

“The Picture in the House” by H.P. Lovecraft: A Translation and Analysis

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ABSTRAKT

Obsah této bakalářské práce je zaměřen na překlad povídky “The Picture in the House” od Howarda Phillipse Lovecrafta a na analýzu překladu vybraných aspektů. Teoretická část se zaměřuje na překlad z všeobecného hlediska, a na teorii k analytické části práce, konkrétně na překladatelské techniky, ekvivalenci, překlad osobních jmen a geografických názvů a na překlad dialektu. Praktická část práce je zaměřena na překlad povídky “The Picture in the House” a na analýzu užití překladatelských technik, dodržení koheze textu v překladu, analýzu překladu osobních jmen a geografických názvů a analýzu překlad dialektu.

Klíčová slova: H.P. Lovecraft, *Obrázek*, překlad, analýza překladu, ekvivalence, dialekt.

ABSTRACT

The content of this bachelor thesis is focused on the translation of a short story “The Picture in the House” by Howard Phillips Lovecraft and analysis of selected aspects. Theoretical part of thesis is focused on translation in general, and theory related to analytical part, namely translation techniques, equivalence, translation of personal and geographical names, and translation of dialect. Practical part of the bachelor thesis is focused on translation of the short story “The Picture in the House” and analysis of usage of translation techniques, adherence of cohesion in the translation, translation analysis of personal and geographical names, and translation analysis of dialect.

Keywords: H.P. Lovecraft, *The Picture in the House*, translation, translation analysis, equivalence, dialect.

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INTRODUCTION

This bachelor thesis will be dealing with the translation of a short story “The Picture in the House”, written by Howard Phillips Lovecraft, and translation analysis of selected aspects, namely usage of translation techniques, equivalence, translation of personal and geographical names, and translation of dialect. Thesis will be divided into three main parts; theoretical part dealing with related theoretical principles, translation of a short story, and analytical part.

The first part of the theoretical part will be discussing what translation is in general and what relationship is between writer and recipient, translator and recipient, and why is this important to know in translation process. Furthermore, theoretical part will be providing a brief overview of main kinds of translation and discussing textual equivalence in terms of how to create functionally appropriate equivalent with preserved meaning. Moreover to equivalence, theoretical part will explain how to deal with words in source language which has no direct equivalent expression, and various types of non-equivalence. The second part of the theoretical part will be related to translation analysis. There will be briefly explained eight types of translation techniques used in case of no appropriate equivalent in target language. Furthermore, the second part of the theoretical part will be focused on textual cohesion, specifically what is the purpose of cohesive links in the text and how to reach the same cohesive effect in translation as in the original text. Following chapter will be discussing translation of personal and geographical names, regarding modification in spelling. The last chapter of theoretical part will be discussing types of dialect and translation of dialectical passages. This chapter will provide comparison of various approaches to translation of dialect.

Analytical part will be divided into three parts. First part will be dealing with equivalence in terms of usage of translation techniques which will be applied during the translation process. Furthermore, first part will be explaining cohesive aspect of the source text, and how cohesion will be reached in the translation. Second part of analytical part will be dealing with translation of personal and geographical names, specifically how will be translated and what grammatical aspects will be adhered. Third part will be dealing with translation of dialectical passages in the original text. Analysis will explain the best solution for translation and why other possibilities are not suitable.

1 THEORY

1.1 What is translation

According to Juliane House, translation can be defined as a process of replacing of an expression in one language by another with change in its form. It is a replacement of one text in source language (SL) by another text in target language (TL). Translation can be understood as interlingual, intralingual or intersemiotic transformation of a message with usage of linguistic method such as paraphrasing (2009, 3-4). Peter Newmark explains two ways how definition of translation can be perceived. The first one is simple; “(...) one ought to be able to say something as well in one language as in another. The second way is difficult and complicated as translator feigns being another person (1988, 5).”

Jiří Levý sees translation as decision making between opposite principals:

1. Translation must reproduce the words of the original, or the idea of the original,
2. Translation should be read as the original text, or as the translation,
3. Translation should reflect style of the original text, or style of the translator,
4. Translation should be read as text belonging to the period of the original, or to the period of the translator,
5. Translation can add new information or leave out information to the original,
6. Translation cannot add new information or leave out information to the original.

(2012, 33-34)

Dagmar Knittlová considers that translator adapts translated text to recipient on basis of pragmatic and situational context. Knittlová claims “Final text might differ from the original text. Translator should rather minimize differences than maximize sameness (2010, 24).” According to Knittlová, translator should follow three basic criteria to create adequate translation:

- a) Target language should be natural in translation,
- b) Translation should have identical meaning as source text,
- c) Translation should have the same dynamic as source text, in other words translation should evoke the same reaction as source text.

(2010, 14-15)

1.2 Translator in relation to recipient

As for Christine Nord, translation is process of replacing source text with a target text on one hand and means of communication realized between author, translator and recipient (reader) on the other hand. Recipient is a significant element in such a communication.

(2005, 196-197) Some authors concentrate on small groups of readers, however, some authors focus on wide spectra of readers. Author of a literary text creates image of reader based on previous experiences and reactions. Furthermore, author takes in consideration language, ideology, stereotypes and conventions of such groups of readers. As a result, recipient should find interest in the text, he should understand to the text, obtain benefits, and be satisfied. However, intention of the author could be contradictory with reaction of readers to the text. In other words, readers dislike the text. Nonetheless, some authors consider readers to be passive and less important elements in mutual communication (Hrdlička 2003, 37-42).

Mutual communication between translator and recipient has several similar features as communication between author and recipient. Some scholars claim that “translators focus more on recipients, especially on their contemporaries, members of their nation, social group, and dialect (Hrdlička 2003, 43).” Therefore, translator could intentionally or unintentionally change reader orientation of the original text and affect impression of the original text on recipients. As a result, readers of translated text get different impression than readers of the original text. In case of different cultural, communicational and lexical level of source language and target language, translation could worsen quality and impression of original text (Hrdlička 2003, 44-48). However, translated texts could be better understandable than original text (Newmark 1988, 80).

1.3 Kinds of translation

Jeremy Munday follows three kinds of translation according to Jacobson, namely intralingual translation, inter-semiotic translation and interlingual translation, in other words translation proper (2001, 5).

1.3.1 Intralingual translation

It is translation between two different varieties of language whereas syntactical and lexical aspect is preserved. Message in source variety of language is reworded, or paraphrased, into target variety of language. According to Munday “It is an interpretation of verbal signs by means of other signs of the same language (2001, 5).” Intralingual translation is for instance, translation from Old English in Modern English (Knittlová 2010, 15-16). Another example is rewording the text in the same language for the purpose of explanation (Munday 2001, 5).

1.3.2 Inter-semiotic translation

Inter-semiotic translation is transformation of signs between two different semiotic systems, or interpretation of verbal signs in non-verbal sign system. For example a poem is expressed as a picture, written text into music, or novel is made into film. Inter-semiotic translation is subconscious, for instance mathematical sights or graphical schemes (Munday, 2001, 5).

1.3.3 Interlingual translation, or translation proper

Message in source language is transferred into target language without changing of content, formalness and stylistics. As for Munday, “it is an interpretation of verbal signs by means of some other language.” Interlingual translation is for instance, translation from English language into Czech language (2001, 6).

In terms of interlingual translation, Knittlová distinguishes four types of translation; interlinear, literal, free and communicative translation (2010, 16-17). Interlineal and literal translations are form-based, and free and communicative translation are meaning-based. **Interlineal translation** is literally word-for-word translation which does not follow grammatical rules of target language and message of the translated text is difficult to comprehend. However, linguistic information is preserved and choice of lexical unit is understandable. Knittlová claims that translations contain features of all four kinds of translation (2010, 16).

<i>It appeared to be a kind of sitting-room</i>	<i>Zdála se být druhem obývacího pokoje</i>
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Literal translation transforms only explicit features, namely grammatical rules of target language, sentence structures and context, nonetheless does not follow collocations and idioms. As a result, choice of lexical unit is inappropriate, might seem as chosen accidentally, and meaning is indefinite even though translation is grammatically correct and understandable (Knittlová 2010, 16).

<i>It appeared to be a kind of sitting-room</i>	<i>Zdála se být druhem sedacího pokoje</i>
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As Knittlová explains, **free translation** peripherally follows source text; however it does not follow stylistics features and connotative meaning. Communicative translation is related to pragmatic aspect of translation, such as greetings, signs, proverbs and idioms

(2010, 16). As Newmark clarifies, “**communicative translation** is social, concentrates on the message (...) and tends to be simple, clear and brief (1988, 47-48).”

With regard to Peter Newmark, he distinguishes eight kinds of translation. Just as Knittlová, he defines word-for-word translation, literal translation, free translation, and communicative translation.

Furthermore, he explains faithful translation, semantic translation, adaptation and idiomatic translation. **Faithful translation** reproduces contextual meaning of the source text and simultaneously follows grammatical and lexical deviation of the source text. **Semantic translation** focuses more on aesthetic aspect of source text than faithful translation. Therefore no assonance, word-play or repetition jars occurs in translated text (Newmark 1988, 46). Semantic translation is more adaptable and bring translator closer to the original text. **Adaptation** is the most independent kind of translation. It is suitable for plays. Characters, plot and especially culture are maintained. **Idiomatic translation** follows the main message of the source text with tendency to misrepresent meaning of the text with colloquialisms and idioms (Newmark 1988, 47).

1.4 Equivalence

Translation is a process of replacing one text in source language with another text in target language. Furthermore, in terms of equivalence, translation is process of replacing one text in source language with appropriately equivalent text in target language. Equivalence between source text and translated text means that both texts could be compared in terms of semantic and pragmatic meaning (House 2009, 4-7). In other words, functionally appropriate equivalent express meaning, transforms information contained in original text and cultural situation. As for Newmark, “translation should produce the same effect on the readership of the translation as was obtained on the readership of the original (1988, 48).” Grammatical sentences and suitable vocabulary should be used in translation, and context should be clear to preserve meaning of the original text. Consequently, equivalence is achieved, and effectiveness and value of the text are created (Newmark 1988, 48).

On the other hand, final translation could lack some cultural features and linguistic similarity, even though translated text is equal in value, express the same message, and have the same function as the original text. Differences between two distinct cultures and language systems have to be taken into consideration (House 2009, 29). According to

Newmark, if the source text is historically and culturally very distinct, and reader has limited imagination and education, equivalent effect is insufficient (1988, 49).

1.4.1 Equivalence at word level

Translator focuses on basic structures and units which carry the meaning. According to Baker, “the smallest unit which possesses meaning is the word. (...) It is the smallest unit of language that can be used by itself (2003, 11).” Meaning could be carried even by smaller unit, for instance morpheme. However, for purpose of translation, “morphemes cannot contain more than one element of meaning and cannot be further analyzed (Baker 2003, 11).” For example English word ‘*unforgettable*’, which consists of three morphemes: ‘*un*’ expresses negation, ‘*forget*’ means fail to remember something, and ‘*able*’ means to be able to do particular activity. Each morpheme carries different meaning and together creates another different meaning. Nevertheless, division of words into morphemes could be useful for translation process (Baker 2003, 12).

Baker, according to Cruse, distinguishes four main kinds of meaning of words and utterances, such as propositional meaning, expressive meaning, presupposed meaning, and evoked meaning (2003, 13- 17).

1. **Propositional meaning** of a word stands for relation between particular word and entity, which the word refers to. Propositional meaning proves credibility of the utterance. It expresses a link between imagination of speaker and language of which a particular word is part of. For instance, the word ‘*hat*’, ‘*klobouk*’ in Czech, refers to type of accessory worn on head. Therefore, reference to type of shoes would be unsuitable.
2. **Expressive meaning** refers to feelings and opinion expressed by speaker, therefore reliability of the utterance cannot be proved. Differences between words are based on intensity of the utterance which speaker wants to express. It is connected with lexical choice of speaker. For example words ‘*impolite*’ and ‘*rude*’, in Czech ‘*neslušný*’ and ‘*sprostý*’. Both words expresses different attitude of speaker. Synonyms or near-synonyms in the same language and also synonyms and near-synonyms from different languages could be the same in connection to propositional meaning but differ in expressive meaning.
3. **Presupposed meaning** represents restrictions expected to occur before or after lexical unit. Presupposed meaning has two types; **selectional restrictions** are

presupposed to precede animate or inanimate subject. For example, *educated woman*. On the other hand, **collocational restrictions** are not expected to precede subject based on logic. For instance, in English, teeth are *brushed*, but in Czech, teeth are *cleaned*.

4. **Evoked meaning** is related to specific variety of language spoken by a certain group of people. For example register and dialect. “Register is variety of language that a language user considers appropriate to a specific situation (2003, 15).” Dialect is a variety of language spoken by a specific group of people, for instance inhabitants of the same geographical area, members of particular social group or particular social classes. As for register, it occurs in three following variations; **field of discourse** means choice of linguistic items which depends on action of speaking a speaker take part in. Field does not correspond to immediate action. In other words, linguistic choice of speaker differs if speaker is passively or actively involved in action. **Tenor of discourse** is a term which signifies social relationship between participants in discourse. People use language according to relationship between them. For example, talking to doctor requires more formal language than talking to a child. Translation of tenor might cause quite difficulty, since different languages have different perception of formality between participants in discourse. **Mode of discourse** means form of language in certain discourse, such as essay or lecture, and variety of language; spoken or written.

1.4.2 Non- equivalence

Equivalence is a situation when words share the same linguistic function in source language and in target language, and refer to the same entity and meaning. However, translators deal with words in source language, which has no direct equivalent expression in target language (House 2009, 17-18).

According to Newmark, “texts can be always translated (1988, 78).” The real meaning of the word has to be taken into consideration, also its history and development. One word can be translated variously. Regarding meaning and sense, a proper variety is concluded. As for Newmark, explanation of one word by four words or more as a footnote could be also appropriate solution (1988, 80).

Baker clarifies that choice of appropriate equivalent depends on linguistic factors, such as collocations and idioms, and extra-linguistic factors, for example coherence. As for her, the exact method how to deal with various non-equivalent expressions, which exists in languages worldwide, cannot be given. “The choice of suitable equivalent will always depends not only on linguistic system, but on writer and translator, and their manipulation with linguistic system (2003, 15).”

As for Baker, vocabulary of a language should be perceived as structure of several semantic fields, which are common and used in most languages. Examples of semantic field could be colors, speech, vehicles or plants. Understanding difference between single semantic fields, their structure and function in source language, and distinguishing between superordinate words and hyponyms could be useful for translating, especially in case of lack of hyponyms in semantic field in target language (2003, 18).

1.4.2.1 *Types of non-equivalence*

Differences between kinds of non-equivalence arise from diverse semantic aspects between source language and target language, and require different approaches and strategies for dealing with it. Examples of such differences could be cultural features, no lexicalization of concept in target language, semantical complexity of concept in source language, distinctions in meaning between source language and target language, lack of superordinate word, lack of hyponym, or loan words and faux amis (Baker 2003, 21).

1. **Culture-** specific cultural features, such as religion, customs, and traditions, which are typical for speakers of source language, could be unfamiliar for speakers of target language. For example ‘*poppy day*’ in English, is not translated as ‘*Den vlčího máku*’ in Czech, but ‘*Výročí příměří za I. Světové války*’.
2. **Concept in SL is not lexicalized-** an expression in source language is not lexicalized in target language, although its meaning is understandable, and well known in target culture. For instance, “‘*Landslide*’ in English means overwhelming majority, and in Czech it is translated as ‘*drtivé vítězství ve volbách*’.
3. **Semantical complexity-** an expression, a single morpheme in source language could express more complex meaning than sentence itself. Complexity of a word does not need to be recognized until translating into target language.

4. **Different distinctions in meaning between SL and TL-** Speakers of target language consider certain expression to be less important than speakers of source language.
5. **Lack of superordinate word-** Semantic field in target language lacks a superordinate expression. Target language could provide variety of hyponyms, however superordinate element is missing.
6. **Lack of hyponym-** Semantic field in target language lacks hyponym expression. Target language could have several superordinate expressions, however lack specific words.
7. **Difference in interpersonal perspective-** “things or people are in relation to one another or to a place, as expressed in pairs of words such as *come/go, bring/take* (Baker 2003, 21).” For instance, English word ‘*give*’ has more meanings in Czech language such as ‘*dát*’, ‘*darovat*’, ‘*věnovat*’.
8. **Loan words in SL-** Loan words are words adopted from different language and could be problematic for translation. Loan words are used to bring attractiveness and sophistication to the text. As Baker claims, “this is often lost in translation because it is not always possible to find a loan word with the same meaning in the target language (Baker 2003, 21).”

Mona Baker stands seven strategies for dealing with problems concerning various types of non-equivalence. First one is translation with superordinate word. It is frequently used in many languages, especially when target language lacks hyponym. Translation by a more neutral or less expressive word is used when intensity of a word in source language and target language differs. In terms of culture-specific expressions, which are unfamiliar for speakers of target language, are translated with more well-known expression with similar impact. Moreover, culture-specific expressions could be replaced with loan words. Translation by paraphrase is used when expression is lexicalized in target language in different form. If the expression is not lexicalized in target language, expression could be paraphrased as well. Last type is non-equivalence in terms of physical objects could be translated with picture (Baker 2003, 26-42).

1.4.3 Translation techniques

Translation process uses several of translation methods and techniques. Nevertheless, all methods have the same aim; to translate text with functional equivalences as possible.

Dagmar Knittlová follows several translation techniques used in case of no appropriate equivalent in target language (2010, 18-19);

1. **Transcription** of the word from source language to the target language based on similarity in pronunciation. Transcription is used when expression in source language does not exist in target language. Moreover, it has to be unambiguous what entity a new expression stands for (Fawcett 1997, 38).

<i>genealogical</i>	<i>genealogický</i>
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2. **Borrowing** of a word from source language to target language without translating. Borrowing is used when source language lacks appropriate equivalent. Typical examples are names and geographical areas. Borrowed words become accepted and widely used in source language with common changes in spelling and pronunciation (Fawcett 1997, 34).

<i>England</i>	<i>Anglie</i>
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3. **Calque** is literally a word-for-word translation. Some calques can become adopted widely used in target language. As for compound words, such as ‘*skyscraper*’, target language borrows the whole expression and translates its elements separately. The same method is used in translation of collocations such as ‘*soap opera*’. As a result, calques are not difficult to understand for speakers (Fawcett 1997, 35).

<i>skyscraper</i>	<i>mrakodrap</i>
<i>soap opera</i>	<i>mýdlová opera</i>

4. **Substitution** of one language device by other language device, for example a noun by pronoun, a pronoun by a noun, or non existing language device by other device. As Knittlová claims, one entity can be named variously. Substitution is used when meaning is not clear in target language (2010, 19).

<i>It</i>	<i>Corresponding noun/ verb</i>
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5. **Transposition**, in other words necessary grammatical change of a word class in source language with another word class in target language due to different language system. However, meaning of the message is not changed. Typical example is ambiguity about the cases, person or gender, especially in translation from English to Czech (Knittlová 2010, 19).

<i>You</i>	<i>Ty/vy</i>
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6. **Modulation** is usage of a phrase that has a different grammatical structure and in source language it is considered to be ungrammatical and unacceptable, even though message is the same and understandable. Modulations are based on metonymy, an attribute referring to the concept (Fawcett 1997, 40).

<i>elbow of the pipe</i>	<i>koleno potrubí</i>
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(Knittlová 2010, 19)

7. **Equivalence or reformulation** is replacement of word or expression in source text with equivalent of word or expression in the target language. Equivalence is typical for idioms, fixed expressions and proverbs. Equivalent expression in target language is grammatically completely different than expression in source language. However, message should be preserved (Fawcett 1997, 20).

<i>little boy</i>	<i>chlapeček</i>
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8. **Adaptation**, as Fawcett claims, “adaptation occurs when something specific to one language culture is expressed in different way that is familiar to another language culture (1997, 40).” If certain situation does not exist in target language, it involves change in cultural reference. Consequently, translator has to create expression in target language with use of equivalence. Typical example of such an adaptation is puns and jokes (Fawcett 1997, 40).

1.4.4 Textual equivalence- cohesion

Source text represents system of grammatical and lexical links between words, or within sentences in various paragraphs, referring words or sentences in surrounding paragraphs which organize and create cohesive text. Without cohesion, text would be

unintelligible. Textual links should be preserved also in translation. If textual links are not transferred into translation, recipient of such a text gets different impression than reader of original text (Baker 2003, 191-193).

Mona Baker follows division of cohesion into five groups according to Michael Halliday, namely reference, substitution, ellipsis, conjunction, and lexical cohesion (2003, 191-193).

1. **Reference-** One element of the text (personal, possessive, reflexive, relative, demonstrative, reciprocal, or indefinite pronoun) refers to another element (a noun) and create cohesive link which signifies context. For example, in sentence *'In the doorway stood a person of such singular appearance (...) I almost shuddered through surprise and a sense of uncanny incongruity when he mentioned me to a chair (...)'* noun 'person' and pronoun 'he' refers to the same entity and create textual link.
2. **Substitution and ellipsis-** In substitution one element is replaced by another element, whereas context is preserved. For example *'I love chocolate.'* - *'And I do.'* In second sentence *do* is substitution for *love chocolate*. Regarding ellipsis, one element is omitted and is not replaced by any element. For example *'Did you eat chocolate?'* - *'Yes, I did'*. *Eat chocolate* is ellipted element in second sentence.
3. **Conjunction-** Conjunction is usage of words or phrases, such as *'however'*, *'instead'*, *'also'*, *'furthermore'*, or *'yet'*, that connect sentences and information in the text in logical sequence.
4. **Lexical cohesion-** Lexical cohesion refers to choice of vocabulary which builds up a cohesive text. Examples of lexical cohesion could be repetition, use of synonym, subordinate or superordinate word, or collocation.

1.4.5 Grammatical equivalence

Lexical structure of a language helps to provide options for analyzing and describing experiences. Grammar of a language is a system of fixed principles which determines combination of phrases and words through which information or experience could be expressed explicitly. Grammatical system consists of two main fields; morphology and syntax. Morphology concerns with structures of the words and syntax concerns with grammatical structures of whole sentences, and sentence functions (Baker 2003, 84). Every

language functions according to different grammatical system in terms of time, number, gender, case, person, animacy, word order and so on, which affects translation decisions (Knittlová 2003, 92). Regarding translation, grammatical choices are obligatory. Consequently, grammatical rules should be adhered. Target language, which functions with the same grammatical categories like source language, such as number, gender, or tense, should transfer it commonly. Differences between source language and target language in terms of grammatical structures might affect the dominant message of text during translation process. On the other hand, lexical choices are rather optional and depend on translator (Baker 2003, 83-86).

Differences between grammatical systems of source language and target language may result in omitting information, which could be important in the story in terms of understanding the plot and deducing conclusion. Such information could be considered as less important due to lack of a grammatical category in source language. However, differences between grammatical systems may result in adding extra information to the target text, which does not exist in source text. Modification of target text regarding adding and omitting information should be taken into consideration, especially in terms of impression of final translation (Baker 2003, 86-87).

Regarding modification of target text in terms of reformulation of the structure, grammatical deviations might occur in source text, and represent difficulties during the translation process. Grammatical configurations are accepted in limited types of contexts, such as poetry, jokes, or advertisements. However, in most contexts are not acceptable. Consequently, in many cases, translator is forced to reformulate text according to its function in context (Baker 2003, 85).

1.5 Translation of personal and geographical names

1.5.1 Translation of personal names

Zlata Kufnerová claims that translation process of personal names should focus on graphical systems of both source language and target language, level of acquirement of certain names in target language, and cultural conventions (2003, 172-173). As for graphical systems, English language and Czech language both uses Latin script. Consequently, transference between those languages is easier in this aspect. Regarding level of acquirement of a name in target language, changes in pronunciation should be also taken into consideration during the translation process. Kufnerová clarifies that

morphological aspect of West European surnames should be preserved, for example 'Regan' or 'Bush'. In terms of surnames of for instance French or Spanish origin, translators often tend to modify spelling according to pronunciation. As a result, 'Lopez' or 'Suarez' could be transferred as 'Lopéz' and 'Suaréz'. Regarding first names, in translation from English language to Czech language should be preserved without change. For instance 'Johnny' is transferred as 'Johnny', not 'Honza'. First names, which are not transferred in source language, remind that text has a foreign origin. Furthermore, it suggests the text is a translation, not original text (Kufnerová 2003, 174).

According to Peter Newmark, "people's first and surnames are transferred, thus preserving their nationality, and assuming that their names have no connotations in the text (1988, 214)." However, the names of saints and famous monarchs could be translated, if they have and adequate equivalent in the source language. Some names are always translated, for example names of popes. Names of philosophers and other classical names are often naturalized, in other words transformed with a morphological change. For instance, 'Aristotle', is 'Aristotelés' (Newmark, 214-215).

As for Newmark, first and surnames, which have accepted translation in target language, should be kept. "If the name becomes commonly used, it may be modified in pronunciation and spelling (1995, 70)." He claims that nowadays people feel pride on their names, and national and linguistic independence. Consequently, translation of first and surnames is not acceptable in these cases. Regarding names with connotative meaning, especially in fiction, translator should preserve names without any change and explain connotation in explanatory text (Newmark 1995, 71).

Mona Baker claims that translation of personal names should respect grammatical rules of target language (2003, 83). Considerable difference between Czech language and English language are cases. Translation of personal names requires declension of endings with respect of relevant case.

English cases		Czech cases	
Nominative	John is student	Nominative	Jan je student
Accusative	Please help John	Genitive	Bez Jana
Genitive	It is John 's dog	Dative (possessive)	K Janovi
		Accusative	Vidím Jana
		Vocative	Jane

		Locative	O Janovi
		Instrumental	S Janem

1.5.2 Translation of geographical names

Peter Newmark clarifies how to deal with geographical names. As for him, many geographical names have fixed and commonly used equivalents in target language and their new translation would be irrelevant. In addition, “translator has to respect country’s wish to determine its own choice of names for its own geographical features (1988, 216).” Translator should find out how a particular geographical name is used, for example English names for Italian towns, rivers, or mountains. Furthermore, translator should take into consideration that different languages use different names for geographical areas. Geographical names have no connotations. On the other hand, if geographical names in literary texts have connotative meaning, and readers probably would not know it, translator should explain his version of translation (Newmark 1995, 72). Moreover for Newmark, “where the denotation of the name is not known or obscure to the reader the translator often adds the appropriate generic name, such as ‘*the river Rehe*’ (...) (1995, 72).” Regarding names of streets and squares usually are transferred without translating, for instance, ‘*Times Square*’ in New York City. On the other hand, some exceptions must be mentioned, such as ‘*Trafalgar Square*’ is usually declined in Czech; ‘*Trafalgarské náměstí*’. Regarding names of geographical areas, such as mountains, rivers or gulfs, should be translated, for example ‘*Appalachian Mountains*’ as ‘*Apalačské pohoří*’, or ‘*Gulf of Mexico*’ as ‘*Mexický záliv*’ (Newmark 1995, 72).

1.6 Third language in source text

Passages in third language might appear in source text. In this case, source text is bilingual and translator has to decide how to translate it. Milan Hrdlička claims that such expression could be translated into target language despite of its bilingualism. As for him, it is not an appropriate solution. Third language fulfils certain function in source text and translation would revise aesthetic effect of the text. He claims that better solution is to preserve bilingualism and translate it in target language dialect or include postscript, for example; “*řekla španělsky*”, or “*řekla dialektem*” (Hrdlička 2014, 69-71).

However, bilingual expression could be preserved in translation. This solution would be appropriate if third and target languages would be related languages. Hrdlička stands following process of analysis of the text (2014, 71):

1. First of all, **identification of languages** included in the source text, then specification of their relation and understandability for recipients.
2. Secondly, determination of **quantitative representation** of languages in the text. In other words, which language dominates in the text.
3. Thirdly, **finding of relation** between languages included in bilingual passage in comparison to language in the rest of the text. In other words, comparison to ‘main language’ of the text. Two outcomes might appear; main language of the text is identical with one language of the bilingual passage, or main language of the text is not identical with any language included in bilingual passage. Consequently, without proper language education, bilingual passage would be inunderstandable for recipients.

Milan Hrdlička follows translation process according to Levý, who suggest translating passages which are important for meaning, and preserve short passages such as greetings, phrases, addressing, or postscripts in third language. Consequently, solution would be; “*Odpověděl španělsky*” or “*Poděkoval španělsky*” (Hrdlička 2014, 71).

1.6.1 Translation of dialect

Dialect is a variety of language spoken by a specific group of people. As for Mona Baker, she classifies dialect into three groups (2003, 15):

1. **Geographical dialect**, typical for speakers who live on particular geographical area, for instance Welsh dialect, Scottish dialect, and also differences between American English and British English could be classified as dialect. Other example could be dialects, which are no longer in use in contemporary diction, such as Yankee dialect.
2. **Temporal dialect**, for example “words and structures used by members of different age groups within a community, or words use at different periods in the history of a language (Baker 2003, 15).”
3. **Social dialect**, or **sociolect**, is words and structures of words, spoken by members of distinct social classes, or ethnic groups. For example social dialect of members of upper class, or members of lower class.

Peter Newmark clarifies that “dialect functions to show a slang use of language, to stress social class contrasts, and more rarely, to indicate local cultural features (1988, 194-195).” Translation of foreign dialect in dialect of target language would be risky in terms of being outdated, especially nowadays. Furthermore for Newmark, using of dialect in translation localize the text and make reading much more difficult for recipient. Kufnerová claims that target language dialect could be misunderstood and even evoke ridicule. Consequently, source language dialect does not need to be translated into target language dialect. According to Kufnerová, translator should find out if dialect fulfills any characteristic function in source text. Otherwise it is translated in standard language (Kuffnerová 2003, 69). Milan Hrdlička stands different point of view. He claims that translation in target language dialect creates characteristic effect and should not be deprecated in translation (2014, 72-73). As for Peter Newmark, translation in target language dialect would be appropriate only if translator were completely familiar with it, in other words, dialect is part of language basis of translator (1988, 194-195).

Furthermore for Newmark, “dialect words can often be confused with neologisms and colloquialisms, including swearwords, and they may merge with occupational jargon. (...) In English, they appear as deformations of standard words (1988, 181-182).” Unfindable words could be also misprints, mistakenly considered as dialect expression (Newmark, 177).

Newmark in his *Textbook of Translation* states an example of such a translation of German working-class dialect in English language. He emphasizes that dialect should be produced naturally and only small amount of dialect from source text should be preserved in target text. Furthermore, Newmark ignores incorrect grammar and spelling of the source text. As for him, “these linguistic features are irrelevant in a dialect, which is a self-contained variety of language not a deviation from standard language (Newmark 1988, 195).”

According to Newmark, in some cases, dialect words could be considered as unfindable words, as they cannot be found in dictionaries. Unfindable words should never be omitted. Translator must make compromise according the contextual meaning and morphological structure of the word (Newmark 1988, 183).

2 TRANSLATION

Obrázek

(1920)

Ptolemaiovi katakomby a tesané hrobky jako z nočních můr jsou ta pravá místa pro ty, kteří vyhledávají strašidelná, podivná a odlehlá místa. Šplhají do měsícem osvětlených věží zřícených hradů podél Rýna a klopýtají pod černé, pavučinami pokryté, rozptýlené kameny v zapomenutých Asijských městech. Strašidelné lesy a pusté hory jsou pro ně jako svatyně a na neosídlených ostrovech se toulají poblíž zlověstných monolitů. Ale ten, kdo se skutečně vyžívá v příšernostech, a pro koho je každý další záchvěv nevýslovné hrůzy to nejdůležitější, nebo dokonce smyslem bytí, si považuje většinu starobylých, opuštěných farem v zapadákově Nové Anglie. Zde se temné prvky síly a osamění mísí s groteskností a nevědomostí, a společně tvoří hrůznou dokonalost.

Ovšem nejděsivější ze všech památek jsou holé, dřevěné domky odlehlé od cest. Obvykle se krčí na nějakém vlhkém, travnatém svahu, nebo se opírají o skalní výběžek. Více než dvě stě let se tam opírají nebo krčí. Za tu dobu se vinná réva rozrostla, stromy vyrostly a jejich koruny zhoustly. Dnes už jsou téměř skryty pod nevázanou hojností zeleně a ochranným závojem stínu. Malé okenní tabulky otřeseně zírají, jakoby snad pomrkávaly skrz smrtelné strnutí, které odvrací šílenství otupením vzpomínek na nevyslovitelné.

V těchto domech žily celé generace podivných lidí, jaké svět nikdy nespatriil. Jejich předkové byli lapeni temnou a fanatickou vírou, která je odloučila od ostatních lidí. Proto hledali odlehlé místo, které by jim poskytovalo svobodu. Zde potomci této vítězné rasy skutečně vzkvétali, aniž by byli omezováni vlastním druhem. Navzdory tomu je svíralo děsivé otroctví skličujících preludů jejich mysli. Puritáni se odtrhli od osvětlené civilizace a tím se jejich síla vydala neobvyklými cestami. Ve své izolaci, chorobném sebepotlačování a snaze o soužití s nelítostnou přírodou, nabývali skrytých rysů z prehistorických hlubin jejich chladného severského dědictví. Jak naznačuje skutečnost a přísná filozofie, hříchy těchto lidí nebyly nijak výjimečné. Chybovali tak, jako by měl chybovat každý smrtelník a jejich přísný řád je především nutil vše ukrývat, takže v to, co ukrývali, postupně ztratili zálibu. Pouze tiché, ospalé zírající domy v temných lesích mohou prozradit skrytá tajemství dávných dob, avšak nejsou sdílné a jen neochotně setřásají ospalost, která jim pomáhá zapomenout. Člověk by si někdy pomyslel, že strhnout tyto domy by bylo milosrdenstvím. Jistě by se mu pak nezdály zlé sny.

Jedno listopadové odpoledne roku 1896 mě právě jedna taková, časem poznamenaná budova, kterou jsem právě popsal, přiměla schovat se před vydatným deštěm. Jakýkoli

úkryt byl lepší, než setrvávat venku. Nějaký čas jsem cestoval za lidmi z Miskatonického údolí, kde jsem hledal jisté genealogické údaje. Má cesta byla daleká, točitá a poněkud problematického charakteru. I navzdory pokročilému ročnímu období jsem považoval bicykl za vhodný prostředek. Ocítl jsem se na zdánlivě opuštěné cestě, kterou jsem si vybral jako nejkratší cestu do Arkhamu. Bouře mě zaskočila ve chvíli, kdy jsem byl daleko od měst. Na úpatí skalnatého kopce jsem objevil jediný možný úkryt. Stála tam stará, odpudivě vyhlížející dřevěná budova, jejíž matná okna na mě pomrkávala zpoza dvou opadaných jilmů. Ačkoli je dům odlehlý od cesty, nemile na mě zapůsobil již od první chvíle, kdy jsem ho spatřil. Čestné a zdravé budovy nehledí na cestovatele tak potutelně a vtíravě. V mých genealogických výzkumech jsem se setkal se sto let starými legendami, které mě proti takovýmto místům značně ovlivnili. Nicméně síla živlů byla tak silná, že překonala mé zábrany. Neotálel jsem a roztlačil svůj stroj po zarostlém svahu až k zavřeným dveřím, které se zdály být podmanivé a zároveň tajnůstkářské.

I přesto, že se mi dům zdál opuštěný, čím více jsem se k němu přibližoval, tím méně jsem si tím byl jist. I když byly cestičky zarostlé plevelem, stále si zachovávaly svůj vzhled, což vyvracelo mou domněnku, že je dům opuštěný. Tudiž než abych zkusil dveře otevřít, raději jsem zaklepal, a přitom pocítil strach, který jsem mohl jen stěží vysvětlit. Zatímco jsem stál na drsném, mechem zarostlém kameni, který sloužil jako zápraží, letmo jsem pohlédl na okna vedle dveří a na příčné okno nade mnou. Ačkoli byla okna stará a rozvrzaná, a kvůli špíně skrz ně nebylo téměř vidět, nebyla rozbitá. I navzdory odlehlosti a celkovému zanedbání byl dům jistě obydlený. Nicméně mé klepání nevyvolalo žádnou reakci, zkusil jsem tedy otevřít zrezivělou západku. Dveře nebyly zamčené. Uvnitř byla malá předsíň s oprýskanými zdmi. Ze dveří se linul slabý, ale velmi odpudivý zápach. Vešel jsem, v rukách podepírajíc bicykl a zavřel za sebou dveře. Předě mnou stoupalo úzké schodiště. Pod ním byla malá dvířka, pravděpodobně od sklepa, a nalevo a napravo byly zavřené dveře do pokojů.

Opřel jsem bicykl o zeď, otevřel dveře nalevo a vešel do malé místnosti s nízkým stropem. Místnost byla tlumeně osvětlená dvěma zaprášenými okny a vybavená tím nejprostším a nejjednodušším způsobem. Vypadala jako obývací pokoj, neboť zde byl stolek, několik křesel a masivní krb. Na krbové římse tikaly starožitné hodiny. Knih a listin zde bylo pomálu a v převládajícím šeru jsem nemohl přečíst jejich názvy. Zaujal mě jednotný, zastaralý nádech zobrazený v každém viditelném detailu. Většina domů v této oblasti je bohatá na různé pozůstatky minulosti, ale tento dům je nezvykle jednotný. V

žádné místnosti jsem nemohl najít jediný předmět z porevoluční doby. Kdyby dům nebyl tak skromně zařízený, byl by to ráj pro sběratele.

Při průzkumu obydlí mě znovu přepadla ona nelibost, kterou ve mě prvně vyvolal pohled na pochmurný zevnějšek domu. Nešlo mi na mysl, co byla příčina mých obav a co se mi tak ošklivilo, ale něco na té atmosféře připomínalo bezbožnou dobu, nelibou hrubost a tajemství, která měla být zapomenuta. Neměl jsem sebemenší chuť se posadit, přecházel jsem po místnosti a zkoumal různé předměty, které mi padly do oka. První objekt mé zvědavosti ležel na stole. Byla to kniha průměrné velikosti a tak předpotopního vzhledu, až mě překvapilo, že se s ní setkávám jinde než v muzeu nebo v knihovně. Měla koženou vazbu s kovovým zdobením a vypadala velice zachovale. Bylo neobvyklé se s takovou knihou setkat v tak prostém obydlí.

Můj úžas ještě vzrostl, jakmile jsem jí otevřel na první stránce, neboť se jednalo o vzácný výtisk Pigafettova popisu oblasti Kongo, napsaného v latině podle zápisků námořníka Lopéze a vytištěného ve Frankfurtu roku 1598. Často jsem o této knize slyšával, i o ilustracích bratrů De Bryových. Neklid mě na chvíli opustil a já zatoužil v ní zalistovat. Rytiny byly vskutku zajímavé, zcela zakreslené podle představivosti a popisů. Černoši měli bílou kůži a bělošské rysy. Kdyby neobyčejně banální okolnosti nerozrušily mé unavené nervy a neoživily ve mně pocit znepokojení, knihu bych tak rychle nezavřel. Co mě znepokojilo, byla úpornost, s jakou se svazek neustále otevíral na ilustraci XII, která v hrůzných detailech zobrazovala řeznictví kanibalů z kmene Anziků. Styděl jsem se za svou citlivost k něčemu tak obyčejnému, i přesto mě obrázek znepokojil, obzvláště v souvislosti s následující pasáží o Anzické gastronomii.

Otočil jsem se k vedlejší polici a prohlížel si její skromný obsah; Bibli z osmnáctého století, *Poutníkovu cestu* ze stejného období, ilustrovanou groteskními dřevoryty a vytištěnou tvůrcem almanachů Isaiášem Thomasem. Dále polorozpadlý výtisk *Magna Christi Americana* od Cottona Mathera a několik dalších, stejně starých knih. Mou pozornost náhle upoutal zřetelný zvuk kroků v patře nade mnou. Zprvu mě to překvapilo a vylekalo, jelikož na mé předešlé klepání nikdo nereagoval. Posléze jsem došel k závěru, že ten, jehož kroky jsem slyšel, se právě probudil z hlubokého spánku. O to méně mě překvapilo, že kroky byly slyšet na rozvrzaných schodech. Krok byl těžký, přesto se zdálo, že je v něm jakási podivná opatrnost- vlastnost, která se mi nelíbila právě proto, že krok byl těžký. Při vstupu do místnosti jsem za sebou zavřel dveře. Po chvíli ticha, kdy si

neznámá osoba pravděpodobně v předsíni prohlížela můj bicykl, bylo slyšet, jak někdo sahá po klíče a dveře se znovu otevíraly.

Přede mnou stála osoba tak podivného vzhledu, že kdyby mi to mé slušné vychování dovolilo, hlasitě bych křičel. Starý a rozedraný vzhled mého bělovousého hostitele ve mě vyvolával údiv i úctu zároveň. Nemohl měřit méně než šest stop a navzdory tomu, že vypadal staře a chudě, byl tělnatý a mohutný. Jeho obličej byl až po tváře zarostlý dlouhými vousy a také se zdál neobvykle zarudlý a málo vrásčitý, než jak by člověk očekával. Přes čelo mu padal pramen bílých, časem prořídých vlasů. Ačkoli byly jeho modré oči podlité krví, vypadaly nevysvětlitelně pronikavě a jasně. Muž byl tak zanedbaný, že jeho vzhled mohl být elegantní stejně jako působivý. Avšak kvůli své neupravenosti byl navzdory svému obličejí a postavě dosti odpudivý. Mohl jsem jen těžko posoudit, z čeho se jeho oděv skládal, ale nepřipadal mi nic víc, než jen směsice hadrů dovršená párem vysokých těžkých bot. Mužova strohá čistota předčila veškerý popis.

Soudě podle jeho vzhledu a instinktivnímu strachu, který ve mě vyvolával, jsem očekával projev nepřátelství, a tak jsem se téměř zachvěl překvapením a pocitem zvláštního nesouladu, když mě vyzval, abych se posadil, a oslovil mě tenkým slabým hlasem plným podlézavé úcty a vlídné pohostinnosti. Muž mluvil velice zvláštní řečí; mimořádně silným Yankeeským dialektem, který jsem až do teď považoval za mrtvý. Pozorně jsem jeho řeči naslouchal. Posadil se naproti mě, abychom si popovídali.

Přivítal mě slovy: “Zastihnul vás déšť, že? Sem rád, že ste byl tak blízko domu a napadlo vás vejít dovnitř. Jistě bych vás slyšel, kdybych neusnul- už nejsem tak mladej jako dřív, bez pořádného šlofíka už se asi nevobejdu. Máte namířeno daleko? Moc lidí tu nevidám, zrovinka vod tý doby co zavřeli cestu do Arnkhamu.” Odpověděl jsem, že cestuji do Arkhamu a omluvil se za mé neomalené vniknutí do jeho domu, načež pokračoval.

“Rád vás vidím, mladej pane - novejch tváří tu moc nepotkám a už toho není moc, co by mi udělalo radost. Ste z Bostonu, že? Nikdá jsem tam nebyl, ale měšťáka poznám hned- v osmdesátým čtvrtým tu byl jeden měšťáckej učitel, ale z ničeho nic skončil a vod tý doby o něm nikdo neslyšel.” V tu chvíli se muž dal do potutelného smíchu, a na mou otázku, co ho tak rozesmálo, neodpověděl. Zdálo se, že má smysl pro humor, avšak soudě podle jeho zevnějšku byl jistým způsobem výstřední. Chvíli tlachal s téměř horečnatou vlídností a napadlo mě se ho zeptat, kde přišel k tak vzácné knize, jako je Pigafettovo *Regnum Congo*. Dojem, který ve mně svazek zanechal, mě dosud neopustil, tudíž jsem při zmínce o ní cítil jisté zaváhání. Zvědavost zajisté předčila všechny obavy, které se ve mně nahromadily od

chvíle, kdy tento dům poprvé upoutal mou pozornost. Má otázka zjevně nebyla nevhodná, neboť mi vzápětí otevřeně odpověděl a zbavil mě tak veškerých rozpaků.

“Ach ta kniha o Africe? Kapitán Ebenezer Holt ji se mnou v šedesátém devátém vyměnil. Ten Holt, kterej padl ve válce.” Něco mi na tom jméně bylo povědomé a přimělo mě věnovat mu větší pozornost. Setkal jsem se s ním při své genealogické práci, ale nebylo v žádných záznamech z porevoluční doby. Napadlo mě, zdali by mi můj hostitel mohl pomoci s úlohou, na které pracuji, a rozhodl jsem se, že se ho zeptám později. Mezitím pokračoval.

“Ebenezer byl několik let na obchodní lodi Salem a v každém přístavu vždycky sebral nějakou podivnou věc. Myslím, že tu knihu si přivez z Londýna. Rád choďoval do krámu. Jednou sem byl u něj doma na kopci a obchodoval s koňmi, když sem uviděl tudle knihu. Moc se mi líbily ty obrázky tak jí se mnou vyměnil. Tadle podivná kniha- vezmu si brýle” Muž šmátral ve svých hadrech a vytáhl špinavé a ohromě starožitné brýle s malými osmiúhelnými skly a kovovými obroučkami. Nasadil si je, natáhl se pro svazek a opatrně obracel stránky.

“Ebenezer uměl číst latinsky, ale já ne. Měl sem dva nebo tři učitele, který mi z ní četli a taky pastora Clarka, ten vo němž se říká, že se utopil v rybníku. Vy byste z ní něco přečet?” Řekl jsem mu, že ano, a že bych mu přeložil první odstavec. Muž nebyl natolik vzdělaný, aby mě opravil, kdybych udělal chybu. Podle jeho dětinské radosti mi bylo jasné, že se mu má anglická verze líbí. Jeho náklonost se mi protivila, ale nevěděl jsem, jak se od něj vzdálit tak, abych ho neurazil. Záliba toho starého muže v obrázcích knihy, kterou si neuměl přečíst, mě pobavila a pomyslel jsem si, o kolik lépe by si dovedl přečíst těch několik anglicky psaných knih, které dekorovaly pokoj. Odhalení mužovi jednoduchosti zažehnilo mé nejasné obavy a jeho nesouvislé tlachání mě přimělo v úsměv.

“Říkám si, jak obrázky uměj přimět člověka myslet. Třeba tady ten na začátku. Už si někdy viděl takový stromy? S velkým listím co sebou mávaj nahoru a dolů? A ti muži- to nemůžou být černoši- to by museli bejt vyšší- vypadaj spíš jako rudoši, i když je to Afrika. Tito živočichové vypadaj jak opice, nebo napůl opice a napůl člověk, ale nikdá jsem o ničem takovým neslyšel.” Muž ukázal na kresbu úžasného tvora, který připomínal draka s hlavou aligátora.

“Ale teď ti ukážu to nejlepší- tady vprostřed.” Mužův hlas trochu zesílil, oči se mu rozjasnily a jeho ruce se zdály být víc nemotorné, než předtím, ale stále sloužily svému účelu. Kniha se sama otevřela na oné odpudivé ilustraci XII, zobrazující řeznictví kanibalů

z kmene Anziků, jakoby si jí někdo často prohlížel. Opět ve mně zavládl neklid, ale nedal jsem to nijak najevo. Obzvláště bizarní věc byla, že ilustrátor nakreslil afričany s bělošskými rysy; lidské končetiny a rozčtvrcené části těl pověšené na zdech byly děsivé, kdežto řezník se sekyrou v ruce do obrázku poněkud nezapadal. Mého hostitele pohled na obrázek těšil stejnou měrou, s jakou mě se protivil.

“A co si myslíte vo tomhle? Něco takovýho vidíte poprvý, že?” Když jsem to uviděl, řek jsem Ebovi Holtovi, že tohle s člověkem pohne a rozproudí mu to krev v žilách! Když si čtu o zabíjení- třeba jak zabíjeli Midjánce- umím si to představit, ale nemám žádné obrázky. Tady člověk vidí úplně všecko. Možná je to hřích, ale nerodíme se snad a nežijeme v hříchu? Ten rozsekanej chlap mě pobaví vždycky, když se na něj podívám. Musím se na něj pořád dívat. Vidíte, jak mu tadyhle řezník useknul ty nohy? A tady je jeho hlava na lavici, vedle má jednu ruku a druhá je na zemi vedle kusu masa.”

Jak muž dále mumlal v šokující extázi, výraz jeho zarostlého brýlatého obličeje se změnil v něco nepopsatelného, avšak jeho hlas spíše zeslábl. Oproti tomu mé pocity by sotva někdo popsal. Všechna ta hrůza, která byla předtím nejasná, ve mně najednou ožila a byla až nepříjemně skutečná. To staré a odporné zvíře, které sedí v mé bezprostřední blízkosti, se mi nevysslovně hnusilo. O jeho šílenství, nebo alespoň o perverznosti jeho osobnosti již nebylo třeba diskutovat. Posléze již téměř šeptal chraplavým hlasem horším než křik. Chvěl jsem se a mlčky ho dále poslouchal. “Jak říkám, obrázky přiměj člověka myslet. Víte, mladej pane, ta kniha je pro mě jako opilcova kořalka. Potom co mi Ebb dal tudle knihu jsem si jí často prohlížel, hlavně když pastor Clark kázal v tý velký načesaný paruce. Jednou mě napadlo něco zábavnýho- teď se mladej pane nelekejte- prohlížel jsem si ten obrázek, a pak zabil ovci na masnej trh. Řeknu vám, koukat se na ten obrázek a pak až zabít ovci bylo mnohem lepší.” Mužův hlas zeslábl ještě více, až byl místy sotva slyšitelný. Zaposlouchal jsem se do zvuku deště a řinčení malých špinavých oken. Poté mou pozornost upoutal hřmot blížící se bouřky, která byla v tuto roční dobu dost neobvyklá. Blesk a silné zahřmění v jednu chvíli z čista jasna otřásly vetchým domem až do základů, ale šeptálek si toho nejspíš ani nevšiml.

“Zabít ovci bylo vo něco zábavnější, ale víte, nebylo to úplně to pravý. Říkám si, jak se v člověku probudí taková touha. Estli mladej pane, milujete Boha Všemohoucího, nikomu to neříkejte, ale přísahám Bohu, že kvůli tomu obrázku sem začal toužit po stravě, kterou nejde vypěstovat ani koupit- sed'te klidně, trápí vás něco mladej pane? - nic jsem neudělal, jen jsem přemýšlel, jaký by to bylo, kdyby jo. Říká se, že maso zlepšuje krev a

tělo a že vám to dá nový život a napadlo mě, že by člověk mohl žít o něco dýl, kdyby jed pořád to samý maso.” Šeptání z ničeho nic utichlo. Nepřerušil ho ani můj strach ani sílící běsnění bouřky, kvůli které měly mé oči zanedlouho spatřit zakouřené osamění spálených trosek. Způsobila to velmi prostá a poněkud neobvyklá událost.

Kniha ležela přesně mezi námi a obrázek ohavně zíral směrem vzhůru. Když muž zašeptal “pořád to samý maso”, zaslechl jsem jemné dopadání kapek a na žlutých stránkách otevřené knihy se něco objevilo. Pomyslel jsem si, že je to déšť prosakující děravou střechou, ale ten nemá červenou barvu. Na obrázku řeznictví Anzických kanibalů se malebně třpytily malé červené kapky, které hrůznosti rytiny dodávaly na skutečnosti. Muž si toho všiml a přestal šeptat dříve, než ho k tomu přiměl můj zděšený výraz. Pohlédl vzhůru směrem k pokoji v horním patře, ze kterého před hodinou odešel. Také jsem se tam podíval a nad námi, na popraskané omítce starobylého stropu, spatřil velkou nepravidelnou rudou skvrnu, která se zdála, že se zvětšuje i po dobu, co jsem se na ní díval. Nekřičel jsem, nepohnul ani brvou, pouze zavřel oči. O chvíli později udeřil ten největší ze všech blesků a srovnal se zemí ten prokletý dům plný nepopsatelných tajemství a přinesl úlevu, která spasila mou mysl.

3 ANALYSIS

3.1 Methodology

Analytical part of the bachelor thesis deals with selected aspects of the short story *The Picture in the House* from book *The Complete Works of H.P. Lovecraft* and its Czech translation *Obrázek*. For the purpose of this bachelor thesis was used publication from 2011. Any officially published Czech translation of the short story *The Picture in the House* was not found.

Every selected aspect of the original text is analyzed on the basis of theoretical principles outlined in theoretical part of the bachelor thesis. Analysis is divided into three parts. First part deals with equivalence I terms of usage of translation techniques (chapter 1.4.3 on page 19), which were applied during the translation process, namely transcription technique, calque technique, and substitution technique of selected words. Furthermore, first part explains cohesive aspect of the source text, and how is cohesion reached also in translation (chapter 1.4.4). Second part of analysis deals with translation of personal and geographical names; how are translated, what changes complete translation process and what grammatical aspects must be adhered (chapter 1.5). Third part of analysis deals with translation of dialectical passages in the text (chapters 1.6 and 1.6.1). Analysis explains the best solution for translation and why other possibilities are not suitable.

Each part of the analysis includes practical examples and explanation. Words or passages used as examples of translation techniques and textual cohesion were selected as the most suitable and explainable. Example of dialectical passage was randomly selected without any particular reason.

3.2 Equivalence

3.2.1 Transcription

(1a)¹ Honest, wholesome structures do not stare at travellers so slyly and hauntingly, and in my *genealogical* researches I had encountered legends (...) (Lovecraft 2011).

(1b)² Čestné a zdravé budovy nehledí na cestovatele tak potutelně a vtíravě. V mých *genealogických* výzkumech jsem se setkal se sto let starými legendami (...).

¹ *a* stands for example from the original text

² *b* stands for corresponding translation

(2a) The especially *bizarre* thing was that the artist had made his Africans look like white men—the limbs and quarters hanging about the walls of the shop were ghastly, (...) (Lovecraft 2011).

(2b) Obzvlášť *bizarní* věc byla, že ilustrátor nakreslil afričany s bělošskými rysy; lidské končetiny a rozčtvrcené části těl pověšené na zdech byly děsivé, (...).

(3a) The book fell open, almost of its own accord and as if from frequent consultation at this place, to the repellent twelfth plate shewing a butcher's shop amongst the Anzique *cannibals* (Lovecraft 2011).

(3b) Co mě znepokojilo, byla úpornost, s jakou se svazek neustále otevíral na ilustraci XII, která v hrůzných detailech zobrazovala řeznictví *kanibalů* z kmene Anziků.

Pronouns '*genealogical*', '*bizarre*' and noun '*cannibals*' are transferred into Czech translation since they are commonly used in Czech language. Therefore, translation is appropriate. Word '*bizarre*' could be also translated as '*podivná*' or '*zváštní*', but translation '*bizarní*' accurately expresses meaning of the utterance. Syntactical category of the words is preserved in translation. Both '*genealogických*' and '*bizarní*' stand for adjectives, and '*kanibalů*' stands for noun. Furthermore, word '*kanibalů*' is transferred with modification of spelling according to pronunciation and ending of possessive case to adhere grammatical rules of Czech language.

3.2.1.1 Calque

(1a) (...) an eighteenth-century Bible, a Pilgrim's Progress of like period, illustrated with grotesque *woodcuts* and printed by the almanack-maker Isaiah Thomas, (...) (Lovecraft 2011).

(1b) (...) Bibli z osmnáctého století, *Poutníkovu cestu* ze stejného období, ilustrovanou groteskními *dřevoryty* a vytištěnou tvůrcem almanachů Isaiášem Thomasem.

Word '*woodcuts*' - '*dřevoryty*' in Czech, is an example of word-for-word translation. As typical for calques, the whole expression is borrowed from source language, whereas elements of expression are translated separately; '*wood*' as '*dřevo*' and '*cuts*' as '*ryty*'.

Word '*dřevoryty*' is widely used in Czech language, therefore is not difficult to understand for speakers.

3.2.1.2 Substitution

(a) Leaning my cycle against the wall I opened the door at the left, and crossed into a small lowceiled **chamber** but dimly lighted by its two dusty windows and furnished in the barest and most primitive possible way. **It** appeared to be a kind of sitting-room, for it had a table and several chairs, and an immense fireplace (...) (Lovecraft 2011).

(b) Opřel jsem bicykl o zeď, otevřel dveře nalevo a vešel do malé **místnosti** s nízkým stropem. **Místnost** byla tlumeně osvětlená dvěma zaprášenými okny a vybavená tím nejprostším a nejjednodušším způsobem. **Vypadala** jako obývací pokoj, neboť zde byl stolek, několik křesel a masivní krb.

First sentence of the original text is well understandable, although it is complex. Author wanted to avoid repetition of a noun '*chamber*' and its anaphore '*it*'. In order to make utterance more clear, first sentence of the original text is divided into two sentences in translation, whereas the second one begins with '*místnost*' as substitution of non existing device in original text. Both words '*místnosti*' in the first sentence and '*místnost*' in the second sentence of translation corresponds to word '*chamber*' in the original text. Furthermore, substitution creates cohesive links in the text.

3.2.2 Textual Equivalence- Cohesion

This part of analysis is focused on cohesion (chapter 3.2.2). The source text is composed of grammatical and lexical links between words, within sentences in various paragraphs, which refers to words or sentences in surrounding paragraphs, and together create cohesive text. All information in the text is logically connected and understandable. Translation must be cohesive and well understandable for recipient as well as the original text. The first selected paragraph is analyzed in terms of referential cohesion, and the second one in terms of cohesion with conjunctions.

(1a) In the doorway stood **a person** of such singular appearance that I should have exclaimed aloud but for the restraints of good breeding. Old, white-bearded, and ragged, **my host** possessed a countenance and physique which inspired equal wonder and respect. **His** face, almost hidden by a long beard which grew high on the cheeks, (...) But for **his**

horrible unkemptness *the man* would have been as distinguished-looking as *he* was impressive. This unkemptness, however, made *him* offensive despite his face and figure (Lovecraft 2011).

(1b) Předě mnou stála *osoba* tak podivného vzhledu, že kdyby mi to mé slušné vychování dovolilo, hlasitě bych křičel. Starý a rozedraný vzhled *mého* bělovousého *hostitele* ve mě vyvolával údiv i úctu zároveň. *Jeho* obličej byl až po tváře zarostlý dlouhými vousy (...) *Muž* byl tak zanedbaný, že *jeho* vzhled mohl být elegantní stejně jako působivý. Avšak kvůli své neupravenosti *byl* navzdory svému obličejí a postavě dosti odpudivý.

Selected paragraph is description of man who lived in the house. In the original text, possessive pronouns '*his*', '*him*' and personal pronoun '*he*' refer to nouns '*a person*', '*my host*', and '*the man*', and create cohesive link. Therefore, the original text is well understandable for recipient. The same cohesive aspect is preserved also in Czech translation. Possessive pronouns '*mého*', '*jeho*', and verb in past tense '*byl*' refer to nouns '*osoba*', '*hostitele*' and '*muž*', and create comprehensive textual link. As a result, recipient understands who is described in the paragraph.

(2a) I had somehow taken it for granted that the house was abandoned, *yet* as I approached it I was not so sure; for though the walks were indeed overgrown with weeds, they seemed to retain their nature a little too well to argue complete desertion. *Therefore* instead of trying the door I knocked, feeling as I did so a trepidation I could scarcely explain. (...) The building, then, must still be inhabited, despite its isolation and general neglect. *However*, my rapping evoked no response, (...) (Lovecraft 2011).

(2b) I *přesto*, že se mi dům zdál opuštěný, čím více jsem se k němu přibližoval, tím méně jsem si tím byl jist. I když byly cestičky zarostlé plevelem, stále si zachovávaly svůj vzhled, což vyvracelo mou domněnku, že je dům opuštěný. *Tudíž* než abych zkusil dveře otevřít, raději jsem zaklepal, a přitom pocítil strach, který jsem mohl jen stěží vysvětlit. (...) I navzdory odlehlosti a celkovému zanedbání byl dům jistě obydlený. *Nicméně* mé klepání nevyvolalo žádnou reakci (...).

Selected paragraph shows cohesive links in form of conjunctions. In the original text, words '*yet*', '*therefore*', and '*however*' connect information in paragraph and create cohesive text. The same effect is reached in translation with Czech equivalents '*přesto*',

'*tudíž*', '*nicméně*'. As a result, links create sequence of events, which is well understandable.

3.3 Translation of personal and geographical names

3.3.1 Personal names

Regarding personal names, translation process follows principles of Zlata Kufnerová and Mona Baker (chapter 1.5.1). *Sailor 'Lopez'* is translated as *námořník 'Lopéz'* with morphological change according to pronunciation. Names '*Ebenezer Holt*' is transferred without any change. *Illustrations by the brothers 'De Bry'* is translated as *ilustracích bratrů 'De Bryových'* with ending of possessive case. Shop of the *cannibal 'Anziques'* is translated as *řeznictví kanibalů z kmene 'Anziků'* with declension of ending. *Printed by almanac-maker 'Isaiah Thomas'* is translated as *vytištěnou tvůrcem almanachů 'Isaiášem Thomášem'* with declension of endings according to Czech instrumental case. *So rare a book 'Pigafetta's' Regnum Congo* is translated as '*Pigafettovo' Regnum Congo* with ending of possessive case, *rotting bulk of 'Cotton Mather's' Magnalia Christi Americana* as *polorozpadlý výtisk Magnalia Christi Americana od 'Cottona Mathera'* with ending of genitive case. According to Milan Hrdlička, third language fulfils certain function in target language and translation would revise aesthetic effect of the text. Therefore, Latin names of books *Regnum Congo* and *Magnalia Christi Americana* are transferred in target text without translating.

3.3.2 Geographical names

As for geographical names, some of them that appear in the original text have fixed and commonly used Czech equivalents, thus new translation would be irrelevant. Consequently, such geographical names are preserved according to Czech equivalents in *Obrázek* translation with morphological changes according to pronunciation and grammatical requirements of Czech language. Name for African region '*Congo*' has Czech equivalent *oblast 'Kongo'*, '*Africa*' continent as '*Afrika*'. German city '*Frankfurt*' is transferred without any morphological change. *Forgotten cities in 'Asia'* is transferred as *v zapomenutých 'Asijských' městech*. In the source text, *Asia* stands for noun, however in Czech translation stands for adjective as a result of changed word order. *He got this in 'London'* is transferred as *tu knihu si přivez z 'Londýna'*. Name of continent Africa is used in Yankee dialect; *thet 'Afriky' book*, and is transferred as *ta kniha o 'Africe'*. Despite that

the *'Afriky'* in the original text is dialectal expression, is translated in standard Czech language. The *Arkham* city is not commonly known in Czech, therefore is transferred in translation; *I was going to 'Arkham'* is translated *ascestuji do 'Arkhamu'*. Geographical area *'Miskatonic Valley'* is translated as *'Miskatonského údolí'*, whereas *Valley* is translated.

3.4 Dialect

The *Picture in the House* short story includes several passages in strong Yankee dialect, since one of the main protagonist lived in pre-revolution era. When translating dialect, several questions should be taken into consideration. For instance, does dialect fulfill any particular function in source text? Is it appropriate to translate dialect of source language in dialect of target language? Is it better to translate dialect in non-standard Czech or in standard Czech? Is the best solution to adapt dialect to language of the other protagonist? Translation of dialect is explained in chapters 1.6 and 1.6.1.

Peter Newmark claims that dialect fulfill a function of showing a use of slang, to stress contrasts between distinct social classes and stands as an indicator of features of local culture in the text. As for Newmark, dialects are less frequently used nowadays. Furthermore for him, translation in target language dialect would be appropriate only if translator were completely familiar with it, in other words, dialect is part of language basis of translator. According to his statement, dialectical passages are not translated in target language variety of dialect, since are translated in non-standard Czech language. Adaption of dialect in language of other protagonist would not the best solution. Both protagonists are at different age, and come from different environment, since at least an effect of different variety of language should be preserved. This is also the reason of usage dialect in the original text; to show differences between both protagonists. Consequently, cultural differences between protagonists are also preserved in translation.

Example from original text:

—Glad ta see ye, young Sir—new faces is scource around here, an' I hain't got much ta cheer me up these days. Guess yew hail from Bosting, don't ye? I never ben thar, but I kin tell a taown man when I see 'im— (Lovecraft 2011).

Used translation:

Rád vás vidím, mladej pane - novejch tváří tu moc nepotkám a už toho není moc, co by mi udělalo radost. Ste z Bostonu, že? Nikdá jsem tam nebyl, ale měšťáka poznám hned.

Possible translation in standard Czech:

Rád vás poznávám, mladý muži. Do mého domu již moc lidí nezavítá a v poslední době mi jen málo věcí dokáže udělat radost. Pocházíte z Bostonu, že ano? Člověka z Bostonu poznám na první pohled, ačkoli jsem tam nikdy nebyl.

Possible translation in Southern Moravian Dialect:

Rád ťa vidím, ogare. Do mojeho domu už moc lidí nechodí a v poslední době mně jen málo věcí dokáže udělat radost. Ste z Bostonu, že jo? Člověka z Bostonu poznám enom ho vidím, aj když sem tam nikdy nebyl.

In addition to translation in target language dialect, Kufnerová claims that translation in target language dialect could be misunderstood and even evoke ridicule. According to her statement, translation in target language dialect is not appropriate solution.

CONCLUSION

This bachelor thesis dealt with the translation of a short story “The Picture in the House”, written by Howard Phillips Lovecraft, and translation analysis of selected aspects, namely usage of translation techniques, equivalence, translation of personal and geographical names, and translation of dialect. Thesis was divided into three main parts; theoretical part dealing with related theoretical principles, translation of a short story, and analytical part.

The first part of the theoretical part discussed what translation is in general and what relationship is between writer and recipient, and between translator and recipient, and why is this important to know in translation process. Furthermore, theoretical part provided a brief overview of main kinds of translation and discussed textual equivalence in terms of creation of appropriate equivalent with the same meaning as the original text. Theoretical part explained how to deal with non-equivalent expressions. The second part of the theoretical part was related to translation analysis, including explanation of eight types of translation techniques used in case of no appropriate equivalent in target language. This theoretical part also focused on textual cohesion, specifically what is the purpose of cohesive links in the text and how to reach the same cohesive effect in translation as in the original text. Moreover, theoretical part discussed translation of personal and geographical names, regarding modification in spelling according to pronunciation. The last chapter of theoretical part discussed types of dialect and various approaches to translation of dialectical passages.

Analytical part of this bachelor thesis was divided into three parts. First part analyzed equivalence in terms of usage of translation techniques. It was proved that translation techniques were used appropriately to express exact meaning of the text. First part of the analysis also proved that translation reached the same cohesive effect as the original text. Second part of analysis dealt with translation of personal and geographical names with respect of grammatical rules of target language, such as adhering of Czech cases and morphological changes according to pronunciation. Third part of analysis dealt with translation of dialectical passages. It was proved that the most appropriate solution for translation of dialectical passages is translation in non-standard Czech language. Analysis also proved why other possibilities are not suitable.

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APPENDICES

P I Source text- “The Picture in the House” by H.P. Lovecraft

APPENDIX P I: SOURCE TEXT

The Picture in the House

(1920)

Searchers after horror haunt strange, far places. For them are the catacombs of Ptolemais, and the carven mausolea of the nightmare countries. They climb to the moonlit towers of ruined Rhine castles, and falter down black cobwebbed steps beneath the scattered stones of forgotten cities in Asia. The haunted wood and the desolate mountain are their shrines, and they linger around the sinister monoliths on uninhabited islands. But the true epicure in the terrible, to whom a new thrill of unutterable ghastliness is the chief end and justification of existence, esteems most of all the ancient, lonely farmhouses of backwoods New England; for there the dark elements of strength, solitude, grotesqueness, and ignorance combine to form the perfection of the hideous.

Most horrible of all sights are the little unpainted wooden houses remote from travelled ways, usually squatted upon some damp, grassy slope or leaning against some gigantic outcropping of rock. Two hundred years and more they have leaned or squatted there, while the vines have crawled and the trees have swelled and spread. They are almost hidden now in lawless luxuriances of green and guardian shrouds of shadow; but the small-paned windows still stare shockingly, as if blinking through a lethal stupor which wards off madness by dulling the memory of unutterable things.

In such houses have dwelt generations of strange people, whose like the world has never seen. Seized with a gloomy and fanatical belief which exiled them from their kind, their ancestors sought the wilderness for freedom. There the scions of a conquering race indeed flourished free from the restrictions of their fellows, but cowered in an appalling slavery to the dismal phantasms of their own minds. Divorced from the enlightenment of civilisation, the strength of these Puritans turned into singular channels; and in their isolation, morbid selfrepression, and struggle for life with relentless Nature, there came to them dark furtive traits from the prehistoric depths of their cold Northern heritage. By necessity practical and by philosophy stern, these folk were not beautiful in their sins. Erring as all mortals must, they were forced by their rigid code to seek concealment above all else; so that they came to use less and less taste in what they concealed. Only the silent, sleepy, staring houses in the backwoods can tell all that has lain hidden since the early days; and they are not communicative, being loath to shake off the drowsiness which helps

them forget. Sometimes one feels that it would be merciful to tear down these houses, for they must often dream.

It was to a time-battered edifice of this description that I was driven one afternoon in November, 1896, by a rain of such chilling copiousness that any shelter was preferable to exposure. I had been travelling for some time amongst the people of the Miskatonic Valley in quest of certain genealogical data; and from the remote, devious, and problematical nature of my course, had deemed it convenient to employ a bicycle despite the lateness of the season. Now I found myself upon an apparently abandoned road which I had chosen as the shortest cut to Arkham; overtaken by the storm at a point far from any town, and confronted with no refuge save the antique and repellent wooden building which blinked with bleared windows from between two huge leafless elms near the foot of a rocky hill. Distant though it was from the remnant of a road, the house none the less impressed me unfavourably the very moment I espied it. Honest, wholesome structures do not stare at travellers so slyly and hauntingly, and in my genealogical researches I had encountered legends of a century before which biassed me against places of this kind. Yet the force of the elements was such as to overcome my scruples, and I did not hesitate to wheel my machine up the weedy rise to the closed door which seemed at once so suggestive and secretive.

I had somehow taken it for granted that the house was abandoned, yet as I approached it I was not so sure; for though the walks were indeed overgrown with weeds, they seemed to retain their nature a little too well to argue complete desertion. Therefore instead of trying the door I knocked, feeling as I did so a trepidation I could scarcely explain. As I waited on the rough, mossy rock which served as a doorstep, I glanced at the neighbouring windows and the panes of the transom above me, and noticed that although old, rattling, and almost opaque with dirt, they were not broken. The building, then, must still be inhabited, despite its isolation and general neglect. However, my rapping evoked no response, so after repeating the summons I tried the rusty latch and found the door unfastened. Inside was a little vestibule with walls from which the plaster was falling, and through the doorway came a faint but peculiarly hateful odour. I entered, carrying my bicycle, and closed the door behind me. Ahead rose a narrow staircase, flanked by a small door probably leading to the cellar, while to the left and right were closed doors leading to rooms on the ground floor.

Leaning my cycle against the wall I opened the door at the left, and crossed into a small lowceiled chamber but dimly lighted by its two dusty windows and furnished in the barest and most primitive possible way. It appeared to be a kind of sitting-room, for it had a table and several chairs, and an immense fireplace above which ticked an antique clock on a mantel. Books and papers were very few, and in the prevailing gloom I could not readily discern the titles. What interested me was the uniform air of archaism as displayed in every visible detail. Most of the houses in this region I had found rich in relics of the past, but here the antiquity was curiously complete; for in all the room I could not discover a single article of definitely post-revolutionary date. Had the furnishings been less humble, the place would have been a collector's paradise.

As I surveyed this quaint apartment, I felt an increase in that aversion first excited by the bleak exterior of the house. Just what it was that I feared or loathed, I could by no means define; but something in the whole atmosphere seemed redolent of unhallowed age, of unpleasant crudeness, and of secrets which should be forgotten. I felt disinclined to sit down, and wandered about examining the various articles which I had noticed. The first object of my curiosity was a book of medium size lying upon the table and presenting such an antediluvian aspect that I marvelled at beholding it outside a museum or library. It was bound in leather with metal fittings, and was in an excellent state of preservation; being altogether an unusual sort of volume to encounter in an abode so lowly. When I opened it to the title page my wonder grew even greater, for it proved to be nothing less rare than Pigafetta's account of the Congo region, written in Latin from the notes of the sailor Lopez and printed at Frankfurt in 1598. I had often heard of this work, with its curious illustrations by the brothers De Bry, hence for a moment forgot my uneasiness in my desire to turn the pages before me. The engravings were indeed interesting, drawn wholly from imagination and careless descriptions, and represented negroes with white skins and Caucasian features; nor would I soon have closed the book had not an exceedingly trivial circumstance upset my tired nerves and revived my sensation of disquiet. What annoyed me was merely the persistent way in which the volume tended to fall open of itself at Plate XII, which represented in gruesome detail a butcher's shop of the cannibal Anziques. I experienced some shame at my susceptibility to so slight a thing, but the drawing nevertheless disturbed me, especially in connexion with some adjacent passages descriptive of Anzique gastronomy.

I had turned to a neighbouring shelf and was examining its meagre literary contents—an eighteenth-century Bible, a Pilgrim's Progress of like period, illustrated with grotesque woodcuts and printed by the almanack-maker Isaiah Thomas, the rotting bulk of Cotton Mather's *Magnalia Christi Americana*, and a few other books of evidently equal age—when my attention was aroused by the unmistakable sound of walking in the room overhead. At first astonished and startled, considering the lack of response to my recent knocking at the door, I immediately afterward concluded that the walker had just awakened from a sound sleep; and listened with less surprise as the footsteps sounded on the creaking stairs. The tread was heavy, yet seemed to contain a curious quality of cautiousness; a quality which I disliked the more because the tread was heavy. When I had entered the room I had shut the door behind me. Now, after a moment of silence during which the walker may have been inspecting my bicycle in the hall, I heard a fumbling at the latch and saw the panelled portal swing open again.

In the doorway stood a person of such singular appearance that I should have exclaimed aloud but for the restraints of good breeding. Old, white-bearded, and ragged, my host possessed a countenance and physique which inspired equal wonder and respect. His height could not have been less than six feet, and despite a general air of age and poverty he was stout and powerful in proportion. His face, almost hidden by a long beard which grew high on the cheeks, seemed abnormally ruddy and less wrinkled than one might expect; while over a high forehead fell a shock of white hair little thinned by the years. His blue eyes, though a trifle bloodshot, seemed inexplicably keen and burning. But for his horrible unkemptness the man would have been as distinguished-looking as he was impressive. This unkemptness, however, made him offensive despite his face and figure. Of what his clothing consisted I could hardly tell, for it seemed to me no more than a mass of tatters surmounting a pair of high, heavy boots; and his lack of cleanliness surpassed description.

The appearance of this man, and the instinctive fear he inspired, prepared me for something like enmity; so that I almost shuddered through surprise and a sense of uncanny incongruity when he motioned me to a chair and addressed me in a thin, weak voice full of fawning respect and ingratiating hospitality. His speech was very curious, an extreme form of Yankee dialect I had thought long extinct; and I studied it closely as he sat down opposite me for conversation.

—Ketched in the rain, be ye? he greeted. —Glad ye was nigh the haouse en' hed the sense ta come right in. I calc'late I was asleep, else I'd a heerd ye—I ain't as young as I uster be, an' I need a paowerful sight o' naps naowadays. Trav'lin' fur? I hain't seed many folks 'long this rud sence they tuk off the Arkham stage.

I replied that I was going to Arkham, and apologised for my rude entry into his domicile, whereupon he continued.

—Glad ta see ye, young Sir—new faces is scurce around here, an' I hain't got much ta cheer me up these days. Guess yew hail from Bosting, don't ye? I never ben thar, but I kin tell a taown man when I see 'im—we hed one fer deestrick schoolmaster in 'eighty-four, but he quit suddent an' no one never heerd on 'im sence— Here the old man lapsed into a kind of chuckle, and made no explanation when I questioned him. He seemed to be in an aboundingly good humour, yet to possess those eccentricities which one might guess from his grooming. For some time he rambled on with an almost feverish geniality, when it struck me to ask him how he came by so rare a book as Pigafetta's *Regnum Congo*. The effect of this volume had not left me, and I felt a certain hesitancy in speaking of it; but curiosity overmastered all the vague fears which had steadily accumulated since my first glimpse of the house. To my relief, the question did not seem an awkward one; for the old man answered freely and volubly.

—Oh, thet Afriky book? Cap'n Ebenezer Holt traded me thet in 'sixty-eight—him as was kilt in the war. Something about the name of Ebenezer Holt caused me to look up sharply. I had encountered it in my genealogical work, but not in any record since the Revolution. I wondered if my host could help me in the task at which I was labouring, and resolved to ask him about it later on. He continued.

—Ebenezer was on a Salem merchantman for years, an' picked up a sight o' queer stuff in every port. He got this in London, I guess—he uster like ter buy things at the shops. I was up ta his haouse onct, on the hill, tradin' hosses, when I see this book. I relished the picters, so he give it in on a swap. 'Tis a queer book—here, leave me git on my spectacles— The old man fumbled among his rags, producing a pair of dirty and amazingly antique glasses with small octagonal lenses and steel bows. Donning these, he reached for the volume on the table and turned the pages lovingly.

—Ebenezer cud read a leetle o' this—'tis Latin—but I can't. I hed two er three schoolmasters read me a bit, and Passon Clark, him they say got draownded in the pond—kin yew make anything outen it? I told him that I could, and translated for his benefit a

paragraph near the beginning. If I erred, he was not scholar enough to correct me; for he seemed childishly pleased at my English version. His proximity was becoming rather obnoxious, yet I saw no way to escape without offending him. I was amused at the childish fondness of this ignorant old man for the pictures in a book he could not read, and wondered how much better he could read the few books in English which adorned the room. This revelation of simplicity removed much of the ill-defined apprehension I had felt, and I smiled as my host rambled on:

—Queer haow picters kin set a body thinkin'. Take this un here near the front. Hev yew ever seed trees like thet, with big leaves a-floppin' over an' daown? And them men—they can't be niggers—they dew beat all. Kinder like Injuns, I guess, even ef they be in Afriky. Some o' these here critters looks like monkeys, or half monkeys an' half men, but I never heerd o' nothing like this un.¶ Here he pointed to a fabulous creature of the artist, which one might describe as a sort of dragon with the head of an alligator.

—But naow I'll shew ye the best un—over here nigh the middle—¶ The old man's speech grew a trifle thicker and his eyes assumed a brighter glow; but his fumbling hands, though seemingly clumsier than before, were entirely adequate to their mission. The book fell open, almost of its own accord and as if from frequent consultation at this place, to the repellent twelfth plate shewing a butcher's shop amongst the Anzique cannibals. My sense of restlessness returned, though I did not exhibit it. The especially bizarre thing was that the artist had made his Africans look like white men—the limbs and quarters hanging about the walls of the shop were ghastly, while the butcher with his axe was hideously incongruous. But my host seemed to relish the view as much as I disliked it.

—What d'ye think o' this—ain't never see the like hereabouts, eh? When I see this I telled Eb Holt, _That's suthin' ta stir ye up an' make yer blood tickle!_ When I read in Scriptor about slayin'—like them Midianites was slew—I kinder think things, but I ain't got no picter of it. Here a body kin see all they is to it—I s'pose 'tis sinful, but ain't we all born an' livin' in sin?—Thet feller bein' chopped up gives me a tickle every time I look at 'im—I hev ta keep lookin' at 'im— see whar the butcher cut off his feet? Thar's his head on thet bench, with one arm side of it, an' t'other arm's on the graound side o' the meat block.¶

As the man mumbled on in his shocking ecstasy the expression on his hairy, spectacled face became indescribable, but his voice sank rather than mounted. My own sensations can scarcely be recorded. All the terror I had dimly felt before rushed upon me actively and

vividly, and I knew that I loathed the ancient and abhorrent creature so near me with an infinite intensity. His madness, or at least his partial perversion, seemed beyond dispute. He was almost whispering now, with a huskiness more terrible than a scream, and I trembled as I listened. —As I says, ‘tis queer haow picters sets ye thinkin’. D’ye know, young Sir, I’m right sot on this un here. Arter I got the book off Eb I uster look at it a lot, especial when I’d heerd Passon Clark rant o’ Sundays in his big wig. Onct I tried suthin’ funny—here, young Sir, don’t git skeert—all I done was ter look at the picter afore I kilt the sheep for market—killin’ sheep was kinder more fun arter lookin’ at it—|| The tone of the old man now sank very low, sometimes becoming so faint that his words were hardly audible. I listened to the rain, and to the rattling of the bleared, small-paned windows, and marked a rumbling of approaching thunder quite unusual for the season. Once a terrific flash and peal shook the frail house to its foundations, but the whisperer seemed not to notice it.

—Killin’ sheep was kinder more fun—but d’ye know, ‘twan’t quite satisfyin’. Queer haow a cravin’ gits a holt on ye— As ye love the Almighty, young man, don’t tell nobody, but I swar ter Gawd thet picter begun ta make me hungry fer victuals I couldn’t raise nor buy—here, set still, what’s ailin’ ye?—I didn’t do nothin’, only I wondered haow ‘twud be ef I did— They say meat makes blood an’ flesh, an’ gives ye new life, so I wondered ef ‘twudn’t make a man live longer an’ longer ef ‘twas more the same—|| But the whisperer never continued. The interruption was not produced by my fright, nor by the rapidly increasing storm amidst whose fury I was presently to open my eyes on a smoky solitude of blackened ruins. It was produced by a very simple though somewhat unusual happening.

The open book lay flat between us, with the picture staring repulsively upward. As the old man whispered the words —more the same” a tiny spattering impact was heard, and something shewed on the yellowed paper of the upturned volume. I thought of the rain and of a leaky roof, but rain is not red. On the butcher’s shop of the Anzique cannibals a small red spattering glistened picturesquely, lending vividness to the horror of the engraving. The old man saw it, and stopped whispering even before my expression of horror made it necessary; saw it and glanced quickly toward the floor of the room he had left an hour before. I followed his glance, and beheld just above us on the loose plaster of the ancient ceiling a large irregular spot of wet crimson which seemed to spread even as I viewed it. I did not shriek or move, but merely shut my eyes. A moment later came the titanic

thunderbolt of thunderbolts; blasting that accursed house of unutterable secrets and bringing the oblivion which alone saved my mind.