaný;

VI. Budiž délka jeho od Palmerovy ulice až k Rybímu trhu, a šířka jeho od Hlavní třídy přímo dozadu k Disraeliho ulici;

VII. Budiž vysoký až do pěti pater plus suterén, a skvělý výtahy svými; bud'ťež zde věčné ohně v Kotelně ve druhém suterénu a nad všemi dalšími podlažími vládniž přízeň zákazníků;

VIII. Neboť toto budiž všem známo o bří Arnoldové (zal. 1905): Nákup pod jednou střechou. A bude se nazývat: Obchodní dům bří Arnoldové (zal. 1905).

IX. A tak se stalo

X. A bří Arnoldové (zal. 1905) rozdělil Obchodní dům do oddělení, Kovomat, Dámské prádlo, Modes robes, dle druhů zboží, a stvořil lidi, aby je plnili veškerým sortimentem, řka, Ano, všechno je tu k mání. A bří Arnoldové (zal. 1905) řekl, bud'ťež zde nákladní vozy a jejich barvy bud'ťež červená a zlatá, i vydejtež se na cesty, aby všichni věděli, že bří Arnoldové (zal 1905), Zásilková služba, dodává veškerý sortiment.

XI. Bud'ťež zde Jeskyně Santa Klause a Zimní výprodeje a Letní slevy a Týden pro školáky a Sezónní zboží;

XII. A do Obchodního domu vstoupili nomové, aby se stal jejich Domovem navěky věkův.

*Z Knihy Nom, Suterény, verš I – XII*

*(Velká jízda 9-10)*

XIII. A nebyla v Obchodním domě ani noc ani den, jenom Otevírací a Zavírací doba. Nepršelo, ani nepadal sníh.

XIV. A nomové tloustli a množili se v běhu let, a trávili čas soupeřením a drobnými válkami, Oddělení proti Oddělení, a zapomněli vše, co věděli o Venku.

XV. Neboť říkali, Není-liž tomu tak, že bří Arnoldové (zal. 1905) uvedl Veškerý sortiment pod jednu střechu?

XVI. A ti, kdož řekli, Možná, že ne Veškerý, byli krutě vysmíváni a ustrkováni.

XVII. A jiní nomové říkali, I kdyby byl nějaký Venek, může tam být něco, co bychom potřebovali? Jelikož tady máme Energii elektrickou, Tržnici, a veškeren druh rozptýlení.

XVIII. A takto se Sezóny kupily hustěji než polštáře, které jsou v Čalouněném nábytku (3. etáž).

XIX. Až zdaleka přibyl Cizinec a volal hlasem velikým, a volal, běda, běda.

*Z Knihy Nom, První etáž, verš XIII – XIX*

*(Velká jízda 31)*

I. Neboť nevědouce o tom, přinesli s sebou Věc, kteráž se probudila v přítomnosti Elektřiny, a jenom ona samojediná znala jejich Historii;

II. Neboť nomové mají paměť tělesnou, avšak Věc má paměť silikonovou, což jest kámen a neztrácí se, zatímco paměť nomů odvane jako prach;

III. I zadávali jí Pokyny, avšak nevěděli o tom.

IV. Je to, říkali, Krabička s legračním hlasem.

V. Avšak Věc začala zpracovávat Zadání zachránit všechny nomy.

VI. A Věc začala taktéž zpracovávat Zadání vést všechny nomy domů.

VII. Až domů.

*Z Knihy Nom, Mezzanin, verš I–VII*

*(Velká jízda 48)*

I. Běda tobě, Kovomate a Galanterie; běda vám, Modes robes a Del Ikatesi; běda tobě, Mladá módo, i vám, lupiči Korsetští. Jakož i tobě, Papírnictví.

II. Jelikož Obchodní dům jest toliko místem uvnitř Venku.

III. Běda vám, neboť bří Arnoldové (zal. 1905) zahájil Poslední výprodej.

Poslední výprodej.

IV. Avšak posmívali se mu a pravili, Ty jsi Venkovní, ty ani neexistuješ.

*Z Knihy Nom, Domácí potřeby, verš I – IV*

*(Velká jízda 58)*

I. Avšak byli někteří, co říkali, Viděli jsme v Obchodním domě nové Nápisy od bří Arnoldové (zal. 1905) a jsme znepokojeni, ježto nelze nám jim rozuměti.

II. Jelikož toto je Sezóna, kdy by měl být Vánoční trh, a přesto Nápisy nejsou Nápisy k Vánočnímu trhu;

III. Aniž k Lednovému výprodeji nebo Týdnu pro školáky, nebo k Na jaře v novém nebo Letní slevě, nebo jiné Nápisy, které známe v Sezónách jejich;

IV. Jelikož Nápisy praví Totální výprodej. Jsme vážně znepokojeni.

Z *Knihy Nom*, Nářky, verš I – IV

(*Velká jízda 71*)

III. A bří Arnoldové (zal. 1905) pravil, Bud'ťež zde Nápisy, takže všichni uvnitř znáti budou správný chod Obchod'áku.

IV. Na pohyblivé schodiště nechť je nápis dán: Psy a invalidní vozíky je nutno přenést;

V. A bří Arnoldové (zal. 1905) se rozlítíl hněvem velikým, neboť mnozí nepřenášeli ani psa ani invalidní vozík;

VI. Na výtazích nechť je Nápis dán: Nosnost deset osob;

VII. A bří Arnoldové (zal. 1905) se rozlítíl hněvem velikým, neboť začasťe výtahy nesly toliko dvě nebo tři;

VIII. A bří Arnoldové (zal. 1905) pravil, Zajisté hloupí jsou lidé, co nerozumí jasné řeči.

Z *Knihy Nom*, Regule, verš III – VIII

(*Velká jízda 78*)

XXI. Ale bří Arnoldové (zal. 1905) pravil, Toto je Nápis, který vám dávám:

XXII. Nevidíte-li, co je vašim přáním, prosím, informujte se.

Z *Knihy Nom*, Regule, verš XXI – XXII

(*Velká jízda 87*)

I. I shromáždili se vůdcové nomští, a Opat Gurder jim pravil, Poslyšte slova Venkovního;

II. A někteří se rozlítli hněvem velikým, řkouce, On je Venkovní, proč mu máme naslouchati?

III. Opat Gurder řekl, Protože si to tak starý Opat přál. Jo, a protože já si to přeju taky.

IV. Načež oni huderli, ale ztichli.

V. Venkovní pravil, V záležitosti Šeptandy o Demolici mám Plán.

VI. Nejděmež jako stinky, vylézající zpod odvalené klády, ale jako hrdý svobodný lid ve chvíli, kterou sobě zvolíme

VII. I přerušili ho, řkouce, Co je to Stinky? Načež Venkovní pravil, No dobrá, tak jako krysy.

VIII. Vezměmež s sebou věci, které budeme potřebovat, abychom začali nový život Venku, nikolivěk v jiném Obchodáku, avšak pod nebesy. Vezměmež všechny nomy, starce i mladé, a všechno jídlo a všechen materiál a informace, které potřebujeme.

IX. A oni řekli, Všechny? A on řekl, Všechny. A oni mu řekli, Takovouhle věc nesvedeme...

*Z Knihy Nom, Třetí etáž, Verš I –IX*

*(Velká jízda 114)*

V. I řekl Venkovní, Ti, kdož nevěříte ve Venek, vězte, že bude jeden vyslán Ven, aby tu věc prozkoumal;

VI. A jeden nastoupil do Náklad'áku a odjel Ven podívat se po novém Domově;

VII. I čekalo se drahně, ježto on se nevracel.

Z *Knihy Nom*, Řemeslnické potřeby, verš V –VII

(*Velká jízda* 126)

X. A ejhle! Vrátil se, řka, Putoval jsem na Kolech a viděl jsem Venek.

XI. I řekli jemu, Jaký je Venek?

XII. A on pravil, Je veliký.

Z *Knihy Nom*, Úvěry, verš X – XII

(*Velká jízda* 136)

Utíkej k výtahům

Výtahy, výtahy, zdali mne svezete?

Utíkej ke stěnám

Stěny, stěny, zdali mne schováte?

Utíkej k náklad'áku

Náklad'áku, zdali mne naložíš?

Všechno ještě dnes.

Z *Knihy Nom*, Nouzové východy, kap. I, verš I

(*Velká jízda* 149)

I. A Venkovní pravil, Jméno bří Arnoldové (zal. 1905) budiž pochváleno.

II. Neboť seslal nám Náklad'ák a Lidé už ho nakládají věcmi všeho druhu potřebnými pro nomy. To je Znamení. Všechno musí pryč. Včetně nás.

Z *Knihy Nom*, Nouzové východy, kap. 2, verš I - II

(*Velká jízda* 152)

I. Bří Arnoldové (zal. 1905) pravil, Všemmu je konec;

II. Veškeré Záclony, Koberce, Ložní soupravy, Dámské prádlo, Hračky,

Modelové klobouky, Galanterie, Kovomat, Instalační materiál;

III. Veškeré stěny, podlahy, stropy, výtahy, pohyblivá schodiště;

IV. Všechno musí pryč.

Z *Knihy Nom*, Nouzové východy, kap. 3, verš I - IV

(*Velká jízda* 172)

XV. I pravili nomové, toto je Sídlo nové, i bude naším na věky věkův.

XVI. A Venkovní neříkal nic.

Z *Knihy Nom*, Nouzové východy, kap. 4, verš XV – XVI

(*Velká jízda* 192)

I. A v tom čase se děly Podivnosti: Vzduch sebou trhavě pohyboval, Teplo oblohy bylo slabší a slabší a některá rána byl povrch kaluží tvrdý a studený.

II. I pravili nomové jeden druhému, Co je toto zač?

Z *Knihy Nom*, Kamenolomy, kap. 1, verš I – II

(*Velký boj* 9)

III. Avšak objevil se Nápis, i řekli, Co že to má znamenat?

IV. A nebylo to nic dobrého.

Z *Knihy Nom*, Nápisy, kap. 1, verš III – IV

(*Velký boj* 18)

I. I pátrali po nějakém lepším Znamení od bří Arnoldové (zal. 1905), a Znamení jim bylo dáno;

II. A někteří pravili, No jo, ale tohle není nic než náhoda;

III. Ale jiní pravili, I náhoda může být znamení.

Z *Knihy Nom*, Nápisy, kap. 2, verš I – III

(*Velký boj* 26)

III. I pravil k Věci Masklin Veliký hlasem hromovým, Nyní nadešel čas vrátit se domů na Nebesa;

IV. Jinak budeme na věky utíkat z Místa na Místo.

V. Avšak nikdo nesmí vědět, co zamýšlím, nebo řeknou, Komické, k čemu chodit na Nebesa, když máme problémy už tady?

VI. Protože takoví nomové jsou.

Z *Knihy Nom*, Kamenolomy, kap. 2, Verš III – VI

(*Velký boj* 34)

V. I řekl, Co je to za žáby, o kterých mluvíš?

VI. I řekla, To bys nepochopil.

VII. I řekl, Pravdu díš.

Z *Knihy Nom*, Cizozemské žáby, kap. 1, verš V – VII

(*Velký boj* 38)

I. Neboť na Výšině byl Drak, ode dnů stvoření světa.

II. Avšak byl stár a polámaný a umíral.

III. A Znak Draků měl na sobě.

IV. A Znak ten byl Jekub.

Z *Knihy Nom*, Jekub, kap. 1, verš. I – IV

(*Velký boj* 53)

II. I pravil Nisodemus, Jsi zrazen, Lide z Obchod'áku;

III. Falší zaveden jsi byl do tohoto Venku z Deště a Chladu a Sloty a Lidí a  
Rozhodnutí, a bude ještě hůř;

IV. Ježto v kraji zavládne Plískanice a Sníh a Hlad;

V. A přijdou drozdi;

VI. Ém.

VII. Avšak ti, kdo tě sem zavedli, kdeže jsou teď?

VIII. Pravili, Jdeme hledat Vnuka, 39, avšak soužení sev valí ze všech stran a  
pomoc nepřichází. Vydán jsi do rukou Zimy.

IX. Nastal čas skoncovat s Venkem...

Z *Knihy Nom*, Nářky, verš II – IX

(*Velký boj* 59)

VII. I řekla Grimma, Máme dvojí volbu.

VIII. Můžeme utéct, nebo se můžeme schovat.

IX. I řekli, Co sobě zvolíme?

X. Pravila, Budeme bojovat.

Z *Knihy Nom*, Kamenolomy, kap. 3, Verš VII – X

(*Velký boj* 68)

III. Mládenci nomští pravili, řkouce, Kéž bychom byli jako naši otcové, abychom museli jet na Náklad'áku, a jaké to bylo?

IV. I řekl Dorcas, Bylo to děsivé.

V. Takové to bylo.

Z *Knihy Nom*, Cizokrajné žáby, kap. 2., verš III-V

(*Velký boj* 83)

I. Nisodemus k nim pravil, Berete v pochybnost, že mohu zlomit vládu  
Rozhodnutí?

II. A oni děli, Ém...

Z *Knihy Nom*, Štvanice, verš I-II

(*Velký boj* 90)

I. Vystoupíme zpod prken.

II. Vystoupíme z podlahy.

III. Toužiti budou, aby nás nikdy nebyli spatřili.

Z *Knihy Nom*, Lidé, verš I – III

(*Velký boj* 100)

IV. Jít není kam a my musíme Odejít.

Z *Knihy Nom*, Východy, kap. 3, verš IV

(*Velký boj* 114)

IV. Dorcas pravil Toto jest Jekub Převeliká Bestie Zubatá.

V. Nic naplat. Jestliže nás vyhánějí, pojedme.

Z *Knihy Nom*, Jekub, kap. 2, verš IV-V

(*Velký boj* 127)

V. Není nic, což by nám mohlo státi v cestě, neboť toto jest Jekub, kterýž  
vysmívá se závorám, a praví brm-brm.

Z *Knihy Nom*, Jekub, kap. 3, verš V

(*Velký boj* 141)

I. Takto skončilo putování Jekubovo a nomové prchali, aniž se ohlédli zpět.

Z *Knihy Nom*, Cizokrajné žáby, kap. 1, verš I

(*Velký boj* 153)

### **A.3 Kniha Nóma**

I. Nejdříve bylo Místo.

II. A bří Arnoldové (zal. 1905). Ten přibyl na tvář Místa a viděl, že má velký potenciál.

III. Neb místo leželo na Hlavní ulici.

IV. Bylot' též příhodné pro autobusovou zastávku.

V. Tu bří Arnoldové (zal. 1905) pravil: Budiž zde Obchod a budiž to obchod v světě toho času nevídaný.

VI. Jeho délka necht' se měří od Putnické ulice až k Rybímu trhu a jeho šíře pak od Hlavní ulice až k Disraeliho třídě.

VII. Tento obchod budiž pět pater zvýši, sklepení v to nečítaje. Necht' místo to jest oživeno množstvím zdviží; necht' v kotelně, nacházející se ve druhém sklepení, plá oheň věčný a necht' nad všemi podlažími, na místě nejvyšším, dlí Zákaznické účty a řídí pořádek všech věcí.

VIII. Vězte pak onu nejpřednější věc, již musí jeden každý znáti o podniku bří Arnoldů (zal. 1905). Jest tam totiž: Vše k zakoupení pod jedinou střechou.

Jméno toho podniku budiž: Obchod bří Arnoldové (zal. 1905).

IX. I tak se stalo.

X. A bří Arnoldové (zal. 1905) rozdělil obchod na Oddělení železářské, Dámského prádla a korzetů, Módních oděvů a dalších předmětů dle jejich druhu a povahy a stvořil člověka, aby ta oddělení zaplnil Vším k zakoupení, řka: Ano, Vše k zakoupení jest zde. I pravil bří Arnoldové (zal. 1905): Bud'tež nákladní auta a jejich barvy Červená a Zlatá a auta pak vyjed'tež do všech světa stran,

by všichni věděli, že bří Arnoldové (zal. 1905) po domluvě doručuje Vše k zakoupení.

XI. A necht' jest jsou dále Vánoční trhy a Zimní výprodeje a Letní akce a Slevy pro nové školáky a též Výhodné nákupy každého sortimentu, když nastane jejich čas.

XII. Pak do Obchodu přišli Nómové a rozhodli, že toto jest jejich Zem zaslíbená, pro teď i na věky.

*Z Knihy Nóma, Sklepení, verš I-XII.*

*(Na cestu 9-10)*

XIII. I v Obchodě nebylo noci ni dne, jen Doba otvírací a Doba zavírací. Nebylo tam ni deště ni sněhu.

XIV. Pak nómové tloustli a množili se a léta ubíhala a oni trávili čas v rivalitě a drobných šarvátkách, Oddělení proti Oddělení a zapomněli vše, co kdysi věděli o Zvenčí.

XV. Neboť sobě pravili: Což není to tak, že bří Arnoldové (zal. 1905) vložili Všechno k zakoupení pod jedinou střechu?

XVI. A ti, kdož pravili, možná že ne všechny věci, byli krutě vysmíváni a ustrkováni.

XVII. A ostatní nómové hovořili takto: I kdyby bylo nějaké Zvenčí, co by v něm mohlo být, co by nám mohlo chyběti? Neboť my máme i Sílu elektrickou, Síň potravin a přehojnost Rozptýlení a Zábavy všeliké.

XVIII. Pak roční období ubíhala, až jich bylo tolik, jako vláken na potazích v oddělení čalouněného nábytku (3 p.).

XIX. Až jednoho dne přišel cizinec z daleka, zaplakal přehlasitě a volal běda!  
běda!

Z *Knihy Nóma, Přízemí*, verš XIII-XIX.

(*Na cestu 35*)

I. Neboť oni o tom nevěděli, ale přinesli s sebou Věc, která se v přítomnosti  
Elektrické síly probudila, a ta jediná znala jejich historii.

II. Neboť nómové měli paměť z masa a krve, zatímco Věc měla paměť z  
kamene Silikonu, která nezaniká, kdežto paměť nómu bývá odváta jako prach.

III. I nevědouc, dali jí Instrukce.

IV. Je to, říkali, Krabice s divným hlasem.

V. A Věc pak začala počítat a řešit úkol, jak zajistit všem nómům bezpečí.

VI. A věc pak také začala počítat, jak dovést všechny nómy domů.

VII. Až domů.

Z *Knihy Nóma, Mezanin*, verš I-VII.

(*Na cestu 55*)

I. Běda vám, Železářiové i Galantériové, běda vám, Kloboučníci a del Ikatesové,  
běda vám, Mladí módové a běda i vám, vy bandité z Korzetů. Dokonce i vám,  
Papieriové.

II. Protože Obchod je jen malé Místo ve Zvenčí.

III. Běda vám, protože bří Arnoldové (zal. 1905) zahájil totální výprodej.

Všechno musí pryč.

IV. Oni však si z něja tropili šprýmy a tupili jej, řkouce: Ty jsi Zvenčí. Ty vlastně ani neexistuješ.

*Z Knihy Nóma, Skladiště zboží, verš I-IV.*

*(Na cestu 67)*

I. Však byli tam i tací, kteří pravili: Viděli jsme v Obchodě nové tabule bří Arnoldové (zal. 1905), i zkrušily nás starosti, neb jsme jim porozuměti nedokázali.

II. Jest totiž sezóna, kdy začítí by měly Trhy vánoční. A přec tabule nejsou tabulemi nabídky vánoční.

III. Nejsou to ni tabule výprodeje Leden, s cenou dolů jedem, ni slevy týdne Návrat do školy, ni S jarní módou jaře do jara, ni Letem světem s levným létem, ni žádná z tabulí, které známe z jejich období.

IV. Nýbrž tabule praví: Finální likvidační výprodej. I tíží nás starosti nesmírné.

*Z Knihy Nóma, Stížnosti, verš I-IV.*

*(Na cestu 81)*

III. I bří Arnoldové (zal. 1905) řekl: Necht' jsou vyvěšeny tabule, aby všichni Uvnitř věděli, jak má Obchod správně fungovat.

IV. Na pohyblivém schodišti necht' jest nápis: Psi a kočárky musí být nesený.

V. I narůstalo v bří Arnoldové (zal. 1905) rozhořčení, neb mnozí nenesli ni psa ni kočárek.

VI. Na osobních zdvižích budiž nápis: Tento výtah nesíží deset osob.

VII. I narůstalo v bří Arnoldové (zal. 1905) rozhořčení, neb výtahy často nesly jen osob dvě či tři.

VIII. I bří Arnoldové (zal. 1905) pravil: Vpravdě jsou lidé hloupí, neb nerozumí prostému jazyku.

*Z Knihy Nóma, Nařízení, verš III-VIII.*

*(Na cestu 89)*

XXI. Ale bří Arnoldové (zal. 1905) pravil: Toto je poučení, které vám sesílám:

XXII. Pakliže okem nevidíte, co byste si přáli, prosím, ptejte se.

*Z Knihy Nóma, Nařízení, verš XXI-XXII.*

*(Na cestu 99)*

I. I byli svoláni vůdcové nómů a Opat Confetto k nim promluvil takto: Slyšte slova muže Zvenčí.

II. I někteří se rozhněvali, řkouce: Jest to Zvenkovan, proč bychom mu měli dopřávati sluchu?

III. Pravil Opat Confetto: Protože je to přání starého Opata. Ano a jest to přání i mé.

IV. Nato mnozí reptali, ale pak se utišili.

V. Zvenkovan řekl: Ohledně pověsti o Demolici mám Plán.

VI. Neodcházejme jako rybenky, které prchají zpod převráceného kamene, ale jako Odvážní Svobodní Nómové, ve chvíli, již sami si zvolíme.

VII. I oni jej přerušili, řkouce: Co jest to rybenka? Na což on odpověděl, tedy dobrá, jako křasy.

VIII. Vezměme s sebou všechny věci, kterých nám bude třeba k tomu, bychom začali nový život Zvenčí, ne v některém jiném Obchodě, ale pod širou oblohou.

Vezměme s sebou všechny nómy, i staré nómy i děti i všechny potraviny a potřeby a informace, jichž nám bude třeba.

IX. I oni pravili: To všechno? A on jim odpověděl: To všechno. Oni k němu zahovořili takto: Takovou věc nelze učinit...

*Z Knihy Nóma, Třetí patro, verš I-IX.*

*(Na cestu 130)*

V. A pak Zvenkovan pravil: Ti, kdož ve Zvenčí nevěří, pohled'te. Jeden budiž vyslán Zvenčí, by věc tu nad pochybu dokázal.

VI. I jeden vyjel nákladním autem Zvenčí, aby zřel místa, která by se mohla stát jejich novým Domovem.

VII. I nastal těžký čas čekání, neb nazpět se nevrátil.

*Z Knihy Nóma, Expedice zboží, verš V-VII.*

*(Na cestu 144)*

X. I náhle hle! Ten jeden se vrátil, řka: Putoval jsem na kolech a spatřil jsem Zvenčí!

XI. Oni pak se jej tázali: Jaké jest Zvenčí?

XII. A on odpověděl slovem jediným: Obrovské.

*Z Knihy Nóma, Účtárna, verš X-XII.*

*(Na cestu 155)*

Když přiběhl ke zdviži  
Zdviž uzavřela dveře  
Když přiběhl ke stěnám  
Stěny odmítly ho skrýti  
Pak přiběhl k autu  
Auto, odvezeš mě?  
Dnes v soudný den.

Z *Knihy Nóma, Východy*, kap. 1., verš 1.

(*Na cestu* 169)

I. I pravil Zvenkovan: Blahořečeno budiž jméno bří Arnoldové (zal. 1905).

II. Neb on nám seslal nákladák a Lidé ho teď nakládají všemi možnými věcmi,  
ano i předměty, tolik potřebnými nómům. To je Znamení. Všechno musí pryč.  
Taktéž i my musíme.

Z *Knihy Nóma, Východy*. kap. 2., verš I-II.

(*Na cestu* 173)

I. Bří Arnoldové (zal. 1905) pravil: Všechno jest tedy dokončeno.

II. Všechny závěsy, koberce, prádlo luxusní i ložní, matrace, hračky,  
kloboučnictví, galanterie, železářství a potřeby pro domácnost, dům a zahradu,  
elektro a elektrospotřebiče -

III. - všechny stěny, podlahy, stropy, výtahy jakož i pohyblivá schodiště -

IV. - všechno musí pryč.

Z *Knihy Nóma, Východy*, kap. 3., verš I-IV.

(*Na cestu* 195)

XV. A nómové řekli: Toto jest Místo nové a bude naše navždy a navěky.

XVI. A Zvenkovan mlčel.

Z *Knihy Nóma*, Východy, kap. 4, verš XV-XVI.

(*Na cestu* 218)

I. A v tom čase začaly se dít věci podivné: Vzduch se prudce pohyboval, teplo proudící z nebe začalo slábnout a za některých rán se hladina kaluží změnila v tvrdý, studený škraloup.

II. Nómové užasle pravili jeden k druhému: Co že jest to za podivné dění?

Z *Knihy Nóma*, Lom I, verš I-II.

(*Na nepřítelé* 9)

III. Pak však přišlo Znamení a lidé řekli: Co znamenají tato slova?

IV. A ta slova znamenala věci nedobré.

Z *Knihy Nóma*, Znamení I, verš III-IV.

(*Na nepřítelé* 19)

I. A hledali pak lepší Znamení od bří Arnoldové (zal. 1905), i Znamení se jim zjevilo.

II. Někteří pak promluvili, řka: Dobře tedy, avšak toto není nic jiného než Náhoda.

III. Ale jiní pravili: I Náhoda může býti Znamením.

Z *Knihy Nóma*, Znamení II, verš I-III.

(*Na nepřítelé* 28)

III. A hlasem hromovým pak Veliký Muskulín promluvil k Věci, řka: Ted' jest čas vrátit se do našeho domova na Nebesích.

IV. Jinak budeme prchat z místa na místo na věky věkův.

V. Nikdo však nesmí zvědět, jaký jest můj plán, neboť by řekli: Tot' k smíchu, proč putovat k Nebi, když máme dost potíží tady na Zemi?

VI. Protože takoví jsou nómové.

Z *Knihy Nóma*, Lom II, verš III-IV.

(*Na nepřítelé* 37)

V. On pak se tázal: Jaké jsou to žáby, o nichž ty mluvíš?

VI. A ona odpověděla: To bys nepochopil.

VII. I pravil on: Pravdu díš.

Z *Knihy Nóma*, Podivné žáby I, verš V-VII.

(*Na nepřítelé* 42)

I. Neb v Hoře byl drak, z časů, kdy byl stvořen Svět.

II. Ten však byl starý a nemocný a umíral.

III. A na sobě nesl znamení draka.

IV. Znamení to pak bylo Jekub.

Z *Knihy Nóma*, Jekub I, verš I-IV.

(*Na nepřítelé* 59)

II. I pravil Nizodým: Byli jste zazení, lidé z Obchodu

III. Šalebně byli jste zavedeni do tohoto Zvenčí plného Deště, Chladu,  
Plískanice, Lidí a Příkazu a nadejdou časy ještě horší.

IV. Neb nastane na zemi Sníh, Mráz a Hlad.

V. A přijdou též Červenky.

VI. Ehm.

VII. A pohled'te kolem sebe, kde jsou ti, kdož vás sem přivedli?

VIII. Pravili vám: Jdemeť vyhledat Vnuka Richarda, 39, ale strážně zjevují se  
všude vůkol a pomoci nevidno. Byli jste zrazeni a uvrženi ve spáry Zimy.

IX. Nadešel čas odvrhnouti všechny věci Zvenčí.

Z *Knihy Nóma*, Stížnosti, verš II-IX.

(*Na nepřítel* 65)

VII. I řekla Pochmurka: Máme jen dvě volby.

VIII. Můžeme se dát na útěk nebo se můžeme ukrýt.

IX. Tehdy se tázali: Co učiníme?

X. A ona odpověděla, řkouc: Pustíme se v boj.

Z *Knihy Nóma*, Lom III, verš VII-X.

(*Na nepřítel* 75)

III. Mladí nómové promluvili, řkouc: Kéž bychom byli těmi nómy, jimiž byli naši  
otcové, bychom jeli Autem a zvěděli, jaký to byl pocit!

IV. I odvětil jim Dortas: Bylo to vpravdě děsivé.

V. Takový to byl pocit.

Z *Knihy Nóma*, Podivné žáby II, verš III-IV.

(*Na nepřítelé* 91)

I. I promluvil k nim Nizodým: Pochybujete snad o tom, že dokážu zlomit moc Příkazu?

II. A oni mu odpověděli: Ehm...

Z *Knihy Nóma*, Protivenství, verš I-II.

(*Na nepřítelé* 99)

I. Vyrojíme se ze stěn dřevěných.

II. Vylezeme z podlahy prkenné.

III. I přáti si budou, by nás okem svým nikdy byli nespátřili.

Z *Knihy Nóma*, Lidé, verš I-III.

(*Na nepřítelé* 110)

IV. Není kam se uchýlit, ale přesto musíme jít.

Z *Knihy Nóma*, Východy III, verš IV.

(*Na nepřítelé* 126)

IV. I pravil Dortas: Toto jest Jekub, velká zubatá bestie.

V. I jednonohý se rozeběhne. Jsme li Řidiči, řid'me.

Z *Knihy Nóma*, Jekub II, verš IV-V.

(*Na nepřítelé* 140)

V. Není ničehož, co by nám mohlo v cestě státi, neb toto jest Jekub, který  
vysmívá se překážkám a praví brúúm-brúúm.

Z *Knihy Nóma*, Jekub III, verš V.

(*Na nepřítelé* 156)

I. Tak skončena byla cesta Jekubova a nómové prchali, zpět se neohlížejíce.

Z *Knihy Nóma*, Podivné žáby I, verš I.

(*Na nepřítelé* 170)

#### ***A.4 Mr Bunnsy Has an Adventure***

One day, when he was naughty, Mr Bunnsy looked over the hedge into Farmer Fred's field and it was full of fresh green lettuces. Mr Bunnsy, however, was not full of lettuces. This did not seem fair.

- From *Mr Bunnsy Has an Adventure*

(*The Amazing Maurice and his Educated Rodents* 9)

Mr Bunnsy had a lot of friends in Furry Bottom. But what Mr Bunnsy was friendly with more than anything else was food.

- From *Mr Bunnsy Has an Adventure*

(*The Amazing Maurice and his Educated Rodents* 34)

"Never go into the Dark Wood, my friend," said Ratty Rupert. "There are bad things in there."

- From *Mr Bunnsy Has an Adventure*

(*The Amazing Maurice and his Educated Rodents* 49)

The important thing about adventures, thought Mr Bunnsy, was that they shouldn't be so long as to make you miss mealtimes.

- From *Mr Bunnsy Has an Adventure*

(*The Amazing Maurice and his Educated Rodents* 71)

Ratty Rupert was the bravest rat that ever was. Everyone in Furry Bottom said so.

- From *Mr Bunnsy Has an Adventure*

(*The Amazing Maurice and his Educated Rodents* 91)

There were big adventures and small adventures, Mr Bunnsy knew. You didn't get told what size they were going to be before you started. Sometimes you could have a big adventure even when you were standing still.

- From *Mr Bunnsy Has an Adventure*

(*The Amazing Maurice and his Educated Rodents* 110)

And because of Olly the Snake's trick with the road sign, Mr Bunnsy did not know that he had lost his way. He wasn't going to Howard the Stoat's tea party. He was heading into the Dark Wood.

- From *Mr Bunnsy Has an Adventure*

(*The Amazing Maurice and his Educated Rodents* 131)

Mr Bunnsy realized that he was a fat rabbit in the Dark Wood and wished he wasn't a rabbit or, at least, not a fat one. But Ratty Rupert was on the way. Little did he know what was waiting for him.

- From *Mr Bunnsy Has an Adventure*

(*The Amazing Maurice and his Educated Rodents* 154)

Farmer Fred opened his door and saw all the animals of Furry Bottom waiting for him. "We can't find Mr Bunnsy or Ratty Rupert!" they cried.

- From *Mr Bunnsy Has an Adventure*

(*The Amazing Maurice and his Educated Rodents* 188)

And as night fell, Mr Bunnsy remembered: there's something terrible in the Dark Wood.

- From *Mr Bunnsy Has an Adventure*

(*The Amazing Maurice and his Educated Rodents* 219)

And there he found Mr Bunnsy, tangled in the brambles and his blue coat all torn.

- From *Mr Bunnsy Has an Adventure*

(*The Amazing Maurice and his Educated Rodents* 253)

"Well done, Ratty Rupert!" cried the animals of Furry Bottom.

- From *Mr Bunnsy Has an Adventure*

(*The Amazing Maurice and his Educated Rodents* 292)

## **A.5 Jak pan Hopsálek hledal dobrodružství**

Jednoho dne, když byl pan Hopsálek v ošklivé náladě, podíval se na pole farmáře Freda. Bylo plné zeleného hrášku. Pan Hopsálek ale nebyl plný zeleného hrášku. To se mu nezdálo správné.

*Z knihy **Jak pan Hopsálek hledal dobrodružství**.*

*(Úžasný Mauric a jeho vzdělání hlodavci 5)*

Pan Hopsálek měl v Kožíškové dolince hodně kamarádů. Ale ze všeho nejvíce se pan Hopsálek kamarádil s dobrým jídlem.

*Z knihy **Jak pan Hopsálek hledal dobrodružství**.*

*(Úžasný Mauric a jeho vzdělání hlodavci 27)*

„Nikdy nechod' do Temného lesa, příteli,“ varoval krysák Rupert. „Jsou tam zlé věci.“

*Z knihy **Jak pan Hopsálek hledal dobrodružství**.*

*(Úžasný Mauric a jeho vzdělání hlodavci 40)*

Při každém dobrodružství je důležitá jedna věc, pomyslel si pan Hopsálek. Nesmí být tak dlouhé, abychom kvůli němu nestihli některé z pravidelných denních jídel.

*Z knihy **Jak pan Hopsálek hledal dobrodružství**.*

*(Úžasný Mauric a jeho vzdělání hlodavci 59)*

Krysák Rupert byl ta nejodvážnější krysa, jaká kdy žila. To říkal každý v Kožíškové dolince.

*Z knihy *Jak pan Hopsálek hledal dobrodružství*.*

*(Úžasný Mauric a jeho vzdělání hlodavci 77)*

Jsou velká dobrodružství a malá dobrodružství. To pan Hopsálek věděl. Ale která to budou, nevěděl nikdo, dokud nezačala. Někdy potkáte velké dobrodružství, i když stojíte na místě.

*Z knihy *Jak pan Hopsálek hledal dobrodružství*.*

*(Úžasný Mauric a jeho vzdělání hlodavci 95)*

A tak proto, že had Oldříšek provedl tenhle ošklivý kousek se silniční značkou, nevěděl pan Hopsálek, že zabloudil. Nešel směrem na čajový dýchánek žabáka Huberta. Mířil přímo do Temného lesa.

*Z knihy *Jak pan Hopsálek hledal dobrodružství*.*

*(Úžasný Mauric a jeho vzdělání hlodavci 114)*

Pan Hopsálek si uvědomil, že je vypaseným zajícem v Temném lese, a přál si, aby nebyl zajíc, nebo alespoň ne vypasený. Jenže to už byl krysák Rupert na cestě. Zdaleka však nevěděl, co ho čeká.

*Z knihy *Jak pan Hopsálek hledal dobrodružství*.*

*(Úžasný Mauric a jeho vzdělání hlodavci 134)*

Farmář Fred otevřel dveře a spatřil, že tam stojí všechna zvířátka z Kožíškové dolinky a čekají na něj. „Nemůžeme najít ani pana Hopsálka, ani krysáka Ruperta!“ volali všichni.

*Z knihy *Jak pan Hopsálek hledal dobrodružství*.*

*(Úžasný Mauric a jeho vzdělání hlodavci 165)*

Když se pak snesla noc, vzpomněl si pan Hopsálek: v Temném lese je něco strašného!

*Z knihy *Jak pan Hopsálek hledal dobrodružství*.*

*(Úžasný Mauric a jeho vzdělání hlodavci 193)*

A tam našel pana Hopsálka, který byl zapleten v trnitém houští a měl svůj modrý kabátek celý odřený a potrhaný.

*Z knihy *Jak pan Hopsálek hledal dobrodružství*.*

*(Úžasný Mauric a jeho vzdělání hlodavci 222)*

„Skvělá práce, krysáku Ruperte!“ volala všechna zvířátka z Kožíškové dolinky.

*Z knihy *Jak pan Hopsálek hledal dobrodružství*.*

*(Úžasný Mauric a jeho vzdělání hlodavci 258)*