

**UNIVERSITY OF ECONOMICS IN BRATISLAVA**  
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**COMMENTED TRANSLATION OF A SELECTED TEXT IN  
ENGLISH**

(Diploma thesis)

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**UNIVERSITY OF ECONOMICS IN BRATISLAVA**  
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<b>Study programme:</b>	Foreign Languages and Intercultural Communication
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<b>Thesis supervisor:</b>	Mgr. Dominika Vargová, PhD.

**Affirmation**

I hereby declare that the diploma thesis represents my own original research and writing and that I have referenced all appropriate sources that are mentioned.

Date: .....

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## ABSTRAKT

VOJČIAK, Vladislav: *Komentovaný preklad vybraného textu v anglickom jazyku*. Ekonomická univerzita v Bratislave. Fakulta aplikovaných jazykov; Katedra lingvistiky a translatológie. Vedúci záverečnej práce: Mgr. Dominika Vargová, PhD. – Bratislava: FAJ, 2023, 59s.

Predmetom záverečnej práce je komentovaný preklad vybraného umeleckého textu. Konkrétne sa práca zaoberá prekladom literárneho textu z rozprávkovej knihy pre deti a mládež. Cieľom našej záverečnej práce je teda v teoretickej časti popísať rôzne pohľady a poznatky týkajúce sa prekladu umeleckých textov, a taktiež poukázať na aké veci je potrebné dbať pri preklade textov pre deti a na aké problémy môže prekladateľ počas prekladu takýchto textov naraziť. Napríklad v podkapitole „1.3 *The most common issues of translating literature for young adults*“ sa v práci venujeme najobvyklejším problémom, s ktorými sa môže prekladateľ textov pre deti a mládež stretnúť. Sú to problémy, ktoré môžu súvisieť s prekladom mien, či so zmenami slovosledu vo vetách z anglického do slovenského jazyka. V ďalšej podkapitole s názvom „1.4.2 *Theory of translation of proper and geographical names*“ sa venujeme stratégiám prekladu rôznych mien, použitých v originálnom texte. Na základe všetkých poznatkov vyplývajúcich z práce na teoretickej časti, sme neskôr mohli vyhotoviť preklad vybranej časti z knihy pre deti, ktorá rozpráva príbeh mladého čarodejníka. Konkrétne sme preložili tri kapitoly a na základe samotného prekladu sme potom v práci pokračovali praktickou časťou, v ktorej sme sa snažili analyzovať vybraný text z rôznych hľadísk a následne sa venovať samotnému *komentovanému prekladu*, v ktorom rozoberáme aj najrôznejšie problémy, s ktorými sme sa počas prekladu stretli a takisto riešenia, pre ktoré sme sa napokon rozhodli. Keďže sa v časti knihy, zvolenej pre náš preklad, nachádzalo veľa netypických mien, použitých autorkou na pomenovanie postáv, v časti „4.2.1 *Translation of concrete names*“ sa venujeme práve tejto problematike a vysvetľujeme v nej aj riešenia jednotlivých prekladov mien postáv, ale aj geografických názvov, ktoré sa v knihe zo sveta čarodejníkov nachádzajú. V poslednej časti práce s názvom „4.3 *Results and discussion*“ vyhodnocujeme hypotézy, s ktorými sme počas samotného procesu práce pracovali a taktiež opisujeme najväčšie a kľúčové problémy, na ktoré sme počas prekladu narazili.

**Kľúčové slová:** preklad, prekladateľ, komentovaný preklad, umelecký preklad, literatúra pre deti a mládež, preklad mien

## ABSTRACT

VOJČIAK, Vladislav: *Commented translation of a selected text in English language*. University of Economics in Bratislava. Faculty of applied languages; Department of Linguistics and translatology. Thesis supervisor: Mgr. Dominika Vargová, PhD. – Bratislava: FAJ, 2023, 59p.

The subject of the diploma thesis is the commented translation of a selected literary text. In particular, the thesis deals with the translation of a literary text from a fairy tale book for children and youth. The aim of our final thesis in the theoretical part is to describe different views and knowledge regarding the translation of the literary texts and also to look at the things that we have to deal with in case of translating texts for children and what problems the translator may encounter during the translation of such texts. For example, in the subchapter *'1.3 The most common issues of translating literature for young adults'* we describe the most common issues that a translator of texts for children and young adults may deal with. These are problems that may be related to the translation of names or changes in the word order in sentences from English to Slovak. In the next subchapter called *'1.4.2 Theory of translation of proper and geographical names'* we deal with ways in which the translator can deal with the translation of different names used in the original text. Based on all the knowledge resulting from the work on the theoretical part, we were later able to translate a selected part of the children's book, which tells the story of a young wizard. Specifically, we translated three chapters, and based on translation, we continued in our work with empirical part, in which we tried to analyze the selected text from various points of view and then devote ourselves to the commented translation itself, in which we also discussed the various problems we encountered during the translation and also the solutions we finally decided for. Since the part of the book chosen for our translation contained a lot of non typical names that author used for her characters, in section *'4.2.1 Translation of concrete names'* we deal with this issue and explained solutions for individual translations of the names of the characters but also geographical names that are found in the book that display the world of wizards. In the last part of the work, called *'4.3 Results and discussion'* we evaluate the hypotheses we worked with during our work and also describe the biggest problems that we encountered during the translation.

**Keywords:** translation, translator, commented translation, literary text, text for children and young adults, translation of names

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## INTRODUCTION

The commented translation of a selected literary text became the main subject of our diploma thesis. Whereas we will work on translation of the literary text, we will dedicate to topic of the literary texts in almost every part of our final thesis.

The main objective of our diploma thesis is to describe the different views of the topic of literary texts and texts dedicated to children and young adults presented by many different authors and translators from Slovakia and different countries. Furthermore, the next objective was to translate our chosen text in the best way that is possible and describe the process of the translation and main problems that we encountered during this process.

Our thesis consists of four chapters and a number of different subchapters. The first chapter depicts the situation of the literary translation at home and abroad and it also gives to the reader closer look at opinions and claims about the literary translation and translation for children and young adults from different authors and translators. The second chapter dedicates to particular aims or objectives of our thesis; the third chapter brings a closer look at the methods that we used during the work on our final thesis. We used the method of synthesis to gather all the information from the theory to have a better basis to work on our empirical method. Whereas in the empirical part we wanted to bring a quite detailed view at our chosen text, we decided to use the method of analysis to describe main intra and extra textual factors that are connected to our literary text. During the empirical part we also used the comparative method since we compared differences in English (source language) and Slovak (target language).

In the last part, dedicated to results and discussion, we evaluate the chosen hypotheses that we chose for our research. We want to analyze these hypotheses as much as possible to find out if our primary hypotheses were correct or not. Naturally, the hypotheses that were chosen before writing our thesis can be also partially correct and partially incorrect. In this last part, we did not dedicate only to discussion about the hypotheses but also to the most problematic parts of the process of the translation.

# 1 CURRENT STATE OF ISSUE AT HOME AND ABROAD

## 1.1 Literary (Artistic) Translation

Since the text that is the subject of our translation for the needs of our diploma thesis, is a literary one, in these first parts of our thesis we would like to bring the reader closer look at the artistic texts and approaches to translation of them home and abroad.

As we know, literary translation deals with the translation of *poetry, literary books, plays* but also *songs, rhymes, literary articles, novels, fiction novels, short stories, poems* and more. What is important in the connection with these texts is the fact that a translator should be able to translate not only different languages but also different cultures and their specifics that can appear in the original texts. (Torres, 2013)

If we look at the wide range of the texts that translators have to work with, it is quite obvious that every translator has to use own creativity and knowledge to be able to work out all the details of the translations. That is why many times the “world of translators” fiddle with the question of authorship or co-authorship of a person who translates literary works.

In the past centuries, no one considered the task of translator of equal value with respect to that of the author. There was always a border-line between the author and the translator, first of all, to imply derivational or subordinate nature of a translated text and a translator. Translation has been called as ‘derivative’, ‘an echo of the original text’, ‘artificial’, ‘treasonous’, etc. (Khatun, 2018)

The opinions to the question of authorship or co-authorship of a translator of literary texts differ also nowadays. For example, the German translator, Moshe Kahn thinks that a translator cannot be considered an author, not even a co-author of the translated work. According to him, only author can work with his or her own imagination during the whole process of the writing. The translators never invent the plot, and they also do not add the words or new sentences to the text that already exists. Another author, the French translator, Mario Fusco thinks that translators patiently attempt to do the original justice by interpreting the original work to the new language in the most faithful and discrete way possible. Fusco adds that by doing their work, translators “almost unintentionally” become the authors of the new text that would never existed if it were not for them. (Buffagni, Garzelli, Zanotti, 2009)

During the last years, translation became more important and people all around the world started to understand its role in development of particular country and its culture. It is important to offer to the market as much as possible translations of good quality. This fact can attract many people to read because it is always better to have a possibility to read book in the mother language.

### *1.1.1 Slovak authors about the literary translation*

In spite of really long tradition of translation in the territory of Slovakia, only little attention was paid to translation of Slovak literature to foreign languages. Of course, the reason why it is like that could be that the number of books translated from Slovak language to foreign is not high. On the other hand, the translation from different foreign languages, especially English to our mother tongue is really extended and the market is full of the books translated from foreign languages. (Adamová; in Biloveský, 2012)

Since there are many translations from foreign languages to Slovak, for example on the market with books, we can definitely say that literary translation has its sense also in our country. That is the reason why we are going to talk more about different views of Slovak authors to translation. According to Krekáňová (2013), what is usually emphasized nowadays is the requirement of invisibility of the translator of a particular text. It means that if the translation is really good, the reader should not realize that what he reads is not an original version but a translation. So, the better translation, the more reader will perceive it as it was an original book or work and he will not feel any kind of interference or some distracting elements. (Krekáňová, 2013)

Nowadays there are authors like Halová (2019), who thinks that the translator of book firstly is an author because through his or her mental activity, he can create unique and unrepeatable piece of work. This work is unique mainly because every translator would translate the same work in a different way. Furthermore, nowadays there are many people who consider a translator of a particular book as very important, and they buy the book not only according to an author but also according to a person who translated it because they liked his or her previous translations. (Halová, 2019) Lubomír Feldek also agrees with her opinion and adds that translator can be considered a co-author of particular text, mainly because even if he wanted to say exactly the same things with the same words, it would never be the same cause in the case of different nation, throughout different time

and mainly for completely different people he would probably say different things with them. (Palkovičová, 2015). In addition to the topic of authorism, in the interview with her, Halová claims that the translator is an author or a co-author of a literary work not only according to some opinions but also according to a law. The translator's name has to be written in the imprint of the translated book and his name has to be added also on the websites of the e-shops with books. (Ďuricová, 2020)

Of course, to be a good translator, in other words, to be a good co-author of a book or any other literary work, translator has to get to know with not only the literary but also the cultural background of a source text. According to Hevešiová (2011, in; Janecová, Kráľová), contact of two different cultures is a typical part of translation, and therefore we can consider this issue as one of the key ones for the translators, not only in Slovakia but also in foreign countries. This statement is also confirmed by Dinžíková (2014) who wrote that meeting of two different cultures in a process of translation can be connected to different problems because sometimes the cultural differences prevent understanding of the meaning of different words or sentences. (Dinžíková, 2014)

### *1.1.2 Slovak authors about the translation for children and young adults*

If we want to look in more detail at different approaches to translations for children and young adults in different cultures or countries, firstly we wanted to describe the situation and opinions of different authors and in this part we want to focus on the Slovak authors and translators of the works for young people.

In Slovakia, the situation at the market with literature for children and young adults shows the popularity of books that are translated from English language. When we browse bookstores like *Martinus*, they offer many titles that are translated like e.g., series called *How to Train Your Dragon* from British author, Cressida Cowell. This novel series is translated to Slovak language as *Ako Si Vycvičiť' Draka*. This book was translated to Slovak language by Otakar Kořínek. The next book or series that was popular mainly a few years ago is a timeless classic written by J.K. Rowling – *Harry Potter*. This series is called the same in Slovak and stories of Harry and his friends in Hogwarts were translated to Slovak language by Jana Petrikovičová or Oľga Kralovičová. In the interview with Martin Kalinčák (2020), Petrikovičová describes the translation of a famous book *Harry Potter* as an incredibly creative job. According to her words, that book has everything. Furthermore,

she adds that according to a translation of names, she tried to translate only things that are considered quite common realities in the world of wizards. The key was to translate the name of the school for wizards and also of the faculties that are presented in Hogwarts. (Kalinčák, 2020).

Another series of books for young adults that was really popular in Slovakia is *The Lord of the Rings* written by J.R.R. Tolkien. This series was translated into Slovak language mainly by Otakar Kořínek, who translated all three books that are parts of this world-famous trilogy. The title of the series is translated to Slovak language as *Pán Prsteňov*. In the interview for the web HNonline, Kořínek said that he was really fascinated by the firmness of J.R.R. Tolkien and that the interesting fact about this book is that Tolkien did not want to make the trilogy but the one comprehensive book which was not possible because the paper in 1950s was too expensive. Kořínek further adds that the translation was not that difficult. According to him, the most challenging was the translation of character-building names, whether proper or geographical names. (HNonline, 2013)

In the connection with *The Lord of the Rings*, we can also look at some of the particular examples connected to its translation. Many of the names in this book were created in a way that the author only put a capital letter to some common nouns, like e.g. *Ring* or *Enemy*. Otakar Kořínek, who translated this book, proceeded in the same way in these cases and that is why the name *Hill* was translated to Slovak as **Kopec**, *Enemy* as **Nepriateľ** and the *Ring* became **Prsteň**. It means that the translator accurate translations to our mother tongue. In some other cases, Kořínek did not work this way and he tried to be more creative and “beautify” the names in Slovak language. As an example we can take the name of the river – *Water* that he transformed to **Povoda** and the name *Green Hill Country* was translated as **Zelenovršie**. We can also look at the name of one of the main characters – in original work its *Bilbo Baggins* who lives at the place that is called *Bag End*. When we look at these two denominations, we notice that the basis of both names is the word “bag” and in Slovak language it has meanings “vrece”, “vrecko” or “taška”. The reason why Tolkien used this word basis is probably a fatter figure of this hero that can remind a kind of bag. The name of the main hero was translated to Slovak language as **Bilbo Bublík** and his home was translated as **Vreckany**. The word “Bublík” preserves alliteration of the name and the surname and somehow also indicates the round shapes of the character of the hobbit, what is of course good. The problem is that in the process of translation the name *Bag End*, Kořínek sticks to the meaning of the word “bag” and

translated the name as **Vreckany**. Since the connection between the name of the village and the name of the hobbit is quite obvious, it would be better to stick to the meaning in both cases and try to come with something different. We can put here also some proposals for different translations:

According to the surname **Bublík**, it would be better to call his abode *Bublíkovce* or *Bublíkovo* or the name “Bublík” could change to “Buclík” and then we would use *Buclíkovce* or *Buclíkovo* as denominations of the village displayed in the story. (Klučaríková, 2013)

Milan Kopecký, who translated a lot of books from English to Slovak language and his portfolio, also includes titles for children or young adults, like for example *The Graveyard Book* from author Neil Gaiman claims that the translation of books that are good is not so difficult. What is really difficult for him is to translate a book that is not of very good quality. In this case, the translator meets with cliché, repeating phrases and the books are usually boring. When the translator has to work with this kind of a book, he or she is much more under pressure than when he or she translates a book that is written well. (Šulková, 2020)

### *1.1.3 Foreign authors about the literary translation*

Importance of the literary translation is demonstrated for example in Brooks's citation:

*„Literary translation is of huge importance. It helps to shape our understanding of the world around us in many ways. Reading Homer and Sophocles as a part of classical education in school helps to build an understanding of history, politics, philosophy and so much more. Meanwhile, reading contemporary translations provides fascinating insights into life in other cultures and other countries. In a fast-paced world so rife with misunderstanding and confusion, such efforts to share knowledge and experiences across cultural boundaries should be applauded.“* (Brooks, 2017)

In addition, the importance of the literary translation is also connected with existence of writing and is reflected in its ability to engender cultures or key works in their development. In addition, it has also an updating and comparative feature, since all languages are evolving and changing, requiring the translation of documents or works from

generation to generation: considering different translations, since none is the perfect solution. That is the reason of importance of this kind of translations, because if they were not important, the urgency to continue translating would not be maintained. (Zaira Tienda, 2020)

Since literary translations are the ones with a huge importance, is necessary to always try to translate the source text as well as possible. A good translator should really dispose of a good knowledge of both languages – the source one and also the target one. Furthermore, he or she should be able to somehow identify with an author and understand not only his or her language but also culture and country. (Torres, 2013) This claim is also supported by Klimczak-Pawlak who says that since translator is often referred to as a mediator between cultures and languages and translation as intercultural communication, it is important for the translator to know how to work with the different cultures and their backgrounds. To prepare for everything, trainee translators learn about the cultures of e.g. different English speaking countries – their history, traditions, values, beliefs, etc. Of course, gaining this cultural competence is not enough anymore mainly because of globalisation. The question regarding the nature of **intercultural competence** translators should have, how to include it in teaching and how to assess it, are all issues which are still under debate. Katan, who refers to translators as cultural mediators, sees intercultural competence as “being able to perceive and handle differences” while for example Tomozeiu proposes that intercultural competent translator is the one who can demonstrate “high level of intercultural knowledge, skills, attitude and flexibility throughout his or her professional engagements”. (Klimczak-Pawlak, 2018)

In addition, according to Spanish translation specialist, Antonio Bueno García, every communicator of text, whether the author of the original version or the translator can be considered an author because every one of them has even before the beginning of the communicational acts his own “textual project” of what he wants to say in his mind. This own communicational act is the realization of a particular project, although according to some rules but with the presence of own personal experience and own vision of the world. (Palkovičová, 2015) This is supported also by Zhang and He (2018) who claims that sometimes translation can be seen as a process that creates a new work because the translation not only prolongs the original work but it also gives the original “second life”. (Zhang, He, 2018)

Since we talk about the question of authorism or co-authorism, it is visible that if the translator wants to be a good co-author of a particular text, he or she cannot only

translate the book or work by word-to-word translation but also has to use his creativity to bring as interesting work as possible to the reader.

*“A skilled translator injects a healthy dose of creativity into their task.”* (Grassilli, 2014)

The act of translating the text and the creative process are totally inseparable and in the case of literary translation, this is doubly true. If a translator works for example with poetry but also with literature for children, it is usually not enough to use a ‘straight’ translation. In these kinds of translations there are usually issues like rhyming, imagery, rhythm and flow. Of course, there are more than one degree of the creativity that can be used throughout the whole translation process. If the translator uses it too little or too much, it can lead to undesirable outcomes. Too little usage of creativity can lead to a bland translation which can be inaccurate in tone, and, on the other hand, if the creativity is used too much, translator risks losing the original intent of the text and replacing it with his own one. If the translation would be an ideal one, it should use the “Goldilocks Effect” – not too much creativity and not too little, but just the right amount. (Grassilli, 2014)

## **1.2 What needs to be addressed in translation for children and young adults from audience’s point of view**

What is very important for the reader or audience is that the translator should have very high level of knowledge of source and also the target language. So, the translator must have a good grasp of grammar, stylistics, phraseology, correct form, and use of punctuation in target language and so on. His or her task is to “write a new book in target language”. Furthermore, the reader should not have the feeling that he is reading a translation and should also not have to decipher mind-boggling sentences and illogical connections. (Halová, 2019)

To deal with the translation of fiction, particularly for children, we have to adjust our style of translation to them as the main addressees. What is very important according to style of the translation is the fact, that children’s imagination is extremely visual and it plays a key role when they read and they will prefer using this imagination instead of some abstractness or vagueness. If we talk about the tone of translation, it is always a good choice to use a conversational or informal tone, as well as personal or friendly terms because if we can do so, it will make children see us at their same level and they will feel

that we really know them and their world. This is exactly what translator always wants because it can create a sense of connection and being able to relate. This kind of connection between us and children or young adults should be the real aim of the whole translation. (Barrera, 2022) Furthermore, in case of children's translation authors usually address their works to receivers who have limited literary competence and also limited knowledge of the world around us. That is why the trends in children's literature have usually been focused on adapting to the target language. (López Baseni; in Králová et. al., 2015)

When we talk about translation for young people, we as translators need to create a text that is comfortable to read in the target language. This is important because things like *flow, rhythm, style* and *tone* are key things to consider. The ultimate goal of the translator is to keep readers engaged and impressed in the story and this is possible to reach only if the text reads well. (Hodges, 2022) This claim is supported also by Marshall (2021), who adds that to be a good or successful translator of books for children, we have to catch to our minds the tone and spirit of the original text and also the tone and rhythms of it. Everything has to be translated in the way that is used in the source language. If the story sings along in the original work, the translation must do it, too. (Marshall, 2021)

Another fact that translator has to bear in mind is that literature dedicated to children usually has more than one function. Its function is not only to entertain a reader but also to educate, instruct, and it should contain also some emotional or creative to part to be more readable for children or young adults. Whereas literature for some younger people in majority has some kind of social-educational element, translators have to check and adapt the conveyed source culture norms so they do not contradict the norms of the target culture. (Schabsky, 2012)

Not only educating but also simplifying is another important part of the literature for children and young adults. The simplicity of the children's literature is perceived not only at the narrative but also at the discourse level. What the readers and probably also their parents expect from these kind of books and texts is, that characters should be uncomplicated, the storyline should be straightforward, preferably linear and of course, the language of children's literature is expected to be a 'scaled-down' version of 'language in general'. In other words, it means that it should be simplified to be made accessible to young readers. (Černáková, 2017)

The literature for children of course requires also some kind of creativity. Since the literature for children is mostly based on artistic presentation, translator needs to be

creative and type of word for word translation will not work. It is always big advantage if the person who translates texts written for children is also a good children's writer. Some translators are better for one particular book than for another. Another great advantage for translator of the literature for children is if he is able to say a lot of things in just a few words. (Marshall, 2021)

In addition, if we talk more about the literature for children, translators have to bear in mind that sometimes they should change outdated literary canonical models according to several conditions. These conditions or rules connected with literature for children have not much to do with the market; changes are usually done by following the educational and moral rules established in each age. In the books or literature for children, translators feel quite free to manipulate text in various ways, usually under the following rules: affiliation to existing models, not respecting the text's integrality, ideological or evaluative adaptation according to the rules of each age, and adapting stylistic norms.

Finally, even when we translate a book or any other text that is dedicated to children or young adults, we still cannot forget about the adults. According to Barrera, L., the first thing that we have to bear in mind is the so-called 'dual readership'. It is paradoxical but even when we translate literary texts for children or young adults; we still have to think about the adults because these literary texts or books are usually written, published, sold and also encouraged by them. That is the main reason why not only writer but also translator of this type of literature has to get an approval of an adult. Basically, there are two ways to choose between when we translate: either we can ignore the whole presence of the adults and focus ourselves only on children or we can try to use children only as the secondary and not the main addressee of our work. (Barrera, 2022)

### **1.3 The most common issues of translating literature for young adults**

Since we are translating the book that is depicted to children's readers, in this subsection of the theoretical part we will talk little bit about the problems or the challenges that can emerge for a translator during the whole translation of this kind of literature.

Some authors, like e.g. Sassová and Erzsová think that the problems that can emerge during the translation process of the work that is dedicated for children or young adults are basically the same as the problems with any other type of translation. On the other hand, Ľubomír Feldek suggests that if we are translating something for children, we

have to bear in mind that the child as a reader does not really care about the relation of the translation to the original. It means that the translator should always work in accordance with the tradition of domestic children's literature. (Gavurová; in Djovčoš, Šveda, et.al., 2018)

The problem that is connected to a translation process of literary texts for children can be, in particular, translation of names. Many translators usually decide between two ways of working with the names in literature. Some of them think that names should be translated; the other ones can think that they should leave the names as they are written in original. The child addressee will always perceive the translated work as an autonomous part of art.

Some of the theorists of the translation agree that functional names that are not too tied to the place of origin should be translated regardless of the genre in such a way that they do not disturb the impression of the text but that the text at the same time retains the sign that "it is a product of a foreign culture, and therefore requires the preservation of traces of its origin". (Kopecký; in Kozáková, Starovecká, 2012)

On the other hand, there are opinions that translation of names depends also on the age of a particular child who reads a book. As the knowledge of a child and also its ability to comprehend increase with its age, the same can be said about its ability to tolerate foreign elements in literature. That is why teenagers can appreciate more the foreign elements in the text than young children that prefer to read texts that are tailored to their knowledge. (Schabsky, 2012)

Whether the translator of a children's book decides to translate the names or not, he should not combine the two methods, because the translator should be aware that the child reader perceives the translation as the original. That means that if a translator of the literature for children wants to confirm the reader's impression that the book he is reading is the original, he must take a clear stand and either translate all the names or leave them all in their original form. (Kopecký; in Kozáková, Starovecká, 2012)

If we look at the translation from English language to Slovak in particular, we can take an example of the book called *The Graveyard Book*, written by an English author, Neil Gaiman. In the translation from English to Slovak language, translator decided to translate the names of the characters mentioned in this book. As the title of the book says, the story is connected with the graveyard and moreover, the author admits that he took many of the names used in the book from the gravestones of people buried in England and in the USA. In the story of this book, we meet with *Misty*, who was sister of the main

character called *Dorian* and she was murdered in the first part of the book, together with her parents. Translator to Slovak language decided to change the name *Misty* to *Perla* which is the name that is also quite specific for Slovak reader. Her brother, who in original version got a name *Nobody* or simply “*Bod Owens*” appears in the Slovak version as *Prelud Jenáš* which by dividing the words *je-náš* means “is our” because his last name *Owens* aurally indicates the nature of the adoptive relationship (*Owens* = *Owens*). (Kopecký; in Kozáková, Starovecká, 2012)

Except for the names of main characters, in the book we can also encounter other characters which translations are displayed in the table 1.

ENGLISH	SLOVAK
<i>Misty</i>	<i>Perla</i>
<i>Nobody “Bod” Owens</i>	<i>Prelud Jenáš</i>
<i>Little John</i>	<i>Janko Fafnko</i>
<i>Mother Slaughter</i>	<i>Vražedná Mamička</i>
<i>Jack Nimble</i>	<i>Chlap Akodým</i>
<i>Jack Tar</i>	<i>Chlap Akodrúk</i>
<i>Jack Ketch</i>	<i>Chlap Akoškrt’</i>
<i>Jack Dandy</i>	<i>Chlap Akošmrnc</i>
<i>Jack Frost</i>	<i>Chlap Akomráz</i>

**Table 1:** Translations of the names of the characters used in the book “The Graveyard Book”.

Not only names but also other difficulties can emerge during the translation from English language to Slovak. One of these problems can be connected with different syntax of these two languages.

If we talk about the composition of the sentences, it can differ in Slovak and English. For English, the typical word order is *subject + verb + object*. So, we always tell who does what. On the other hand, in Slovak it is not that strict. The order of clauses in the sentences can change depending on what we are following up on or what we are emphasizing. So, if we want to translate something from English, we should not stick to the original. If we do so, the more complex sentences can seem unnatural in this case. (Kytová, 2021)

Another problem that a translator from English language to Slovak should anticipate is the problem that can emerge in connection with grammar tenses. As we already know, English uses a bigger variety of tenses and we can tell that it is a typical feature of this language. We need to bear in mind that this problem can appear quite often and it can result in shifting the grammatical tenses. As an example, we will need to differentiate between present tenses and present perfect tenses and also past tenses in source text.

Furthermore, usage of different grammatical voices can also result in a problem during the process of translation. English language prefers the usage of passive voice and on the other hand, Slovak usually avoid passive and prefers active voice. If we would use too much the passive voice in the Slovak translation, for the reader it can look quite unnatural, so we need to be very careful because some author sometimes uses the passive voice intentionally so in that kind of cases we should use it also in Slovak. In other cases, there is no need of using it. Here are some examples of changing the **passive voice** in English to **active** in Slovak:

This letter **was written** by Jim.

Tento list *napísal* Jim.

The glass in the factory is **getting broken** into pieces that are so small that they're hard to see.

Sklo v továrni *lámu* na tak malé čiastočky, že sú len ťažko viditeľné.

#### 1.4 Cultural specifics of translation

As we know, in the process of translation, there is always some kind of clash of two different cultures and it is the difference between the culture that „sends” something from its environment and culture that „receives” something new that can somehow increase the tension between the source text and the translated one. The work that is translated is also becoming a part of the literature in target language and it should fulfil the same things that the work produced at home. On the other hand, it has a specific value because it provides information about the original work and also about the source culture. Furthermore, the informative function of the translation is more pronounced, the more the distant culture of the original is to us. (Adamová, 2013)

As we mentioned in the previous paragraph, a translated work or a book automatically becomes a part of the literature in the target language, and that is why it is important to bear in mind any important differences between the source culture and the target culture and adapt to them. It is important not only in the field of literature for adults but also for children. Furthermore, Karjagdiu and Mrasori (2021) hold a view that a translated literature can really enrich and strengthen national literature, especially if there are some fields or regions where national literature is not developed enough. In other words, translation can detect and open new opportunities for the whole development of national literary language. According to Hopwood (2015), the importance of translating the literary text is hidden not only in enriching national literature but also in the possibility of bringing the foreign literary works to more and more people. If the literary translation would not exist, many people would not be able to learn more about different cultures than their own because of the language barrier. Usually, a literary work does not reflect only a story but also the values, ideas and thoughts of the author and also of his culture or community that he knows. When a reader reads a translated book in language that is understandable, he can also get to understand actions, principles, and traditions from different place.

If we want to talk more about the translation and the possibility to translate a particular literary text, there is one paradox that tells that if there are many languages in this world, the translation is impossible and at the same time, for the same reason it is necessary. Finally, the theorists gradually came to a relatively optimistic opinion that the untranslatability of certain elements in the text is possible, the text as a whole is in principle translatable. (Palkovičová, 2015) In addition, according to Van Coille & McMartin (2020), the fact that texts are usually translatable is quite important in a way that translated literature can somehow remove barriers between different people and cultures. For Isabel Pascua, a Spanish specialist in translating cultural intertextuality, children's literature can help shape a new educational policy needed to get through so much hostility toward something what is foreign or strange or different.

### 1.4.1 *Adaptation of translated works to target culture*

In this subsection of our diploma thesis, we will look at some examples of how translation can adapt to different cultures and also how it can adapt to different types of readers, especially to children. Here we will mention some specific examples when it is very important to bear in mind the specifics of the target culture. When they are translating cultural-specific items related to food or drink, the choices of translators can be somehow driven by cultural or religious norms. As wine is forbidden in Islamic tradition, it is replaced by soda in Persian translation of 'Alice in Wonderland' dated to 1928. In translation from 1965 it is also omitted but in 1995 translation, the 'wine' is kept, probably due to a personal choice of translator. Also, in many western translations of children's literature alcoholic beverages are changed to non-alcoholic ones, or they are omitted. (Van Coillie & McMartin, 2020)

Another important issue connected with the translation for a different culture is the attempt to reduce the differences as much as possible. Translating should somehow reproduce the closest natural equivalent of the source language in the target language. The words used in target language would then trigger same or at least similar associations and emotions as those used in the original text because when a reader begins to experience a "culture bump", in other words, when he has a problem in understanding a source-cultural allusion, the translator is unsuccessful. On the other hand, characters can differ somehow in different cultures because of the adaptation. We can take *Donald Duck* as an example, who got a new surname in Italian translation, and this surname is *Paparino* (Duckling). Furthermore, in Italian translation this character is more respectful to his elders and for example in Arabic translation, *Donald Duck* never kisses. (Katan, 2011) Sometimes the original of some book consists of some words that do not have any equivalent in the target language. This is mainly related to culture that is connected to the particular book or story. As an example, we can take a novel from Peter Pišťánek called *Rivers of Babylon*. In this book, we can see the usage of expressive vocabulary, distinctive humour and everything is connected with the cruelly true picture of Bratislava at that time, so the culture of Slovak capital really played its role. In the case when Pišťánek met with the words or notions that could not be translated totally to English language, he usually used the method of functionally replacement of non-translatable expressive elements with elements with approximately the same expressive value. (Adamová, 2013) Here we can take a look at some examples from this book translated to English language:

<b>Slovak notion</b>	<b>English equivalent used</b>
<i>bývalý eštebák</i>	<i>ex-State Security / the former secret policeman</i>
<i>konšpiračná vila</i>	<i>safehouse</i>
<i>Veksel</i>	<i>money changing</i>
<i>Vekslák</i>	<i>a black-market currency dealer / money dealer</i>
<i>vyvekslovať</i>	<i>to exchange</i>

**Table 2:** Translations of the notions with no equivalent in English language used in the book “Rivers of Babylon”.

#### *1.4.2 Theory of translation of proper and geographical names*

Since we work on translation of the book that is dedicated specifically to children and young adults and since it has also its own story and there are some different characters, we have to think also about the translation of the names not only of the particular characters but also of the geographical names connected with the magical world in which these characters live. It is very important to translate the names in a way that is understandable and acceptable for children and young adults in Slovakia, so in this part of our thesis we would like to take a closer look at the approaches that could be helpful during the translation of names.

At first, we can take into account Hermans’ classification of translation of proper names:

According to this classification, there can be at least four methods of translation proper names from one language into another. The first option is to **copy** or reproduce the particular name to the target language without changing it, if it is possible. Secondly, proper names can be **transcribed**, **transliterated** or **adapted** according to level of spelling, phonology, etc. Furthermore, if the name is formally unrelated, it can be **substituted** in the target text for any given name in the source text. Finally, if the name used in source text has its own meaning, it can be totally **translated** to target language. (Cámara Aguilera, 2009)

During the transfer of the particular name to target text is important to retain its current meaning according to associations that are connected with this name. The function of a proper name can be not only naming but also: the reference to a specific characteristic

of a character, the function of seizing the reader or evoking of a certain emotion. (Gavurová; in Djovčoš, Šveda, et. al. 2018) In addition, Richards claims that proper names in literature can point to the background, social ranks but also nationality of characters and that is why we, as translators, have to pay close attention to them and to their translation. For translators it is very important not only to know in a great level the figurative language but also the cultural specifics that can be typical for the particular country or culture. Therefore, we have to know that every language has its proper names and some of them can have their own meanings and remove of these meanings can result in inexact translation. Proper names can also give us information about the particular characters in literary works. Proper names used in the literary work can reveal whether the character is a male or a female (for example names *Alice* and *Bill*), sometimes it can also inform us about approximate age because some parents can name their children after a celebrity or movie character typical for some period of time. Furthermore, a proper name can inform readers and translators about its geographical origin within the same language community (names like *McPherson* or *O'Connor*). (Abdulazeez, 2018)

A common practice in children's literature that is typical for many countries is also to replace foreign name with the name that is typical for target culture. For example, Astrid Lingren's 'Emil' is called 'Michel' in the German translation and 'Michiel' in the Dutch one. That is done because children identify less easily with someone who has a 'strange' name for them. On the other hand, if we look at the countries that are somehow culturally close one to each other, it is not a problem for children to read books with non-translated names. For example, Korean children did not find Japanese names any more difficult than Korean names. (Van Coillie, McMartin, 2020) On the other hand, translators sometimes choose not to translate the names that are written in the original text and leave them in the form as they are displayed there. The ratio between exoticization and naturalization also plays a great role in relation to proper names, and in literature for children, naturalization of names and other designations should fundamentally prevail. Whether we decide to translate the names or not, we should stick to our decision throughout the whole translation process. (Gavurová; in Djovčoš, Šveda, et.al., 2018)

Whereas the characters in the books and other literary works for children are usually unique and they have their own characteristic features, we can translate their names also according to these features. For example, if the character in the original work has a very complicated name, but its description shows us that he or she looks really beautiful, in Slovak language we can use the name like *Krásavec*, to represent its characteristic and by

using this name, we can make it easier to understand it for Slovak children and we do not have adhere on the name that is used in original work.

## **2 OBJECTIVES OF OUR DIPLOMA THESIS**

The primary and main objective of our diploma thesis as a whole is firstly translate the chosen text, in particular, three chapters from the book for children called *The Accidental Wizard: A Peculiar Problem*. In the theoretical part, our main objective is to gain as much as possible information that is connected with our topic of the final thesis, which is a commented translation. To achieve this goal, we have to look for many opinions from the Slovak but also foreign authors about the literary translation, and, about the translation of the books and texts for children and young adults, in particular.

After the building of the theoretical basis for our chosen topic, we aim to translate our chosen text, in particular, the first three chapters from the book for children and young adults, called *The Accidental Wizard: A Peculiar Problem*. The process of the translation has to be really scrupulous and we have to follow some rules with which we have become acquainted during the writing of the theoretical part. Since we will translate for children or young adults, we have to adapt to this fact and chose different strategies than if we would translate a literature for adult people.

Then we aim to describe and analyze the process, decisions and methods that we used during the process of translation from English to Slovak language. When we will find the most difficult parts of our translation, we will divide them into chapters or subchapters and we will describe every one of these issues or difficulties that were connected with our translation. The final objective is to describe in detail all of the issues and also describe the process of finding the best possible solution that we finally decided for.

Finally, in the last part of our thesis, called *4.2.4 Results and discussion* we aim to describe all the results that came out from the empirical part of our thesis and we will also dedicate to the hypotheses that we worked with during the process of working on our diploma thesis and we will compare them to the real results of the empirical part.

### 3 METHODOLOGY AND METHODS USED IN THE THESIS

In this chapter of our thesis, we will mention the methodology and particular methods that we used during our work on the diploma thesis. We will mention the research methods that we decided to use, but of course we will also talk about other methods that were useful for us.

Firstly, we would like to write that in our theoretical part we aimed to describe the situation connected with the translation of literary texts and of texts that are dedicated to younger people. We had to gain more in-depth information and in-depth understanding of the topic that we chose. To achieve this objective, we had to get to qualitative data presented by different authors and translators.

We started to work on our thesis by gathering all the possible information and knowledge from the skilled experts in the fields of linguistic, translatology but also literature, since the object of our translation was the literary text for children and young people. By collecting all the data and opinions from different Slovak and foreign authors, we built a theoretical basis that we needed for the work on our empirical part. First method used was the **method of synthesis** since we had to put all the theoretical information together and built a base for starting the work on our empirical part.

We can tell that our research was **qualitative**. The reason why we did not work with the quantitative methods is that these methods are mainly based on statistics, percentages, or basically, numbers. Since we worked only with one particular chosen text, we have to tell that the research was a qualitative one. After the translation itself, we described the problems that occurred during this process and put the particular examples of these issues.

According to our empirical part of the thesis, we have to mention that we did not focus ourselves on the translated text, or the final product created. What was more important for us was the whole **process** of translation since we tried to describe it for the reader as much as possible. At first, we read our chosen text and then we used the method of **analysis**. During the particular analysis we looked closer to details concerning the text like e.g. intention of the text or its function. Another method that we used in the empirical part was the **comparative method**, since we compared two different languages – Slovak and English. This comparison can be seen in different solutions like e.g. *differences in word order* in Slovak language and English language. To be able to work on this thesis, we also needed to use another method and it is the usage of the **competences of translator**

that we consider vital for us. We can mention some of the particular competences that we needed to be able to translate our text like *communicative* or *intercultural* competence.

To conclude, in the final chapter of our thesis called '4.2.4 Results and discussion' we will generalize all the knowledge that we got during the work on the empirical part of our thesis by the usage of the **induction method**.

## 4 EMPIRICAL PART – RESULTS AND DISCUSSION

The subject of the empirical part of our diploma thesis is a commented translation of a particular literary text. We chose the text extracted from the book called "*The Accidental Wizard: A Peculiar Problem*" which was written by Kimberly Pauley and illustrated by Robin Boyden. It is a book dedicated mainly to children because it is a fairytale about the stories of Wizard Twig. To be more precise, we worked on the translation of the section beginning with the first chapter called "*In Which Things Take Root*" (from p. 1) and ending with the beginning of the fourth chapter called "*In Which There Is Not a Prince*" (from p. 43).

We chose this title because we think that it is important to offer as much as possible Slovak translations of books for children. Since reading a book can definitely support the overall development of children, it is really good if a market can offer a wide selection of titles for them, especially titles that are translated to their mother language. Furthermore, we know from the history that the topic connected with wizards and the magical world as a whole is quite popular among children and young adults, what we could see in the case of the series *Harry Potter*, for example.

Kimberly Pauley, who is the author of the book, of course did not write only this title. She wrote also other titles, like e.g. *Sucks to Be Me*, which is a kind of vampire series, with a snarky heroine, then *Cat Girl's Day Off*, or *Ask Me* which is a paranormal mystery set. Besides that, Kimberly Pauley was also the founder of Young Adult (& Kid's) Books Central, one of the leading internet destinations for people who are interested in literature for children or adolescents.

## 4.1 Analysis of the source text

When we start with the analysis of the source text that we got, we firstly have to read it thoroughly. Of course, by reading it all, we can identify the meanings of words, later on their relationship in sentences, paragraphs and finally relationship in the entire text. During the analysis of the sourced text, it is important to firstly indentify the **extra textual** or **external factors**, which includes for example the information about the author and the translator, function that the text has, expected audience, medium which is the channel through which the translated text gets to recipient and finally, the text function, place and time. After that, we have to also identify the **intratextual** or **internal factors** of the particular text. By identifying these factors we can answer the questions like *about what?* By answering this question we can obtain information about the subject matter of the text. Second question that we should answer by analysis of the internal factors is *in what words?* When we answer this question, we can easily get information about the lexical properties used in the particular text. Throughout the whole analysis of our source text, we will also get information about syntactic and morphological factors, etc. (Seresová, Breveníková, 2019).

In the following table we will define the **extra textual factors** of the book that we chose to translate:

<b>SENDER</b>	Kimberly Pauley, American award-winning author who writes fantasy and science fiction books, especially for children and young adults Author of the textbook: <i>The Accidental Wizard: A Peculiar Problem</i>
<b>INTENTION</b>	Intention of the book is to impress and entertain children and young adults with the interesting fantasy story
<b>TEXT FUNCTION</b>	Entertaining and educating children and young adults

<b>RECIPIENT</b>	Children and young adults who like to read and are impressed by the fiction stories about different worlds and about the wizards and other magical characters
<b>MEDIUM</b>	Information in the text is transmitted in writing form of textbook, we can assume that the book can be looked up by the children, young adults or their parents to make them read more
<b>PLACE</b>	American English, language for children, slang
<b>TIME</b>	2022, contemporary

The second table defines the **internal factors** of our source text:

<b>SUBJECT MATTER</b>	Fairytales, story of young wizards and his friends in magical world
<b>CONTENT</b>	waking up in a tent on the edge of the Eternal Forest; going to near village and getting to conflict with its residents; leaving to the castle to intent to get to the king and find his son
<b>TEXT COMPOSITION</b>	Section from the book: <i>The Accidental Wizard: A Peculiar Problem</i> ; paragraphs of text, dialogues, display of text in letters and posters
<b>LEXIS</b>	more colloquial language than professional, slang, rhymes and expressions for children
<b>SENTENCE STRUCTURE</b>	declarative, interrogative, but also exclamatory sentences; simple but also compound sentences; number of dialogues

<b>MORPHOLOGICAL STRUCTURE</b>	text that describes a story with specific situations
<b>NON-VERBAL ELEMENTS</b>	Description of movements, facial expressions and also feelings of the characters appearing in the story

#### *4.1.1 Issues that were expected*

To start with the most typical problems those usually emerge during the translation of texts from English to Slovak language, we can start with the syntactic structure of the text as a whole. In this case, we as the translators could anticipate the differences in word order, or usage of the passive voice that is quite typical for English language. On the other hand, using the passive voice is quite unnatural in Slovak.

Furthermore, according to the type of the source text that has been chosen for translation, we have to bear in mind that it is a literary text. According to Bednárová-Gibová (2014), the main function of the literary text is the aesthetic one. Literary text is composed as a subjectively transformed reflection of the reality affected by the emotions and the view of its author. Every author can use his/her ideas and emotions that are affected by his/her experiences. In addition, many literary texts are focused on their message, not on their content. As the translators, we have to study the lexicon, grammatical structure but also cultural context of the text in the source language to be able to determine its meaning, and finally reconstruct this meaning to the audience by using the lexicon, grammatical structure and cultural context that is understandable for the reader in the target language. (Bednárová-Gibová, 2014)

Another, now more specific issue that can emerge during our translation could be the translation of **names** of the characters but also of the places that are depicted in the book. Since we are translating a book that is designated for children, we can anticipate that the author of this book worked with some story and to have a specific kind of a story, he/she should work with specific characters and places that are depicted in the book. Therefore we anticipate that we will have to translate a certain number of specific names and that could be complicated sometimes, since we are translating the book “for Slovak children”, so we have to bear in mind this factor and try to translate these names from English to Slovak in a way that will be understandable and acceptable to the target

audience, in this case, to children and young adults in Slovakia. During translation of names we should consider not only their meaning in English but also the way how a Slovak child could understand and accept them better.

Since the book *The Accidental Wizard: A Peculiar Problem* is written not only for small children, but also for young adults, we have to reckon with the fact that in this book we can meet with usage of words that are part of **slang**, some **puns** or **abbreviated words**. When we will get in contact with this kind of issue, we have to deal with it in a way that can be presented to children and young adults from Slovakia.

## **4.2 Commented translation of a selected literary text**

In this chapter of our diploma thesis, we want to dedicate to a particular text, chosen for our translation and to individual steps that had to be done during the translation process itself. We will divide the process to individual parts or subchapters that will describe it. We will dedicate to different levels of language, like for example syntactic or morphological level. Besides that, we will also dedicate to some specific problems that emerged during the translation and that we consider as important to mention for the readers of this diploma thesis.

Of course, we will not describe the process of translation of every single sentence or paragraph and we have chosen only particular situations and issues that, from our point of view were challenging and important in connection with this particular literary text.

### *4.2.1 Translation of concrete names*

The first subchapter of this part of our thesis will bring a closer look to first, very problematic part of the whole process of the translation. As we already mentioned, since we have chosen the literary book written for children and young adults, it consisted also many names that were not very typical. During the process of translation, we figured out that some names used in the book have a connection to biology or nature, more particularly, to plants. Furthermore, other names used in the book are connected to something really special, like e.g. mythical world, etc. Since the names of different plants but also other special names are not usually well-known by Slovak children, we decided to

find a solution by using the names that are more connected with the characters traits and not with the meaning of the particular names used by the author. In the following table, we put the original names of the main characters used in a book, meaning in Slovak language and finally, our own solution decided during the process of translation.

Original Name	Meaning in Slovak	Final Translation
Twig Thicket	twig - konárik/prútik thicket – splet/prepleteneč	Popletený Prútik
Vile Hornwort	vile – odporný/hnusný hornwort - rožkatec	Hedviga Naježená
Glimfinkle	glim – lampáš/sviečka glimmer - záblesk	Všadebol (trpaslík)
Boobrie	boobrie – mýtický vták	Vták ohnivák
Beaky	beak – zobák vtáka	Zobáčik
Witch Wormwood	witch – čarodejnica wormwood – palina (bylina)	Čarodejnica Palina
Sir Thinly of Bragmore	sir – pán (oslovenie) thin – tenký/chudý brag – chvastať sa	Sir Tenký z Chvastovian

**Table 3:** Translation of the names used for the main characters in the book “*The Accidental Wizard: A Peculiar Problem*”.

In the table above, we can see the original names of the main characters used by the author, Kimberly Pauley, then the meaning of particular words in Slovak language, and, finally our solution – the translation that we used. In some cases, the translation used by us, as the translators have something to do with the meaning in Slovak, but in other cases we focused ourselves more on some characteristic traits of the main characters. As an example we can put the character of an old gnome who is presented as **Glimfinkle** and in our translation we used the word **Všadebol**. The reason why we decided for this name is that this gnome is a kind of clever-clever characters who always has his own opinion to anything what is happening in the story. We created this name in Slovak by using the word formation process of compounding. This name is compounded of two words which are “všade” and “bol” and the first word means “everywhere” and the second one means “was”

in English. The literal translation on this name is “was everywhere” but in Slovak language, this name or denomination is used for someone who basically acts like he or she knows everything even if it is not true. Whereas the gnome has a character that comments on almost anything that happens and every step that our wizard, Twig, makes, we decided to translate this name in this way for Slovak children and young adults. Secondly, there is Beaky, which is described as a magpie which is changing to a very huge, mythical bird characteristic for the Scotland mythology which is called **boobrie**. According to the pictures of this creature, boobrie looks like a great auk or a combination of huge bird with the huge pigeon. Since there is not an equivalent of such a huge monstrous bird in our nature, we decided to translate this notion as **vták Ohnivák** which is also a kind of bird that is typical for Slavonic mythology and Slovak children could be definitely more familiar with this name of such a bird. Finally, in the table we can see also the name of the knight, **Sir Thinly of Bragmore**. Since the word “sir” is quite known also in our regions nowadays, we decided to leave it as it is written in the original. The word “thinly” describes the appearance or the figure of the knight, because in the book, the knight is quite skinny and slow. This word was translated according to its meaning in Slovak, which is “tenký” or “chudý”. What was more difficult was the translation of the name “Bragmore” which is one of the kingdoms presented in the story. Since the meaning of the word “brag” in Slovak language is “vychvalovať sa” or “chvastať sa”, we could once again help ourselves with this. So, the final solution of the name of young knight was **Sir Tenký z Chvastovian**. In the process of translation of this name we helped ourselves also with some names of the real Slovak towns and villages like e.g. *Margecany*, *Čereňany* or *Horňany* and finally we created the word “*Chvastovany*” as a name of one of the kingdoms depicted in the book, by using the suffix –any and by connecting it to the word base. In case of the name of our main hero, called **Twig Thicket**, we translated this name by combining the knowledge of the meanings of every individual word with the character traits of the main character. Since this young boy is depicted as a wizard, we definitely could not use the words like “palička” or “konárik” for the translation of the word “Twig”. Instead of that, we used the word “prútik” which in Slovak means also the “magic wand” so, the exact object used by the wizards for their magic tricks. The second part of the name is “Thicket” which means “splet” or “prepletenec”. Because the character of Twig Thicket is definitely kind of “muddled” which also means “popletený” or “zmätený” in Slovak language, we decided to use this word to describe one of his characteristic traits. The final translation of this name to Slovak is **Popletený Prútik**, so the reader can also see that we

had to change the word order to make the name acceptable for the children and young adults in Slovakia. In addition to the main characters, there are of course several secondary characters, and, in the following part of our thesis we will bring to the readers closer look to a process of the translation of their names:

Original Name	Meaning in Slovak	Final Translation
Kudzu of the Spire	kudzu – rastlina, ktorej koreň sa využíva ako liek spire – špička/veža	Korienok z Veže
Sumac Crabapple	sumac – tmavo červený prášok z keru, využíva sa ako korenie crabapple – jabloň lesná	Bodliak
King Jasper	Jasper – Gašpar / šašo	Kráľ Gašpar
Damsel in Distress	damsel – deva/slečna distress – núdza/tieseň	Vystrašená slečna
King Egon	Egon – Egon	Kráľ Egon
Ripplemintz	ripple – vlniť sa/šumenie mint – mäta/mätový cukrík	Šumafuk
Zinnia Coreopsis Borage	Zinnia Coreopsis Borage – Borák lekársky, tiež bylina šťastia	Šťastná kvetinka/Šťastlinka

**Table 4:** Translation of the names used for the secondary characters in the book “*The Accidental Wizard: A Peculiar Problem*”.

In the table number 4, we can see the names of some of the secondary characters in the book that we worked with, then the meaning of particular words in Slovak language, and, finally our solution – the translation that we used. Once again, in some cases, we, as the translators, worked also with the meaning of the words in Slovak, like for example in case of the name **Damsel in Distress**. Since the word “damsel” means “slečna” in Slovak language and the word “distress” means “tieseň/úzkosť/núdza” and this was the name used for the princess that was lost, we decided to help ourselves with these meanings but since in the original text, the author used the alliteration to make the text rhyme, we decided to do the same in our translation and we translated this name as **Vystrašená slečna**. To show

the alliteration in the original and in the translated text, we decided to rewrite this part of our translation. The sentence in the original text is:

*Wanted: any information leading to the return of beloved Crown Prince Igneous, last seen headed towards the Seven Sisters in search of a Damsel in Distress.*

We translated this sentence as follows:

*Hľadá sa: Akákoľvek informácia o milovanom korunnom princovi Vulkánovi, ktorý bol naposledy videný ako smeruje ku kráľovstvu Siedmych sestier pri pátraní po Vystrašenej slečne.*

In case of the name **King Egon** we could go for some name that is more typical to use in Slovak language but finally, after finding that this name was used also in the Czech fairytale called “Princezná a půl království“ that could be translated to English as „Princess and half of the kingdom“, we decided to work with the original name, because it was used not only in this fairytale but also in other movies, fairytales and series and therefore we think that the name “Egon” is already quite known also in our surroundings so we think that children and young adults would not have a problem with understanding of the name **Kráľ Egon**. We worked very similarly also in case of the name **King Jasper**. The name “Jasper” means “Gašpar” but also “šašo” in Slovak language. Since the word “šašo” that can be translated to English also as “clown” would not sound nobly and whereas we talk about the name for the king of one of the kingdoms depicted in the book, we decided to use the name **Kráľ Gašpar**. In the case of the old wizard that was called **Ripplemintz**, we also worked with the translation of the particular words to Slovak language. The word “ripple” means “šumenie”, so we decided to name this wizard **Šumafuk** what can be also funny solution for the young readers and we considered this denomination suitable for this kind of old magician. The last three names that we worked with during our translation were also the most difficult ones to translate. In the case of the name **Kudzu of the Spire** we also helped ourselves with the meanings of the words in Slovak, since “kudzu” is the plant whose root is used as a medicine and since the word “root” means “koreň” in Slovak language, we decided to follow this meaning. The second part of this name is the word “spire” that has a meaning “špička” or “vežička” in Slovak. After the connection of these two words and small changes that we made, we translated this name as **Korienok z Veže**.

The name **Sumac Crabapple** is also consisted of two words, the first one is the word “sumac” which is a kind of pepper of a red colour and the second word is “crabapple”, in Slovak language it means “jabloň lesná”. Since we considered these translations as too complicated for young children in Slovakia, we decided to work in our translation with the characteristic traits of this character, and since he is described as mean and not a good person that always knew how to get around the rules and according to Twig Thicket, did not really care about the others, we decided to name this character “Bodliak” what is a kind of sticky and prickly plant. The last and we can say that the most complicated name used in this part was the name of a pixie – **Zinnia Coreopsis Borage**. Since this is a not very well-known Latin name of a plant, we decided to go for the transferred or metaphoric meaning. Since this plant, in Slovak originally “Borák lekársky”, is also described as the herb of happiness, we decided to work with this fact and we used the name **Šťastná kvetinka**, which means a “happy flower” in English, and from this name we created also the shorter variation **Šťastlinka** as the combination of two words in Slovak “šťastie” and “bylinka”, which mean “happiness” and “herb” by using the first part of the word šťastie – “šťast” and the final part of the word “bylinka” – “linka”. We think that this kind of compounding the words or their parts together is the useful method of translation in the books for children and young adults, in particular because it can make the name original and more interesting for the readers. Since the story of the book *The Accidental Wizard: A Peculiar Problem* is situated to the magical world with its own specific places, like different kingdoms and natural areas, we, as the readers and later on, the translators of this book, came into contact with different names of these places and we had to translate them to make them understandable for the Slovak children and young adults.

Original Name	Meaning in Slovak	Final Translation
Eternal Forest	eternal – večný forest - les	Večný les
Rockpool	rockpool – vodná plocha obkolesená skalami	Kráľovstvo Rybníkov
Muckwood	muck – hnoj/špina/bahno wood – drevo/les	Bažinatá Hora
Bragmore Castle	brag – chvastat’ sa/chváliť sa	Hrad Chvastovany

	castle – hrad	
Village Fallow	fallow – úhor/úhorový	Dedina Úhorovce

**Table 5:** Translation of the names of the particular places depicted in the book “*The Accidental Wizard: A Peculiar Problem*”.

In the table above, we have written some of the names of the particular places that are depicted in the story of young wizard, Twig and his friends. Once again, the first column of the table shows to the reader the original name used in the book by its author, the second one depicts the meaning of some words in Slovak, and, in the final column we put the translation of these names. The translation to Slovak definitely helped us, for example in case of the **Eternal Forest** what is one of the biggest areas in the magical world and it is also a place where the story begins. Since the word “eternal” means “večný” and the word “forest” means “les”, we decided to follow these translations and use the name **Večný les** because we think that this could be the name that is familiar for the Slovak children and young adults, too and since this place is described as very huge and almost without the end, we think that this translation can be suitable in this case. The second name that is depicted in our table is **Rockpool** which is the name of one of the kingdoms displayed in the book. Since the whole word Rockpool does not have the exact translation in Slovak language, but it could be described as a kind of water bounded by rocks, resembling a kind of pond, we decided to use the word “rybník” which describes this kind of water in Slovak language and since in the story, the Rockpool is a kingdom, we decided to connect these two translations and use the denomination **Kráľovstvo rybníkov**. To maintain the connection between all the places displayed in the book that represent the kingdoms, we decided to translate them all as “kráľovstvo” and do not use the other synonyms of this word like “krajina”, “štat” or “monarchia”. One of the most complicated denominations of the places in the book was the other kingdom, called **Muckwood**. In the book, the Muckwood is described as a small or one of the smallest kingdoms that exists in the whole magical world, and, furthermore, it is described as not very clean and pleasant place, during the translations we helped ourselves with the exact translation of the word “muck” which means also “bažina” in Slovak and, what is more, the “wood” is sometimes also used as an equivalent for Slovak word used for colloquial denomination of the forest, which is “hora”. The final translation to Slovak language used by us was **Bažinatá Hora**. The other denomination of the place in the book was **Bragmore Castle**. During the translation of this quite complicated name, we found out that the word “brag” can be translated to Slovak language as “chvať sa” or “vychvalovať sa”. The

second part of the denomination is the word “castle” which means “hrad” in Slovak language. Since Slovakia is a country well-known because of the castles, we decided that Slovak young readers will definitely know what “hrad” is, so we translated this name as **Hrad Chvastovany**, by helping ourselves with some typical endings of the names of some villages and towns that exist in Slovakia like e.g. *Margecany*, *Čereňany* or *Horňany* and then we used the similar method of translation in case of Sir Thinly of Bragmore that was translated by us to Slovak as Sir Tenký z Chvastovian as we already mentioned before. The last name that we displayed in Table 5 is the name of the village, **Fallow**. In this case we also helped ourselves with the exact translation of the word “fallow”. This word has in Slovak language meaning of the word “úhor” which is a fish resembling a snake. Finally, we used this word and we named this village in which Twig and his friends did not meet with much understanding as **Úhorovce** by adding to the word “úhor” a classic suffix –ovce that is usually used in creating the names of some villages, towns or cities in Slovak republic. We thought also about the other possibilities for the denomination of this village, like e.g. *Úhorany* by adding the suffix –any to a word base, as in the case of the name “Chvastovany” that we used for the translation of “Bragmore Cattle” but finally, we decided for this translation to make the names of places displayed in the book different and not using the same suffix in the all of the cases.

#### 4.2.2 Syntactic issues

As we already mentioned, since we translated a book from English to Slovak, we anticipated some syntactic issues that can emerge during the process of our translation. Whereas we worked with two different languages, we had to work also with different composition of sentences. To make the text that we translated more readable and accessible to Slovak children and young adults, there were some cases when we had to change the **word order**. This happened mainly in case of the compound sentences.

SOURCE TEXT	TARGET TEXT
“It’s only been three full moons since you won the Euphonium and we’re out of gold and livin’ in a bloomin’ glorified tent!”	“Odkedy si vyhral Eufóriu, prešli ešte len tri mesiace a my sme bez zlata a žijeme v rozkvitnutom, preslávenom stane!”
Twig couldn’t argue with that even if he had the energy to.	Aj keby mal na to energiu, o tomto sa s ním Prútik hádať nemohol.

Everything had seemed all bright and shiny after he'd won the wizard duel at the 100th Annual Euphonium.	Po tom, čo vyhral výročnú, stú Eufóriu, vyzeralo všetko tak jasne a pozitívne.
It had seemed like a clever idea at the time.	V tom čase to vyzeralo ako múdry krok.
Not much that was edible or useful grew around the area, which was one reason the last few weeks had been very hungry ones.	V okolí nerástlo veľa jedlých alebo použiteľných plodín, čo bolo dôvodom, prečo boli posledné týždne veľmi hladní.

**Table 6:** Changes in the word order in complex sentences from the book: *“The Accidental Wizard: A Peculiar Problem.”*

In the table that is displayed above, we mentioned some particular sentences translated from English to Slovak language. In the first case, the original sentence is:

*“It’s only been three full moons since you won the Euphonium and we’re out of gold and livin’ in a bloomin’ glorified tent!”*

This sentence was difficult to translate appropriately but since the “full moon” phenomenon repeats approximately every month of the year, and the word “moon” is translated to Slovak language the same as the word “month” – “mesiac”, we decided to work with this fact and translate this sentence to Slovak as follows:

*“Odkedy si vyhral Eufóriu, prešli ešte len tri mesiace a my sme bez zlata a žijeme v rozkvitnutom, preslávenom stane!”*

We worked with more possibilities of the translation of this sentence, like e.g. *“Odkedy si vyhral Eufóriu, spln bol už tri krát a my sme bez zlata a žijeme v rozkvitnutom, preslávenom stane!”* but we decided for the translation displayed in the table, mainly because we thought that the first sentence could be easier to understand for the children and young adults in Slovakia. Furthermore, we also changed the word order as can be seen in the table number 6. The second example located in this table is the sentence:

*Twig couldn’t argue with that even if he had the energy to.*

In this case, we also switched the word order of the sentence to make it better readable for Slovak children. If we would not change the word order, this sentence could look like this:

*Prútik sa s ním o tomto hádať nemohol, aj keby mal na to energiu.* Instead of this translation, we decided to change the word order and to translate the sentence in this way:

*Aj keby mal na to energiu, o tomto sa s ním Prútik hádať nemohol.*

The second solution of the translation would be definitely more readable, and that is the reason why we decide for this solution. The reader of this thesis can also see that in the translated sentence, we also used the word “s ním” even there is nothing like “with him” used in the original sentence in English. The reason why we used these words is the context of the sentence that is displayed in the book after a conflict between the main character, Twig Thicket and his friend, Glimfinkle. The usage of this wants to describe that Twig could not argue with Glimfinkle, in particular because he was right with anything he said at that moment. The third example that we would like to describe in this part of our diploma thesis is the sentence:

*Everything had seemed all bright and shiny after he'd won the wizard duel at the 100th Annual Euphonium.*

Although we could translate this sentence as *Všetko vyzeralo tak jasne a pozitívne, odkedy vyhral výročnú stú Eufóriu*, we decided to change the word order once again and to come with the solution:

*Po tom, čo vyhral výročnú, stú Eufóriu, vyzeralo všetko tak jasne a pozitívne.*

The reason why we decided for this translation solution is that in the sentence *Po tom, čo vyhral výročnú, stú Eufóriu, vyzeralo všetko tak jasne a pozitívne*, the word order is subject-verb-object. The subject is “všetko” (everything in English), the verb is “vyzeralo” (looked in English) and the object is “jasne a pozitívne (bright and shiny in English). The reason for using this word order is to make the sentence more readable for young readers and also to emphasize the subject “všetko” and the positive nature of the situation. By placing “všetko” at the beginning of the sentence, we would like to highlight that everything looked positive in their lives before but now everything changed and they do not live as they all expected. Additionally, by placing the adverbial phrase “tak jasne a pozitívne” directly after the object, we can emphasize the positive nature of the situation.

### 4.2.3 Intentionally misspelled words

Whereas we worked on a translation of the book with the topic of fairytale dedicated to children and young adults, during our process we came across with the words that were not written grammatically correctly. Whether it was due to the use of slang or some other adaptation of the language to younger audience, the misspelled words were located quite often in the book.

Abbreviated forms of the words, slang words, extended words that presented the shout to draw the reader more into the plot and encourage childish imagination or interjections. In many cases, we, as translators of this book had to look for the best solution that would be understandable and acceptable for Slovak young readers. In the following table, we will try to mention some of these examples and our solutions of translations to Slovak:

Original notion	Final translation
pooooossssstttt	poštaaaaa
ye	ty
POP!	BUM!
somethin´	čosik
mebbe	nebodaj
Lookit that	Čum na to
Whatddaya call that?	Jaká že to je (farba)?

**Table 7:** Translation of the slang and misspelled words used in the book “*The Accidental Wizard: A Peculiar Problem*”.

In the table number 7, we displayed some words or sentences in which the author, Kimberly Pauley, used some misspelled words or slangs to be closer to the children’s audience. During our translation, we had to think about the best possible way to translate the displayed notions for the audience from Slovakia. In the case of the word **pooooossssstttt** we knew that this way of writing the word should pay attention to the shouting pixie, called Zinnia Coreopsis Borage. To display the same shouting, in Slovak

language we also decided to extend the word but only by adding more “a’s” and we finally translated this word as **poštaaaaa** that preserves the mood of the shouting and we also preserved the number of the “a’s” used, so we used 5 of them. The second word in the table is **ye**. This word is obviously the slang or abbreviated form of the word “you” which is translated to Slovak language as “ty”. In the sentence in the book which is:

*“Ye hate everyone”*

We used the word **ty** and the final form of the sentence in the Slovak translation was:

*“Ty nenávidíš každého”.*

The third word that is not very typical but was used in this story of young wizard Twig is the word **POP!** The whole sentence in which this word was used was:

*“Then came the familiar POP! as she whisked away back to the small kingdom of Muckwood, leagues and a lifetime away on the other side of the Eternal Forest.*

Since the context tells the reader that the “POP!” is kind of a sound that could be heard when the pixie left Twig, we decided to work with the interjection of a sound that can be used in Slovak language. We thought about number of interjections that could be possibly used like e.g. *PUK!*, *BUCH!*, or other interjections but we finally translated this notion as **BUM!** to demonstrate a sound that was connected with the pixie Zinnia’s leave from Twig’s home. The whole sentence in Slovak language looks like this:

*“Potom zaznelo staré známe BUM! A odletela späť do malého kráľovstva Bažinatej hory, nachádzajúceho sa na míle ďaleko, úplne na druhej strane Večného lesa.*

**Somethin’**, another notion displayed in the table above is obviously the abbreviation or the slang of the word “something” what can be translated to our mother tongue as “niečo”. In this case, the whole sentence used in the book was:

*“Mebbe somethin’ shiny?”*

We translated this whole sentence as follows:

*“Nebodaj čosik žiarivé?”*

It means that we translated the word “somethin’” as **čosik**. The fifth notion, **mebbe** is another slang or abbreviated form, in particular from the word “maybe”. As we can see, it was used in the same sentence as the word “somethin’” and in our translation we used the word **nebodaj** to use something more special than the word “možno” which is the original translation of “maybe”. “Nebodaj” is the word that is connected with a sense of surprise in Slovak, and this surprise can be either positive or negative one. It is not used very frequently and this word is definitely used in the colloquial language. The penultimate notion displayed in table number 7, is the sentence **Lookit that**. In this case it is the abbreviated form of the sentence “Look at that” and since we wanted to depict a kind of slang also in this case, we translated this sentence that was told by the gnome, Glimfinkle as **Čum na to**, since the translation of the word “look at” is “pozri na” and the word “čum” is a part of very colloquial language in Slovakia. We worked also with other options like e.g. “kukaj” but finally, we decided to use the word “čum” also because the use of very colloquial and outspoken language is really typical for the character of the gnome, Glimfinkle. The last notion that is displayed in our table is another sentence which is **Whaddaya call that?** In this case, the author used the slang of the words “What do you” and abbreviated this sentence to “Whaddaya”. This notion was used in the sentence this way:

*“Interestin’ colour ye’ve turned there,” said Glimfinkle. Whaddaya call that?”*

To be as close as possible to the original, we decided to work with the context and since there is the dialogue about the colour of Twig’s face, we finally translated this sentence as follows:

*Jaká že to je (farba)?*

instead of “Aká je to farba?” since the second sentence is usually used more in the formal language with no usage of slang. We worked also with the version: *Čo je to zač?*, since the word “colour” is not used in the sentence but whereas the gnome talked exactly about the

colour of the face of the main hero in the story, we decided for this solution to bring the childish readers the closer look at the context.

### **4.3 Results and discussion**

In this part of our diploma thesis, we want to dedicate to the results of the empirical part of the thesis. In the beginning, we would like to display here the hypotheses that were stated in the theoretical part:

- 1. Translating terminology associated with a text that is dedicated to children or young adults requires more creativity than translating other texts.*
- 2. Translation of the literary or artistic text is not easier than the translation of the scientific or professional texts.*
- 3. Commented translation can provide a platform for analyzing the role of the translator as a mediator of literary works.*

Now we can comment on the chosen hypotheses, in the connection with our findings from the empirical part of our diploma thesis:

1. Since we did a complete translation of three full chapters of the book for children and we also did a complete analysis and commentary to this translation, we think that the first hypothesis is correct. Creativity is definitely an important part of the process of the translation of such a book or text. Firstly, the translator has to use his or her creativity to impress the young reader because the text for children, even the translated original should not be boring. Furthermore, there are certain issues in case of which, the translator has to be creative to find an acceptable solution in the target language. Translation of names, misspelled or slang words that are not used very often in the common language, etc. These are the issues that require the use of creativity more than some notions used in some scientific texts that are strictly given and have to be translated precisely.
2. The second hypothesis that we chose definitely can be marked as correct as well. Although some people can say that the translation of the texts that are professional is definitely more demanding because of usage of academic language and notions that are used only in the one particular field and not in the colloquial or common language, on the other hand, the translation of

professional texts usually does not require some use of creativity or playing with the words. The academic notions are usually given quite strictly and translators do not have many options how they could translate them. In case of literary texts, especially for children, the translator can also come across expressions he or she did not encounter before. What is more, the translator has to always concentrate on the fact that the translation should be really acceptable for the children from completely different country and culture.

3. In the case of the third hypothesis, we also think that this one is quite correct. The commented translation can definitely bring the reader a closer look to the role of translator. Since there is long discussion about authorism or co-authorism and different role of author and translator of the work, the commented translation can describe the whole process of translation, provide a look at many issues that translator can encounter during this process and, we believe that it could slightly change the view of the translators in the eyes of the public and maybe bring some more respect and redress to the translators.

Furthermore, we would like to dedicate to some points of the translations that were not expected and maybe the most complicated during the whole process of working on this diploma thesis:

We did not anticipate that the translation of the fairytale for children and young adults can be such a problematic to work on. Although we expected that we will have to use much creativity in case of translation of the names, honestly, we did not expect that some of them will be such special, like e.g. *Zinnia Coreopsis Borage*, *Vile Hornwort* or *Sumac Crabapple*. Furthermore, we did not count with the fact that there would be so many slang words, abbreviated or misspelled words used in this kind of a book. We really had to think about how to translate the words like *mebbe* or *POP!*

Additionally, the author also mentions in the book some of the characters from mythology like *boobrie* which is a gigantic water bird inhabited in the lochs of the West Coast of Scotland or other denominations of characters that are definitely not part of common language used on every day base.

## CONCLUSION

In the first part of our diploma thesis, which is a theoretical part called *1 Current state of the issue at home and abroad*, we tried to collect all the information relevant to our topic of this diploma thesis and that is commented translation of the selected literary text in English. We wanted to provide as much as possible amount of information that supports our empirical part.

Firstly, in the first subchapters of our thesis, we wanted to bring a closer look to basic information about the literary translation and opinions to this kind of translations from domestic but also foreign authors.

Since in our empirical part, we worked on translation of the three chapters from book dedicated to children, we wanted to aim more or less to the books of this kind of topic also in our theoretical part. That is why we aimed to bring a closer look to a situation at the Slovak market of books and in the subchapter *1.1.2 Slovak authors about the translation of literature for children and young adults* we also mentioned opinions and most complicated parts of translation of the books like *Harry Potter* or *Lord of the Rings* presented by translators *Jana Petrikovičová*, *Olga Kralovičová* and *Otakar Kořínek*. To conclude, we can say that we found that according to Slovak but also foreign translators, translation of literary texts for children and young adults requires creativity and that these kinds of translations can enrich a person by expand his or her knowledge of different country or culture.

Whereas we translated a part of the book dedicated to children or young adults, we aimed to look at the topic also from their point of view and that is why in the part *1.2 What needs to be addressed in translation for children and young adults from audience's point of view* we aimed to bring a closer look to topics that are typical for this kind of translation like for example imagination that is also connected with perception of things like *rhythm* or *flow* that can be very important in translation of the book because when a character in the original work does one thing, for example if he or she sings, he or she has to do the same thing also in the translated work. In this subchapter we found out that it is really important to adapt the language of the translation to children or young adults and do not translate this kind of literature in the same way as the literature for adult people.

In the subchapter called *1.3 The most common issues of translating literature for young adults* we aimed to describe the problematic parts of the translation for children and

young adults that can emerge for a translator during his or her work. Of course, the translation has to be adapted to childish understanding and view of the world, and that applies to many parts of the translation itself. In this part of the theoretical part of our thesis we aimed to describe that translation of literary work, even for children is not always easier than the translation of some technical text, because in the first case translator has to work largely also with his or her creativity. According to this subchapter, we can say that the issues that are really common are the ones with translation of the names or changes in the word order in source language and target language.

The last part of the theoretical part of our diploma thesis, from the subchapter *1.4 Cultural specifics of translation* to *1.4.2 Theory of translation of proper and geographical names* aimed to depiction of particular examples from practice that show how different translators in the world work with the translation to make it as acceptable as possible for the target culture but also how we can approach the translation according to different cultures and different views of the world. Since different authors and translators have different approaches, we could inspire and take something from every view that was presented in this part. Finally, we can say that this part of the thesis shows the reader that every culture is different and has its own traditions and views of the world and the translator always should adapt to the culture of target language to avoid misunderstandings. We also displayed the example of changes in the translation of *Alice in Wonderland* because of different approaches to alcohol in different cultures.

The chapter 2 *OBJECTIVES OF OUR DIPLOMA THESIS* display the aims that we determined to reach during the whole process of writing this final thesis. The first was to build the basis in the theoretical part by gaining information about the literary translation and translation dedicated to children and young adults. We could reach this aim by gathering all the information and opinions about this topic from Slovak and foreign authors and translators. After the building this basis, we could continue to reach the second main objective, which was translation of the three chapters from the book for children and young adults, called *The Accidental Wizard: A Peculiar Problem*. Furthermore, we aimed the describe in detail the whole process of translation of this chosen text from English, and after that, denominate all the issues that emerged during this process. By the detail analyze of this process, we found out that the issues were similar to the issues mentioned by different authors in our theoretical part.

In the third chapter of this thesis, called *3 METHODOLOGY AND METHODS USED IN THE THESIS* we described all the methods used by ourselves in both the theoretical and

the empirical part. Firstly, we had to gather all the qualitative data from the skilled Slovak and foreign experts in the field of translation. Secondly, we had to use the *method of synthesis* to put all these information together and build a strong basis for our empirical part. Since in the empirical part of our thesis we did not focus at the translation or translated text itself, we used the method of *analysis* to analyze all the important factors connected with our text and then we described them to the reader by using clear tables. Furthermore, we also used the *comparative method* since we had to compare the differences in two languages – the source language (English) and the target language (Slovak). This comparison is displayed in different word order or different slang or abbreviated words used for some parts of the book.

The last part of our diploma thesis is called *4 EMPIRICAL PART – RESULTS AND DISCUSSION* where we firstly analyzed the source text in the book *The Accidental Wizard: A Peculiar Problem* by identifying the extra textual and internal factors that can display the factors like e.g. *text function*, *content of the text* and *morphological structure*. In the subchapter called *4.2 Commented translation of a selected literary text* we described the process of the translation of concrete names used in this book by displaying not only the meaning of every word used in the names but also our final translation solutions for every name used in the book. During the translation we encountered with the names like *Twig Thicket* that was translated to Slovak language as *Popletený Prútik* or *Ripplemintz* that was translated as *Šumafuk*. In the following part called *4.2.2 Syntactic issues* we dealt with the syntactic changes from English to Slovak language and in the subchapter *4.2.3 Intentionally misspelled words* we dedicated to words that were used in the book although their usage is not very typical. During the process of the translation, we met with the word *mebbe* used in the sentence “*Mebbe somethin’ shiny?*” and we translated this word as *nebodaj* to use the similar slang word also in Slovak language. We can also mention the sentence “*Whaddaya call that?*” that was translated by us as “*Jaká že to je (farba)?*” since the context of this sentence is connected with the colour of the face of our main character.

The last chapter of the thesis is called *4.2.4 Results and discussion* deal with the results of the empirical part of our thesis. Firstly, we mentioned the hypotheses stated in the theoretical part. In particular, we displayed three hypotheses, the first one was: *1. Translating terminology associated with a text that is dedicated to children or young adults requires more creativity than translating other texts*. The second hypothesis stated: *2. Translation of the literary or artistic text is not easier than the translation of the scientific or professional texts*. The third and last hypothesis used was: *3. Commented*

*translation can provide a platform for analyzing the role of the translator as a mediator of literary works.* In all cases, we evaluated our hypotheses as correct, although with some changes or exceptions. To conclude, in the last part of this subchapter we dedicated to the issues that were not anticipated and resulted as the most complicated. We mentioned that we did not expect use of so special names like *Zinnia Coreopsis Borage* that was finally translated by ourselves as *Šťastlinka* since the name of herb used in the original is sometimes described as *herb of happiness* in Slovak. Furthermore, we did not expect the use of the mythological characters like *boobrie* used usually in Scottish mythology to denominate a huge bird. To be as close to myths as possible, we used the denomination typical for Slovak mythology, which is *Vták ohnivák*.

To conclude, we can say that we used all the steps needed to provide a good translation of a source text to Slovak language, and, finally, to provide the analysis of the translation process. In our diploma thesis we dedicate to the text for children and young adults and that is why we had to adapt our translation to this age group. During the process of the translation, we encountered many issues like e.g. *translation of names of the characters* that we finally described to bring a reader closer look to the process of the translation as a whole.

## RESUMÉ

Témou našej diplomovej práce je *Komentovaný preklad vybraného umeleckého textu v anglickom jazyku*. Primárnym cieľom našej práce je teda v teoretickej časti popísať rôzne pohľady slovenských, či zahraničných autorov na prácu s umeleckými textami a na ich preklad. Ďalším cieľom je zvoliť si vhodný text, následne ho pomocou poznatkov získaných pri práci na teoretickej časti a tiež pomocou prekladateľských kompetencií preložiť a v praktickej časti tento proces čo najpodrobnejšie popísať. V praktickej časti sa práca venuje najmä konkrétnym problémom, na ktoré sme počas prekladu narazili, samotnému procesu prekladu a tiež prekladateľským riešeniam, pre ktoré sme sa napokon rozhodli.

Prvá kapitola našej diplomovej práce je venovaná pohľadu na súčasný stav tejto problematiky, či už na Slovensku alebo v zahraničí. Táto kapitola je rozdelená do niekoľkých podkapitol, pričom v prvých častiach sa venujeme názorom rôznych slovenských odborníkov, či už na umelecký preklad alebo na preklad literatúry pre deti a mládež. V týchto častiach rozoberáme okrem iných, aj pohľad na prekladateľa ako spoluautora literárneho textu. Dozvedáme sa aj to, že zatiaľ čo v minulosti boli prekladatelia často prehliadaní a nevenovala sa im dostatočná pozornosť, v posledných rokoch sa situácia postupne zlepšuje a niektorí ľudia si dokonca vyberajú knihy podľa toho, kto ich preložil do ich rodného jazyka. V podkapitole s názvom *1.2 What needs to be addressed in translation for children and young adults from audience's point of view* sa venujeme konkrétnym problémom, na ktoré si musí dať prekladateľ pri preklade diel určených pre deti a mládež pozor. Ak prekladáme knihu, či akýkoľvek iný umelecký text venovaný deťom, musíme sa sústrediť na množstvo faktorov, ktoré sú s takýmto druhom textu spojené. Rytmus textu, rýmy, či iné špecifické aspekty, ktoré môže text pre deti a mládež obsahovať nesmieme prehliadať a musíme im vždy venovať pozornosť, aby sme príliš nezmenili význam originálneho diela. Okrem prispôsobenia textu deťom, či mladistvým, nesmieme stále zabúdať ani na dospelých, ktorí mnoho krát čítajú tieto texty svojim deťom. V podkapitole *1.4 Cultural specifics of translation* sa zasa snažíme vysvetliť, prečo je dôležité vždy dbať na to, do akého jazyka prekladáme, v akej krajine žijú ľudia, ktorí tento jazyk používajú a najmä, aká je kultúra tejto krajiny. Ako jeden z príkladov sme využili preklad knihy *Alica v krajine zázrakov* do perzských jazykov.

Keďže v islamskom náboženstve je pitie alkoholických nápojov tabuizované, v tomto prípade bolo slovo „víno“ v starších prekladoch tejto knihy nahradené slovom „sóda“.

Druhá kapitola našej záverečnej práce sa venuje jej cieľom. V úvode spomíname, že základným cieľom našej práce bolo vypracovať teoretickú časť takým spôsobom, že získame čo najviac relevantných informácií od rôznych Slovenských alebo zahraničných expertov na danú problematiku. Následne, po vybudovaní teoretického základu sme mohli začať pracovať na samotnom preklade nami zvoleného textu. Prekladali sme z anglického jazyka do slovenského jazyka. Konkrétnym predmetom nášho prekladu boli úvodné tri kapitoly z knihy *The Accidental Wizard: A Peculiar Problem*, ktorú napísala autorka kníh pre deti a mládež, Kimberly Pauley. Po dôkladnom procese prekladu vybraných troch kapitol z tejto knihy sme sa začali venovať ďalšiemu cieľu našej diplomovej práce, a to analýze východiskového textu. Analyzovali sme rôzne faktory spojené s textom, ako napríklad jeho zámer, funkciu, kompozíciu, či to, akému cieľovému čitateľovi, prípadne cieľovej skupine je takýto druh textu určený. Ďalším cieľom našej práce bolo po preklade opísať čitateľovi diplomovej práce náš postup, metódy, ktoré sme počas prekladu použili a neskôr sa venovať najväčším úskaliam vybraného textu, rozdeliť ich do podkapitol a následne ich detailne popísať v praktickej časti našej záverečnej práce. V poslednej časti s názvom *4.2.4 Results and discussion* bolo našim cieľom venovať sa hypotézam, ktoré sme si stanovili počas teoretickej časti práce a opísať to, na koľko boli naše hypotézy napokon správne, či nesprávne. V tejto časti sme si tiež dali za cieľ priblížiť nášmu čitateľovi najväčšie úskalia alebo zložitosti, s ktorými sme sa v priebehu celého procesu prekladu nami vybranej knihy stretli.

V tretej kapitole sa práca venuje metódam, ktoré sme v nej použili. V prvej časti približujeme čitateľovi, že náš výskum bol kvalitatívnym výskumom, keďže sme sa nesústredili len na štatistiky, teda nevychádzali sme z konkrétnych štatistických ukazovateľov, pri ktorom by sme oslovovali konkrétny počet respondentov, ako tomu býva v prípade kvantitatívnych výskumov. V súvislosti s výskumom sa v našej diplomovej práci spomína aj prvá použitá metóda, a tou bola metóda syntézy, keďže sme potrebovali zozbierať čo najviac kvalitných informácií o rozoberanej problematike, v našom prípade o preklade umeleckých textov a textov určených pre deti a mládež. Je dôležité poznamenať, že v prípade praktickej časti sme sa nezameriavali v prvom rade na náš finálny produkt, teda samotný preklad anglického textu do slovenčiny, ale skôr na proces, akým sme k tomuto finálnemu produktu dospeli. Prvou dôležitou metódou použitou v praktickej časti práce bola metóda analýzy, keďže sme analyzovali východiskový text

z pohľadu faktorov, ako napríklad cieľová skupina, pre ktorú je takýto druh textu určený alebo samotná funkcia daného textu. Ďalšou metódou, ktorú sme v praktickej časti využili bola komparatívna metóda, keďže sme porovnávali dva jazyky - jazyk originálu, v našom prípade angličtinu a jazyk prekladu, t.j. slovenčinu. K porovnaniu týchto dvoch jazykov sme sa okrem iného dostali napríklad aj pri popisovaní typických odlišností v slovoslede. Okrem komparatívnej metódy sme pri praktickej časti využili aj prekladateľské kompetencie, ktoré boli kľúčovými pre celý proces vyhotovenia prekladu.

Štvrtou, a zároveň poslednou kapitolou našej záverečnej práce je samotná praktická časť s názvom *4 EMPIRICAL PART – RESULTS AND DISCUSSION*. Jej prvá časť sa venuje analýze východiskového textu zvoleného pre náš preklad a jeho analýzu, a teda konkrétne prvým trom kapitolám z knihy *The Accidental Wizard: A Peculiar Problem*. V tejto analýze sa praktická časť venovala spomínaným faktorom súvisiacim s našim textom, ako napríklad cieľová skupina, či funkcia textu. V ďalšej podkapitole praktickej časti sa už venujeme problémom, ktoré súvisia s vybraným textom. Podkapitola s názvom *4.1.1 Issues that were expected* rozoberá očakávané problémy, na ktoré môžeme ako prekladatelia podobného textu bežne naraziť. Prvým takýmto problémom sú napríklad veľmi časté rozdiely v syntaxe oboch jazykov, konkrétne teda rozdielny slovosled, ktorý je pre vybrané jazyky typický. Keďže sme prekladali umelecký text, medzi predpokladané alebo očakávané problémy sme zaradili aj rozdielnu štruktúru a štýl písania ako tomu býva pri odborných textoch. Očakávali sme používanie emočne zafarbených slov, či slangu, keďže sa jednalo o text určený pre deti a mládež. Navyše, prekladali sme text z rozprávkového sveta, a tak sme očakávali použitie rôznych netypických mien osôb, či miest, ktoré sa v texte nachádzali. Kapitola s názvom *4.2 Commented translation of a selected literary text* sa už venujeme samotnému finálnemu procesu prekladu, a samotným úskaliam, na ktoré sme skutočne počas prekladu narazili. Túto časť sme rozdelili na viacero podkapitol, a v prvej z nich, s názvom *4.2.1 Translation of concrete names* sa práca venuje prekladu mien, či už hlavných a vedľajších postáv vystupujúcich v knihe, ale aj pomenovaniu miest, ktoré sa v knihe nachádzajú. V niektorých prípadoch sme sa pri preklade mena držali aj významu samotných slov, v iných prípadoch sme meno postavy preložili podľa jej charakterových črt, ako napríklad v prípade trpaslíka, ktorý sa v originálnom texte volá *Glimfinkle*, no jeho chovanie a opis v knihe nám prezradil, že je to starší trpaslík, ktorý má vždy čo povedať a do všetkého sa veľmi dobre vyzná, aj keď to v niektorých prípadoch nie je celkom pravdou. V našom preklade do slovenského jazyka dostal preto pomenovanie *Všadebol*. V prípade vtáka, konkrétne straky, ktorá v diele

vystupuje pod menom *Beaky* sme si naopak pomohli prekladom, keďže slovo „beak“ znamená po slovensky „zobák“ a nazvali sme straku *Zobáčik*. V podobnom duchu sme preložili aj ostatné mená hlavných, či vedľajších postáv, ale aj miest objavujúcich sa v rozprávke. V ďalšej podkapitole práce, s názvom 4.2.2 *Syntactic issues* sme demonštrovali prípady, kedy dochádzalo pri preklade z anglického do slovenského jazyka k syntaktickým zmenám, najmä k zmene slovosledu. Ako príklad môžeme využiť vetu, ktorá bola v origináli napísaná takto: *It had seemed like a clever idea at the time*. Pri preklade do slovenského jazyka sme sa rozhodli zmeniť slovosled a uľahčiť tak čitateľovi čítanie tejto vety. Finálne prekladateľské riešenie teda vyzeralo takto: *V tom čase to vyzeralo ako múdry krok*. Syntaktické zmeny, týkajúce sa najmä zmeny slovosledu si čitateľ našej práce môže všimnúť aj v ďalších štyroch príkladoch zobrazených v tabuľke s číslom 6. Predposlednou podkapitolou praktickej časti tejto práce je časť s názvom 4.2.3 *Intentionally misspelled words*. V tej sa práca venuje slovám, ktoré boli v knihe pre deti a mladistvých napísané nesprávne, prípadne s nejakými úpravami, či už z dôvodu použitia slangových výrazov, citosloviec, alebo z rôznych iných dôvodov. V tabuľke číslo 7 si tak náš čitateľ môže všimnúť konkrétne prípady, kedy autorka použila tieto výrazy a tiež prekladateľské riešenia, ktoré sme na ich vyjadrenie použili. Medzi príklady použité v tabuľke sme zaradili napríklad aj vetu *Lookit that*, ktorá je použitá ako slang, či skratka vety *Look at that*, ktorá v preklade do slovenského jazyka znamená *Pozri sa na to/Pozri sa na toto*. Keďže veta *Lookit that* je slangovým vyjadrením spomenutej vety, rozhodli sme sa použiť takisto slang aj v slovenskom jazyku a preto sme túto vetu preložili ako *Čum na to*, pričom slovo „čum“ je slangovým výrazom pre slovo „pozri“. Podobné prípady zámerne upravených slov, či viet môže čitateľ našej diplomovej práce vidieť v spomínanej tabuľke s číslom 7.

Kapitola s názvom 4.3 *Results and discussion* rieši hypotézy, ktoré sme si zadali v teoretickej časti a vyhodnocuje ich na základe výsledkov, ku ktorým sme sa dostali v časti praktickej. Dovedna sme spomenuli tri hypotézy, pričom vyhodnotením sme prišli na to, že dve z nich boli správne a jednu z nich sme vyhodnotili ako „relatívne správnu“. V ďalšej časti tejto kapitoly sme tiež rozobrali problémy, ktoré z nášho pohľadu neboli očakávané a pri vypracovaní našej diplomovej práce nás prekvapili.

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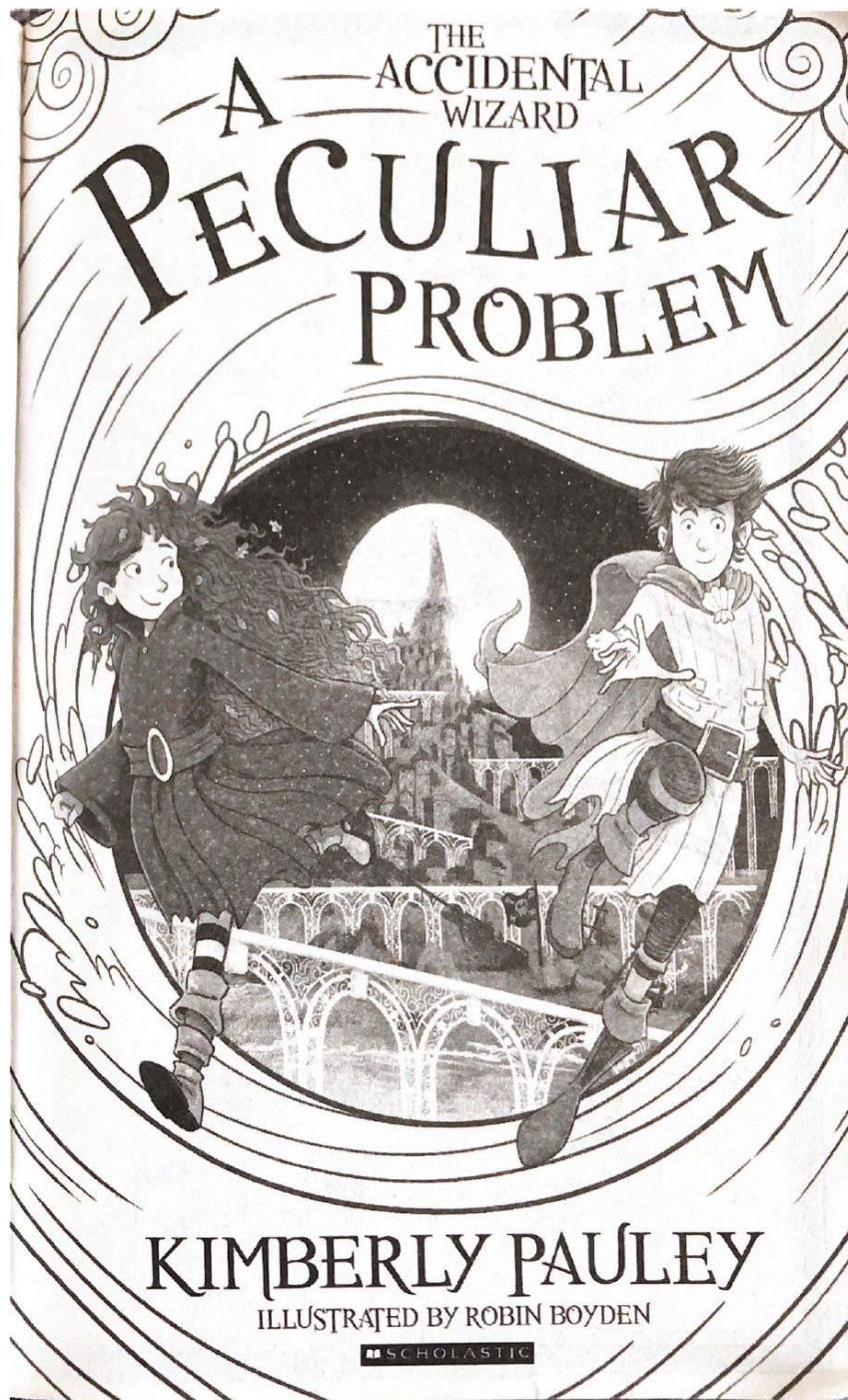
## **APPENDIX 1**

Source text

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### **THE ACCIDENTAL WIZARD: A PECULIAR PROBLEM**

Chapters 1 *In Which Things Take Root*, 2 *In Which There Is a Small Bloom of Hope*, 3 *In Which No One Is Eaten*



THE  
ACCIDENTAL  
WIZARD

# A PECULIAR PROBLEM

KIMBERLY PAULEY

ILLUSTRATED BY ROBIN BOYDEN

SCHOLASTIC



## IN WHICH THINGS TAKE ROOT

"Pixie Pooooosssstttt!"

The high-pitched voice of the delivery pixie oozed sparkles and fairy dust. Twig Thicket groaned and clamped his pillow – which rather horribly smelled like unwashed gnome – down over his head.

It didn't help. "*De-livery* for Twig Thicket, wizard *extra-or-dinaire!*" Zinnia Coreopsis Borage was a pixie who never spoke when she could trill.

"Not so loud," Twig said, his voice muffled.

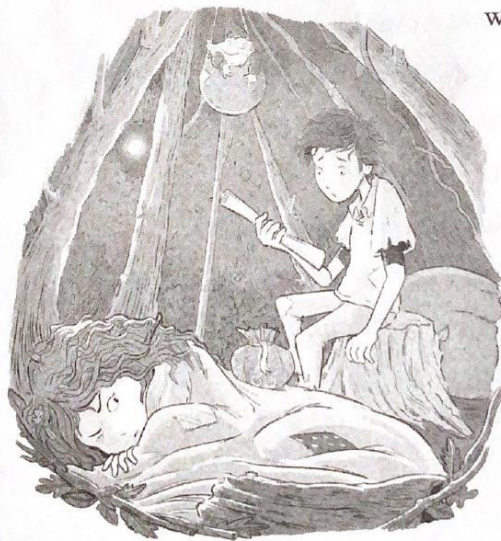
"Post *away!* You're *welcome!*" Two rather heavy somethings thudded on to the pillow on top of his head. He sighed and sat up, looking around the small

tent-like enclosure he'd magicked up the night before out of some shrubs and small trees. It was all he'd had to work with in this scrubby north-western edge of the Eternal Forest. He'd even made sure to close the makeshift tent up tight with all the thorny bits sticking out, but Zinnia always managed to find a way in, no matter what precautions he took. Pixies were like that. Persistent.

"I hate pixies, *especially* that one," said Vile, who had rolled herself up in her blanket in a corner. All Twig could see of her was a mass of red hair coming out the top. He had learned over the last few moons that hags were definitely not morning people.

"Ye hate everyone," said Glimfinkle,

who was also not his very best in the mornings. Or afternoons. The gnome had made his bed in their sadly very empty money pouch. It



hung from a small branch in the middle of the tent because Twig had learned that the gnome's snoring was slightly more tolerable from above. At the moment, only his head stuck out, his hat on backwards.

"One more *mess-age!* For Twig Thicket, wizard *extra-or-dinaire!*" Zinnia twisted around once in the air and somehow managed to make herself look heavy-shouldered and blocky. She took a deep breath, giving Twig just enough time to brace himself.

"TWIG THICKET! DO YOU MEAN TO TELL ME  
YOU'VE ALREADY SPENT ALL YOUR PRIZE  
MONEY AND HAVE NOTHING LEFT TO SEND  
TO YOUR POOR OLD MUM?! WHY DON'T YOU  
COME BACK TO MUCKWOOD AND WORK  
FOR THE KING LIKE I TOLD YOU TO? WHERE  
ARE YOU? THAT MISERABLE OLD WIZARD  
RIPPLEMINTZ WON'T TELL ME. DON'T YOU  
KNOW THAT—"

Zinnia stopped to take another breath. Twig hastily stuffed a sugar cube right in her mouth before she

could finish his mum's message. He didn't really want to know what else Nettle Thicket had said. It was always the same thing – come back home to Muckwood. Adventuring was best left to older, wiser, *better* people.

“Consider the rest of the message delivered,” Twig told the pixie.

“Suit yourself,” said Zinnia, barely able to speak around the sugar cube. Then came the familiar *POP!* as she whisked away back to the small kingdom of Muckwood, leagues and a lifetime away on the other side of the Eternal Forest.

“What did ye get this time, Twig? Anything nice and shiny and gold?” Glimfinkle scratched his beard, tangling it up even worse. Vile had a permanent case of bedhead, but Glimfinkle had started to develop bedbeard as a consequence of months of camping out.

Twig looked around for what was new among their meagre belongings and found a small green velvet pouch intricately decorated with an embroidered floral pattern. He tossed it in Vile's general direction. She grunted when it landed on her stomach. “Why

don't you look after this one? It must be from Witch Wormwood. It certainly isn't from my mum. Probably more dragon mint."

Witch Wormwood was quite nice, as witches went, and had given him lots of somewhat useful advice since he had met her, but now that she was back home in the Withering Swamp and he was out adventuring, she mostly just kept him in good supply of treats. His mum, on the other hand, never sent anything good. She didn't understand that there were really only two ways to learn how to be a great wizard: apprentice with a master (which Ripplemintz, his old mentor, was definitely *not*) or learn by doing – which meant travelling the kingdoms, given his unique situation. By winning the wizard's duel at the Euphonium, the yearly competition for magic users and spellcasters from across the kingdoms he'd guaranteed that no other kingdom's head wizard wanted to take him on as an apprentice, not when they thought he was after their job. Even Ripplemintz didn't want him back, though he'd never say so.

"Anythin' else? Mebbe somethin' shiny?" The

gnome sounded hopeful, though Twig had no idea who Glimfinkle thought would be *sending* Twig gold. Usually it was the Thicket family asking him for some.

"Oh," said Twig, picking up some rolled-up papers from where they were half-buried in his blanket, "looks like the latest *Wizard Quarterly*."

Vile had managed to unfurl herself. She snatched the magazine out of his hand, straightened it out, took one look, and then waved it gleefully in his face. "And look who's on the cover!"

Twig grabbed it back. It was an image of him from the award ceremony at the Euphonium. A beaming wizard, Salamar, was handing him the prize bag of gold for winning the wizard duel and a commemorative statuette of Marsh Griddle, the very first winner of the Euphonium one hundred years before.

Twig squinted. It certainly wasn't the best picture of him. He looked somewhere in the middle of confused and exhausted, and his mouth was wide open like a fish. Though, to be fair, he *had* been both confused and exhausted at the time.

Vile took it back. "Oi!" she said, with a barely

contained snort. "Did you read what it says underneath?  
Twig Thicket, winner of the 100th Annual Euphonium.  
Voted *Wizard Quarterly's* Stupidest Wizard of the Year."

"Lookit that," said Glimfinkle solemnly, mostly  
managing to hold back a laugh. "Yer famous, ye are."

# Wizard Quarterly

## Twig Thicket, Youngest Winner Ever at the 100th Annual Euphonium!

Wizard Root



Voted Wizard Quarterly's  
Stupidest Wizard of the Year

This year's Euphonium was full of surprises, and most of them centred around the upstart newcomer wizard Twig Thicket of Muckwood. Not only did he survive a casting of Nix's Unravelling during a duel with Bragmore's Sumac Crabapple, he went on to handily win the entire competition. He defeated Kudzu of the Spire in record time. So, how, you ask, does that earn him Wizard Quarterly's Stupidest Wizard of the Year honour? Simple, my erudite friends: by willingly GIVING AWAY his power to Kudzu during the duel! This wizard is sure it was sheer surprise that knocked Kudzu off the mound. [more on page 12]

# Vile Hornwort Defeats Older Sister to Win Hag Scrap

Phlox Pigeontoe

The Hornworts have always been the ones to watch in a hag scrap, and this year's Euphonium event was no exception. After flattening the field with a flurry of boils, cantankerous sores and even trench toe, it was sister against sister. It was anyone's hag scrap until the younger sister pulled out all the stops and cast a stunning variation of the Rapunzel curse on her sister Nasty: voted last year's Haggiest Hag, Nasturtium Hornwort now stands toe to toe with the prettiest of princesses.

*[more on page 13]*



Twig tried to grab the *Wizard Quarterly* from Vile, but she leapfrogged around the small space, keeping it out of his reach, all while reading out from the article. It wasn't very complimentary at all, even if he *had* won the grand prize. The bit about *her* winning the hag scrap competition was much nicer. It wasn't fair.

"Interestin' colour ye've turned there," said Glimfinkle. "Whaddaya call that?"

"Beetroot?" Vile was still snort-giggling. She finally finished reading the front page out and tossed the magazine back to him. He snatched it up and stuffed it in his pack.

"Shut up," said Twig, gathering the rest of his things and jamming them in his bag. "Both of you."

"At least they wrote about you. They didn't even mention me," grumped Glimfinkle, shimmying out of the money pouch and jumping down to the ground.

"Why would they? *You* didn't win any grand prizes like we did," said Vile.

"Not like ye could've done it without me!"

This was an old argument now. "Glimfinkle, put a sock in it. Can't we please just pack up and get on

with it?" Twig waved his hands and muttered the spell that put the trees and bushes back to where they were supposed to be. The morning air was crisp and a bit chilly as it rushed in.

"Oh, don't get me started on ye!" yelled Glimfinkle, glaring at Twig. "Yer supposed to be the world's greatest wizard and what's that got us?" He stomped around in a circle, kicking acorns out of his way. "It's only been three full moons since you won the Euphonium and we're out of gold and livin' in a bloomin' glorified tent!"

Twig couldn't argue with that even if he had the energy to. The gnome was right. Everything had seemed all bright and shiny after he'd won the wizard duel at the 100th Annual Euphonium. There'd been congratulations from every witch, wizard, hag and peasant around. And since he'd won by very spectacularly giving away some of his magic power to the wizard Kudzu of the Spire, he'd even managed to get out from under the finger of the king of Muckwood, since the king had thought Twig had given away *all* of his power and so decided not to bother with him. It had seemed like a clever idea at the time. Then Twig's mum

had let it slip to the king that Twig still had magic, and now he couldn't go home unless he took over as the official wizard of Muckwood.

Besides not wanting to take away Ripplemintz's position, he didn't feel at all experienced enough to be the official wizard of anywhere. He didn't much like King Mervyn either. He'd once seen him order someone's *hands* to be chopped off for stealing. Not that thieving was good, but still. Twig had been hungry before. Desperate people sometimes did desperate things. In fact, he was pretty well famished all the time lately. Just not quite starving enough to go back to Muckwood without having learned anything yet.

"Well," said Vile, kicking an acorn back at Glimfinkle, "and whose magpie has been eating us out of house and home? All the gold's gone to feeding Beaky!"

There was a bellowing screech from the tree up above them and they all instinctively ducked.

"Not my fault," said Glimfinkle, much more quietly, and with a furtive glance up. "Who's the one who turned my sweet little magpie into a bloomin' "

boobrie?" He and Vile both turned to glare at Twig.

"I offered to change him back," said Twig lamely. "But you said yourself that he didn't want to be normal again." And it definitely wasn't prudent to argue with Beaky now that he was mostly boobrie, a *very* large magical flying creature that could probably swallow them whole without blinking an eye.

The former magpie was quite pleased with being a part-time boobrie. On the plus side, they could all ride him when he was big and get to places super fast. And absolutely nothing bothered them when Beaky was around in his boobrie form, since boobrie were so massive that they regularly ate cows. They hadn't even had any ogre trouble. Ogres preferred eating people to being eaten.

On the downside, Beaky had to consume an enormous amount of food to maintain his size, and if he didn't get enough, he shrank back down to his normal magpie self. This was terribly unfortunate if it happened while they were in the middle of a flight, which they'd found out the hard way the first time they'd ridden him. Crash landings hurt.

Twig sighed. They'd been having this same argument, or some variation of it, for the last couple of weeks. He didn't know what to do about it. It was tiring.

"You know," he said, for probably the hundredth time, "if it's as bad as all that, you don't have to go adventuring with me. The two of you are safe to go back to Muckwood any time you want."

Vile snorted. "Go back to that titchy little hag hut that stunk of troll? Anything's a palace compared to that."

Glimfinkle threw an acorn at Twig. "A pox on ye fer sayin' such a thing! Ye know I'm a gnome wot's too big for a place like Muckwood. We've got grand things in front of us, I just knows it!"

"Stop feeling sorry for yourself, Twig," said Vile. "We've got bigger fish to fry. We *have* to go shopping today for certain or you'll have to come up with a good spell to make chokecherry berries into something edible. That's all I've found around here."

Twig had yet to find a spell that would do anything to make chokecherry berries taste good. And it wasn't

just the taste – it was the after-effects too. Even his mum's acorn stew was better.

"Fallow's closest," said Glimfinkle. "Hour or so walk, or mebbe five minutes on Beaky." Hearing his name again, Beaky flew down and landed in front of them in a flurry of black feathers.

"Beaky it is," said Twig. There *were* definite benefits to having him around.

They hopped aboard the boobrie, Twig in front and Vile behind, with Glimfinkle tucked away in a small leather harness around Beaky's neck.

They had barely gone up when Beaky began to descend again. He landed on one side of Fallow, behind a tumbledown barn that looked abandoned. There was a small overgrown orchard but not much else.

Fallow was so small that it could barely be called a village. It was on the northernmost edge of the Eternal Forest, an area known for spindly trees and poor dirt. Not much that was edible or useful grew around the area, which was one reason the last few weeks had been very hungry ones. Between nothing to forage and folks too poor to hire them, it had been very lean pickings.

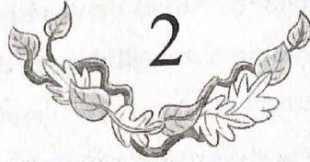
Twig had never even heard of Fallow before, but that wasn't unusual. Until he'd accidentally become the world's greatest wizard, he'd never really left Muckwood. Now here he was clear on the other side of the Eternal Forest, which he'd always thought would be a lot bigger than it was, given the name.

They left Beaky behind the barn with the last of their bread and the crumbly remains of a mincemeat pie that Twig had traded an unbreakable plough spell for. It was still early in the morning and the streets were quiet. They split up, Vile going one way and Twig and Glimfinkle the other, and met back in the middle. They'd walked the entire length of the village in only ten minutes and met with just three people, only one of whom had nodded a begrudging hello. Vile reported one pub and a herbalist. Twig had found a couple of shuttered storefronts and a blacksmith. Glimfinkle pointed out a Pixie Post box, but even that looked small and ill-kept, and none of them were in the mood to send any mail . . . or talk to a pixie. Fallow didn't look very promising as far as finding work went. Or decent food. The pub had been called the Lame Goat.

Vile pulled out the pouch delivered earlier. "Well, maybe Witch Wormwood sent some food. At this point, I'd even go for one of her toadstool pies." She pulled on the string that held the pouch closed and went to peek inside.

But as soon as she opened it, a gush of flowers and vines began pouring out like a river of green dotted about with splashes of blue and yellow and crimson.

"Gah!" was all she managed to say before a particularly hardy grapevine sprang forth, bloomed, and then popped out with bunches of ripe fruit and buried her in clusters of purple grapes. Twig lost sight of her almost immediately, but that could have been because he was busy fighting off something sticky with lots of tiny white flowers that grew so fast it was halfway up his body before he'd even managed to figure out what was happening.



## IN WHICH THERE IS A SMALL BLOOM OF HOPE

Twig batted at the sticky plant, but only managed to cover his arms in the stuff. Glimfinkle, clinging desperately to Twig's ear, had a few choice words to say. "Stop playin' with the flowers and jus' make it stop, ye silly wizard!"

"Right," said Twig. "Sorry . . . um . . . *grow no more!*" It didn't rhyme, but it was all he could think of. The flow of new plants slowed to a trickle and then finally stopped completely, but he could feel the reluctance of the spell to end. It had a lot of power behind it. Very familiar-feeling power. It felt like sunshine and flowers

and lazy afternoons. He knew immediately who had sent the spell, and it wasn't Witch Wormwood.

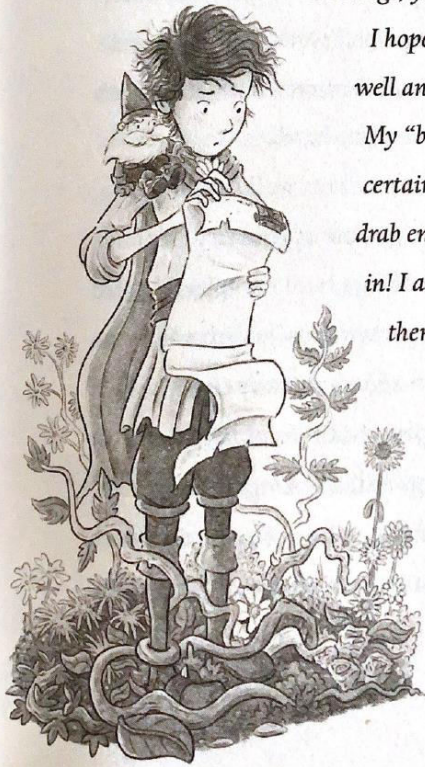
A dark green vine, as thick around as Twig's wrist, had been the last thing to grow from the pouch. As Twig's spell hit it, it stopped growing and sprouted a scroll. The greenish parchment unfurled right in front of Twig's face with a little pop of confetti made from flower petals, pollen and bits of grass. He sneezed.

*Greetings, young Wizard Twig!*

*I hope my missive finds you  
well and brightens your day.  
My "beauty bombs" will  
certainly enhance whatever  
drab environs you find yourself  
in! I am planning to send  
them to all my friends.*

*I wish to once again  
convey my deepest  
thanks for your  
unexpected gift.*

*I have found the*



*additional power quite refreshing and am determined to make the world a better place, thanks to you. I invite you to visit the Spire any time you wish. You are always welcome. I hope you visit soon, as the beauty of the Spire is beyond compare.*

*Yours faithfully,*

*Wizard Kudzu of the Spire*

Glimfinkle, still clinging on to Twig's shoulder, read the letter along with him and let out a gnomish curse. "See! Wot did I tell ye! Them half-elves ain't like people. They ain't right in the head! Ye never should've given yer power away to someone like him!"

"Um ... I'm sure he meant well," said Twig, surveying the scene. The overflow of greenery extended almost halfway through Fallow and completely filled the street around them, growing up and through the wheels of a nearby wagon and all the way over the roof of the closest house. All you could see of the Pixie Post box was the tiny chimney, still smoking, though Twig could hear the muffled shouts of a grouchy pixie even through the cover. How far would it have gone if he

hadn't stopped it?

People were coming out of their houses and the pub, and some were pointing in their direction, which made sense since they were in the centre of the explosion of green. He had to admit that Fallow *looked* a lot prettier, but he strongly suspected that the villagers would not agree that it was better.

"A little help here!" Vile's voice sounded far away. Twig waded through some shrubbery and began pulling bunches of grapes out of the way, shoving them in his sack as he went. He had the feeling they might be having lunch on the run. Some of the villagers were slowly making their way towards them. One even had a pitchfork.

Vile's hand broke through, her fingers stained purple with grape juice. Twig grabbed it and hauled her out.

"What *was* that?" she asked, brushing herself off. "Did you do that?"

"It wasn't me!" said Twig, rather loudly, hoping that the villagers would hear him. They didn't look happy, especially the guy with the pitchfork. He was inspecting the overgrown wagon.

"Hey, you, kid! You a wizard?" That was from a man peering through the vines covering his windows. The door of his house was completely overwhelmed. He wouldn't be getting out without some help.

"It was that daft wizard Kudzu wot Twig gave his power to," said Glimfinkle, not even noticing the small crowd that was picking their way towards them. He gave Twig's ear a tweak. "So, yeah, it's still yer fault so far as I can tell."

"Shhhh!" Twig plucked the gnome from his shoulder and poked him down into the chest pocket on his travelling tunic that he'd added for that very purpose. You never knew when you might need to run from something in the Eternal Forest, like an ogre or, apparently, a mob of annoyed villagers. A few more people had appeared. Did they shovel a lot of hay in Fallow? Why did they have so many pitchforks?

"What're ye doing?" asked Glimfinkle. "I was fine where I was."

Vile had noticed the crowd too. She looked at Twig. He looked at her.

"My hag sense says it's time to run," she said.

Twig didn't bother agreeing. He just took her hand and ran.

Beaky was still where they had left him behind the barn. Luckily, none of Kudzu's handiwork had made it that far. Unluckily, he'd finished all of the food they had left him and had started eating the apples off a tree in the small orchard. This wouldn't have been so bad, but the farm wasn't as abandoned as they had thought, and the farmer was there trying to shoo Beaky away. It wasn't going well, though Twig had to give it to the man for being either very brave or very, very foolish.

Glimfinkle had finally figured out that danger was imminent. He let out a shrill whistle and Beaky stopped trying to peck the farmer's head. He flew down out of the tree and landed in front of them. They hopped aboard without slowing down, Twig grabbing a tight hold of the boobrie's neck. Vile clung like a barnacle on to his back.

"Stop, thief!" yelled the farmer.

"Get back here!" came another voice. It was pitchfork man, rounding the corner of the barn at full tilt.

"Sorry!" called Twig, as Beaky launched into the air. The bird knew a getaway when he saw one.

Three flaps and they were high above Fallow. Beaky stretched his wings and took off as fast as he could, which, all things said, was pretty quick.

"Er, Twig," yelled Vile into his ear, "Beaky's feeling a bit smallish, don't you think?"

It was true. Beaky had been close to full size the night before, but what little he'd eaten in the morning had obviously not been enough. He was only middling big now, and that wouldn't last long, not at the speed he was going and while carrying them all.

But now seemed like a very bad time to land. Fallow was on the edge of the Eternal Forest and the plains of Aramore. If they landed on the flat plains, it would be very easy to find them. If they crashed over the forest . . . well, they'd done that before and it hadn't been at all pleasant. They needed to get further away from Fallow.

Twig reached into his sack that he'd slung around his neck and pulled out a bunch of grapes. "Beaky, catch!" He pitched the fruit out in front of them,

hoping that Beaky would understand.

Beaky flew directly into the bunch and Twig wound up with the grapes going SPLAT into his face. Beaky let out a bellow.

"Try again, lad, but put some arm in it," said Glimfinkle, holding tight to the edge of Twig's pocket.

Twig flung another bunch into the air as hard as he could throw. Beaky managed to grab them and gobble the grapes in one gulp. Twig threw another and another, the boobrie swooping and darting to catch them. It was working. Beaky wasn't growing any larger, but at least he wasn't shrinking. Twig was feeling a bit seasick, but that was better than crashing any day.

Twig ran out of grapes around the same time they ran out of trees. All they could do now was wait and see.

"Ye can do it, ye glorious feathered beast!" Glimfinkle was as far out of Twig's pocket as he could get while still being safe. His beard fluttered and flapped in the wind. Beaky flew faster.

Ahead of them, Twig could see a river winding to the west. The Endless River. It ran from where the

mermaids dwelled in the Hidden Cove, which wasn't really hidden as everyone knew where it was so they could avoid it, and then down through the plains, and marked the edge of the Eternal Forest before it split into the Witch Fingers and emptied out into the Salt Flats and, perhaps, all the way down underground to the Eye of the Sea.

"Yo, gnome, tell him to cross the river," yelled Vile. "The closest bridge is near Round Lake, so if anyone is trying to follow us, they'll be stuck on the other side of the river."

"Good thinkin'," said Glimfinkle, sounding surprised. He whistled and chirped to Beaky, who sped up a little more. The boobrie began to descend as they approached the bank of the river. He flew low across the water and even managed to scoop up a very surprised fish along the way.

Twig wasn't sure if it was his imagination or if Beaky was shrinking again, but he didn't want to take any chances. "Tell him to land behind that hill," he told Glimfinkle. Now that they were out of the plains and across the river, there were some low rolling hills.

Beaky took them in for a relatively safe landing, considering he was juggling a very large fish. There wasn't much around, just some scrub bushes and tall grass. They dismounted and looked at each other.

Twig and Vile were both covered in sticky grape juice. Vile's dress had new and interesting splotches, though only someone familiar with her style would even notice the new versus the old. Glimfinkle's beard was so windblown he looked like he was still flying at great speed. It had only been about an hour since they had broken camp. Another dismal start to another rotten day.

"I'm starvin'," said Glimfinkle. "Mebbe we could make a fire and cook up that fish—" He took a look at Beaky, who had half swallowed the fish in question already. "Eh, never mind," said the gnome.

Twig sighed. They'd have to go somewhere with food. He could use magic to make things into something, but you had to have something to start with. You couldn't make something out of nothing. And right now they were in a big bunch of nothing.

At least they could be clean.

*"Let's not make a scene,  
Please make us clean."*

A shower of sparkles descended on them, tingling and swept away all the accumulated dirt and stickiness. Even Glimfinkle's beard and Vile's hair were straightened up like a comb had gone over them. The hag shook her head in disgust and messed her hair up again with her fingers.



"You know I hate it when you do that," she said.

"It's better than being sticky and purple," said Twig. He sighed again. He knew she'd somehow manage to pick up a layer of twigs and leaves soon enough. It was her special talent. That, and cursing people with boils or turning them into chickens.

He took a good look around. They really were in the middle of not much. He didn't think he could make anything edible out of the tall grass around them. They weren't cows.

"So, where do we go from here? We're really out of food now and we need a job."

"How about Rockpool?" asked Vile. "It's the closest kingdom."

"Shouldn't we stick to small places because of . . . *you know*." Twig tilted his head in Beaky's direction. All that was left of the fish was a tiny bit of fin stuck in his beak.

Vile pulled a crumpled parchment out of her pocket. "Yeah, but we need an actual paying job, right? We haven't found a decent gig anywhere small in ages. I think we need to think bigger." She gave the paper to Twig and he smoothed it out so he could read it. "I

snatched that from the Lame Goat before everything went pear-shaped."

## *Adventurers Wanted!*

*Calling all Knights, Wizards, Reformed Highwaymen and the like.*

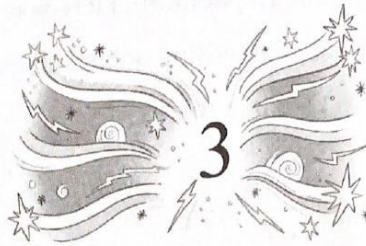
*Wanted: any information leading to the return of beloved Crown Prince Igneous, last seen headed towards the Seven Sisters in search of a Damsel in Distress.*

*Please report to Coquina Castle, Rockpool.*

"Reward definitely sounds right promising," said Glimfinkle, rubbing his little hands together. "I like the sound of that, I do."

"Rockpool it is," said Twig. He had to agree that Vile and the gnome were right. A lost prince? A damsel in distress? That flyer was the best job option they'd

seen since leaving the Euphonium. Here was a chance to use his powers for something noble and good! And, hopefully, get paid enough to eat.



## IN WHICH NO ONE IS EATEN

Rockpool was a mostly unremarkable kingdom. It was larger than Twig's home of Muckwood (as almost all the other kingdoms were), but smaller and less grand than Aramore. But it was on the coast and enjoyed a small amount of success by facilitating trade between the more land-bound kingdoms and the denizens of the Deep Sea. It wasn't unusual to see mermaids, selkies and even some of the elusive blue men wandering the streets. There were even special water-filled carts for rent at the port for visiting mermaids to travel about in comfort.

It was well past midday when they trudged into

town, Beaky now small enough to ride on Twig's shoulder, though he decided to perch atop his head instead.

"Can you get him on my shoulder?" Twig asked Glimfinkle. "People are staring."

"Don't see wot's the problem," said the gnome. He was sitting on Beaky's back. "Besides, I can see where we're goin' from up here. Can't see a thing from yer pocket."

Parchment posters like the one Vile had found in Fallow were plastered everywhere around the city. King Jasper certainly wanted to find his son.

Vile's stomach let out a loud gurgle. "Sooner we get there, sooner we can eat. They'll feed us up front, right?"

Beaky squawked. It had just enough of his boobrie bellow left in it that the people walking in front of them suddenly had somewhere else to be.

"They'd better," said Glimfinkle. "Or else there's gonna be trouble." He patted Beaky. "Turn left up ahead, Twig. Yer almost there."

Coquina Castle came into view as they rounded

the corner. It was a squat stone castle that would have been ugly if not for the colourful shells and sea glass that covered the three large towers. Two guards in full livery were patrolling in front of the wooden drawbridge that crossed the seawater-filled moat. Twig could see the silvery flash of fins swimming back and forth in the water. They were very large and surely attached to something best left alone.

He walked up to the nearest guard. "Hello, we're here about the . . . er . . . help wanted poster."

The guard eyed the magpie perched on top of his head dubiously. "Cook don't allow pets in the castle kitchen, not unless you want 'em cooked."

Beaky let out an indignant squawk that sounded a good deal like a threat even if you didn't speak magpie. The guard put a hand on the hilt of his sword.

"Hang on now, yer not eatin' Beaky!" Glimfinkle shook a tiny fist right in the guard's face. "I'll have him gobble ye up first! Don't think he won't!"

The other guard strode over to see what was going on. Twig held up his hands. "Slow down a minute," he said. "Nobody's eating anybody." He saw Vile's fingers

twitching out of the corner of his eye and elbowed her. "Or cursing anybody or doing *anything* to anybody. We don't want any trouble."

Vile and Glimfinkle both snorted at the same time.

Twig spoke up louder. "We're talking about the reward poster for finding Prince Igneous?" He pulled the crumpled parchment out of his pocket and showed it to the guards.

"You lot?" The guards looked at each other and then they both fell about laughing. Twig grabbed Vile's hand in his to stop her from cursing them then and there. They really needed a paying job, and this was the only lead they had. She was always extra touchy when she was hungry.

"Yes, *us*," said Vile. She drew herself up as tall as possible. "I'm Vile Hornwort, of the Hornwort Hags. Perhaps you've heard of us. I recently won the Euphonium hag scrap."

The guards stopped laughing and one of them took a step back. They'd obviously heard of the Hornworts.

"I see you've heard of me. And," continued Vile grandly, with a sweep of her hand, "*this* is the wizard

Twig Thicket, who just won the Euphonium wizard duel, beating Kudzu of the Spire."

The first guard squinted at Twig. "I heard about that," he said. "Voted Stupidest Wizard, weren't you?"

Twig tried, mostly successfully, to wipe the involuntary grimace off his face. They needed to get inside if they were going to get this job.

"For giving all his magic away," said the other guard.

"Yeah, that was pretty daft," said the first one.

"Hey—" Twig started to say, but the gnome interrupted him.

"He didn't give it all away," snapped Glimfinkle. "He's not *that* dozy. And I, by the way, am the Great Glimfinkle!"

The guards peered at the gnome. "Yeah? And what's so great about you, gnome? You a wee little wizard too?"

Glimfinkle sputtered.

"Anyway," said Twig, trying to get things back on track, "we're here to see the king. We're going to rescue Prince Igneous."

The guards shrugged in unison again. "You and

every other knight errant in the kingdoms," said one. He hitched his head towards the castle entrance. "Go on in. You'll see the queue."

"The queue?" Twig's stomach sank.

"Yeah, the queue. It's what happens when you offer someone's weight in gold as a reward. Half the battalion is off after it." The guards each nodded and returned to their back-and-forth patrol without another word.

"Did he say the reward was yer weight in gold?" Glimfinkle couldn't keep the tinge of awe out of his voice.

"He did," said Vile. She sounded as impressed as the gnome.

"Twig," said Glimfinkle fervently, "quick, magic yerself some really big fat muscles. Or just fat. That'd work too. And can ye make me about quadruple me size?"

\* \* \*

The queue inside the castle was long and mostly made up of a motley assortment of knights in plate armour, but also brawny farmhands and an axe-wielding

hunter or two. Twig only saw one other person who looked like they might be a wizard, but he was also quite fit and carrying a thick staff that looked like it could knock out an ogre in one blow. Twig was definitely the only one accompanied by a hag, a gnome and a magpie.

They joined the end of the queue behind a scrawny knight with rather dented armour.

"Hello there," said the knight, giving them a clanky bow that almost toppled him over. "I am Sir Thinly of Bragmore. And who might you be?"

Twig started to introduce himself, but Vile shouldered him aside and announced, loudly enough for everyone to hear, "This is the great and powerful Wizard Twig, and I am Vile Hornwort of the Hornwort Hags."

"And Glimfinkle the Grand!" chimed in the gnome. Twig tried not to roll his eyes. The two of them were getting less humble every time they introduced themselves.

"A pleasure to meet you all," said the knight, and then jumped as if a nixie had taken a bite out of him.

"Wizard Twig, did you say?"

"Yes..." said Twig.

"And Vile the hag?"

Twig nodded with a sinking feeling in his stomach. He thought he knew where this was going. Anyone from the Kingdom of Bragmore probably knew who he was, and Vile too, after what had happened at the Euphonium.

"You're the one that defeated our Wizard Sumac at the Euphonium."

Twig nodded, keeping his chin up. He'd do it again, too. Sumac was a coward and a cheat.

The knight bent down to look at Vile, holding his visor up with one finger. "So I'm guessing that must mean you're the hag that cursed him and turned him into a chicken?"

Vile gave him a very toothy smile and wiggled her fingers in his face. "I am," she said. "What of it?"

"Oh, you'll hear naught from me," said Sir Thinly mildly, though Twig noticed he shifted sideways away from Vile a bit. "Sumac Crabapple was not well-loved in Bragmore."

"Not surprised," said Twig, though he was a little relieved to hear it.

"Though it has put King Egon in a terrible temper, which is why I'm out questing." The knight put a finger to his long, thin nose. "Safer than being at home. The king is interviewing new wizard applicants now and he's not been pleased. There are not many wizards like Sumac Crabapple."

"Thank the heavens for that," said Glimfinkle.

"Er ... no offence intended," said Twig, "but you don't much seem like you'd ... um ... enjoy working with a wizard like Sumac."

"Yeah," said Vile. "You seem pretty *nice*." Twig couldn't tell if she meant that as a compliment or not.

"One cannot help where one is born, I suppose," said Sir Thinly. "Though, as you can see, my family has fallen on hard times." He motioned towards his dull, dented armour. "I fear I'm not really quite cut-throat enough for King Egon or Bragmore, but recent developments have given me a chance to prove myself."

"Recent developments?" The queue moved and they all shuffled forward.

"Have you not heard?" Sir Thinly's eyebrows rose so far up that they were lost in his helm. "There's a dearth of both knights and princes across the kingdoms at the moment."

"A dearth?" Glimfinkle asked. "Wot's that?"

Twig was glad he'd asked. He wasn't entirely sure what it meant either.

"Meaning," said Sir Thinly, "that a veritable slew of the kingdom's most decorated knights and princes, not to mention a handful of dukes and barons, have all gone missing in the last couple of moons. Crown Prince Igneous is just one of the missing. Why, Bragmore's own Prince Darrold has also disappeared. He vanished without a trace." He paused and looked a little chagrined. "I suppose I should be out looking for *him*, but King Egon has promised no reward, not like King Jasper of Rockpool."

"Where've they all gone?" asked Vile.

"If anyone knew that," said Sir Thinly, "we wouldn't be here. At any rate, it's quite good for questing if you're a lesser knight like myself and these others. We are, I'm afraid, the bottom of the barrel."

Twig took a good look around. Now that he was closer, he could see what Sir Thinly meant. Very few of the knights ahead of them in the queue were decently equipped. Some looked decidedly out of shape. Some were really a bit old to be out questing. And quite a lot of the people waiting weren't knights. Perhaps the flyer hadn't been joking about the reformed highwaymen part. A few didn't look reformed at all. They just looked like bandits.



## **APPENDIX 2**

Target text, the completed translation

PAULEY, K. 2022. *The Accidental Wizard: A Peculiar Problem*. Dublin: Scholastic. 2022, p. 1 – 42. ISBN 978-1407-19572-8

### **NEČAKANÝ ČARODEJNÍK: JEDEN ZVLÁŠTNÝ PROBLÉM**

Kapitoly 1 *Kde to začalo*, 2 *Iskrička nádeje*, 3 *Nakoniec nebol nikto  
zjedený*

## 1 KDE TO ZAČALO

Škriatkovská poštaaaa!

Z vysokého hlasu škriatka doručovateľa šľahali iskry a rozprávkový prach. Chlapec menom Popletený Prútik zastonal a pritlačil si vankúš – ktorý, mimochodom, páchol príšerne ako neumytý trpaslík – k svojej hlave.

Nepomohlo. „Zásielka pre výnimočného čarodejníka, Popleteného Prútika!“ Šťastlinka bola škriatkom, ktorý si vždy radšej pospevoval ako by mal normálne rozprávať.

„Nie tak nahlas,“ povedal Prútik tlmeným hlasom.

„Zásielka! Nech sa Vám páči!“ Dve dosť ťažké veci vrazili do vankúša na vrchu jeho hlavy. Povzdychol si, posadil sa a rozliadol po malej ohrádke podobnej stanu, ktorú vykúzlil minulú noc z kríkov a malých stromov. To bolo všetko, čo mohol využiť v tomto zarastenom severozápadnom okraji Večného lesa. Dokonca sa postaral o to, aby bol provizórny stan pevne uzavretý, ale Šťastlinka si vždy dokázala nájsť cestu dnu, bez ohľadu na to, čo proti tomu urobil. Škriatkovia sú už raz takí. Vytrvalí.

„Neznášam škriatkov, obzvlášť túto tu,“ povedala Hedviga, ktorá sa zrolovala do svojej deky až do rohu ohrady. Jediné, čo z nej Prútik videl, bola hriva červených vlasov na vrchu. Za posledných pár mesiacov sa naučil, že ježibaby rozhodne nie sú ranné vtáčatá.

„Ty nenávidíš každého,“ povedal trpaslík Všadebol, ktorý z rána nemával práve najlepšiu náladu. A vlastne ani cez deň. Trpaslík si ustlal v ich smutne prázdnom vrecúšku na peniaze. Visel na malom konári v strede stanu, pretože Prútik sa už naučil, že chrápanie trpaslíka je z výšky o čosi znesiteľnejšie. Teraz mu z vrecka vytŕčala len hlava, na ktorej mal čapicu nasadenú naopak.

„Ešte jedna správa pre Popleteného Prútika, výnimočného čarodejníka!“ Šťastlinka urobila otočku vo vzduchu a znenazdajky zapózovala tak, že by jej závidel aj dobre stavaný svalovec. Zhlboka sa nadýchla, pričom dala Prútikovi dostatok času na to pripraviť sa.

„POPLETENÝ PRÚTIK! CHCEŠ MI POVEDAŤ, ŽE UŽ MINUL VŠETKY PENIAZE ZO SVOJEJ VÝHRY A NEOSTALO TI NIČ, ČO BY SI MOHOL POSLAŤ SVOJEJ

STAREJ, ÚBOHEJ MATKE?! PREČO SA NEVRÁTIŠ DO BAŽINATEJ HORYA NEPRACUJEŠ PRE KRÁĽA TAK, AKO SOM TI POVEDALA? KDE SI? TEN STARÝ NEŠŤASTNÍK ŠUMAFUK MI TO NEPOVIE. NEVIEŠ SNÁĎ, ŽE—,

Šťastlinka zastavila, aby sa znova nadýchla. Prútik rýchlo strčil kocku cukru priamo do jej úst predtým, ako dočítala správu od jeho mamy. Naozaj nechcel vedieť, čo ešte povedala jeho matka, Popletená Žihľava. Stále to bolo to isté – vráť sa späť domov, do Bažinatej hory. Dobrodružstvo by bolo najlepšie prenechať starším, múdrejším, iným slovom *lepším* ľuďom.

„Nechcem počuť zvyšok doručenej správy,“ povedal Prútik škriatkovi.

„Robte si, čo chcete,“ povedala Šťastlinka, sotva schopná hovoriť cez kocku cukru vo svojich ústach. Potom zaznelo staré známe BUM! a odletela späť do malého kráľovstva Bažinatej hory, nachádzajúceho sa na míle ďaleko, úplne na druhej strane Večného lesa.

„Čo si dostal tento krát, Prútik? Vari niečo krásne a žiarivé, ba až zlaté?“ Všadebol sa poškriabal na fúzoch, čím si ich ešte viac domotal a vyzerali ešte horšie. Hedviga mala permanentne strapaté vlasy, avšak Všadebol začínal mať strapatú bradu ako dôsledok niekoľko mesačného „kempovania“.

Prútik sa poobzeral okolo, aby zistil, čo je nové v ich skromných zásobách a našiel malé, zeleno-zamatové vrečko, zložito vyzdobené vyšívaným kvetinovým vzorom. Pohodil to smerom k Hedvige. Keď jej vrecúško pristálo na bruchu, zlostne zavrčala. „Prečo si na toto nedávaš pozor? Musí to byť od tej čarodejnice Paliny. Určite to nie je od mojej mamy. Pravdepodobne nám znova poslala dračiu mäťu.“

Čarodejnica Palina bola celkom milá, ako to už pri čarodejniciach bývalo zvykom a odkedy ju stretol, dala mu veľa užitočných rád, avšak teraz už bola späť doma, v Chradnúcej bažine a on bol na svojom dobrodružstve a tak ho väčšinou dobre zásobovala nejakými zázračnými bylinami. Na druhej strane, jeho mama mu nikdy neposlala nič poriadne. Nechájala, že v skutočnosti existovali iba dva spôsoby, akými sa stať dobrým čarodejníkom: učenie s majstrom (ktorým, jeho starý mentor, Šumafuk, rozhodne nebol) alebo sa to dalo naučiť získaním praxe – čo znamenalo, vzhľadom na výnimočnú situáciu, cestovať po rôznych kráľovstvách. Víťazstvom v čarodejníckom súboji v Eufórii, na každoročnej súťaži pre používateľov mágie a zaklínačov z celého kráľovstva si zaručil, že ani jeden hlavný čarodejník z akéhokoľvek kráľovstva si ho nechcel vziať ako učňa,

pretože si mysleli, že už ho niekto všetko naučil. Dokonca ani Šumafuk ho nechcel späť, hoci by to nikdy otvorene nepriznal.

„Ešte niečo? Nebodaj čosik žiarivé?“ Trpaslík sa to opýtal s istou nádejou v hlase, hoci Prútik netušil, kto by mu už len podľa Všadebola posielal zlato. Zvyčajne to bola práve jeho rodina Popletených, ktorá ho naopak o nejaké zlato žiadala.

„Eh,“ povedal Prútik, zberajúc akési zrolované papiere, ktoré boli napoly zahrabané v jeho deke, „vyzerá to ako nové číslo *Čarodejníckeho štvrťročníka*.“

Hedvige sa akosi podarilo vymotať. Vytrhla mu časopis z ruky, narovнала ho, len sa naň pozrela a potom mu ním veselo zamávala pred tvárou. „A pozrime sa, kto je na obale!“

Prútik si ho uchmatol späť. Bola tam jeho fotografia z odovzdávania cien v Eufórii. Čarodejník Salomon žiaril šťastím a odovzdával mu za víťazstvo v čarodejníckom súboji vrece zlata a pamätnú sošku čarodejníka menom Plytký Močiar, úplne prvého víťaza turnaja v Eufórii pred sto rokov.

Prútik zažmúril oči. Určite to nebola jeho najlepšia fotografia. Vyzeral ako v stave medzi zmätením a vyčerpaním a jeho ústa boli otvorené dokorán, ako by bol nejaká ryba. Aj keď, aby sme boli fér, v tom čase sa naozaj cítil zmätene a vyčerpane.

Hedviga mu časopis opäť zobrala. „Ha!“ povedala, pričom len tak tak, že nezavrčala. „Čítal si, čo je pod tým napísané? Popletený Prútik, víťaz jubilejného stého ročníka Eufórie. *Čarodejníckym štvrťročníkom* zvolený za najhlúpejšieho čarodejníka roka.

„Čum na to,“ povedal Všadebol vážne, snažiaci sa udržať svoj smiech. „Si slávny, si naozaj slávny.“

*Čarodejnícky štvrťročník*

**Popletený Prútik, historicky najmladší víťaz výročnej stej Eufórie!**

Čarodej Zakladateľ

Zvolený Čarodejnickým Štvrt'ročníkom Najhlúpejším Čarodejníkom Roka

Tohtoročná Eufória bola plná prekvapení, a väčšina z nich sa týkala začínajúceho nového čarodejníka, Popleteného Prútika z Bažinatej hory. Nie len že prežil kúzlo s názvom Nix's Unravelling počas duelu s Bodliakom z kráľovstva Chvály, ale šikovne dokázal vyhrať celú súťaž. V rekordnom čase porazil Korienka z Veže. Pýtate sa, prečo potom dostal cenu pre Najhlúpejšieho Čarodejníka roka? To je jednoduché, moji erudovaní priatelia: Pretože sa počas duelu s Korienkom dobrovoľne VZDAL svojej sily! Čarodejníci sú si istí, že to bolo tak prekvapujúce, že Korienok z toho až spadol na zadok. (*viac na strane 12*)

**Hedviga Naježená porazila staršiu sestru a vyhrala Majstrovstvá bosoriek**

Plamienka Holubia

Rodina Naježených bola vždy tou, na ktorú sme na majstrovstvách bosoriek boli zvedaví, a tohtoročná súťaž v Eufórii nebola výnimkou. Po tom, čo pole posiala otravnými vredmi a napokon sa na ňom objavil aj lieň, nás čakal súboj sestry proti sestre. Bol to neuveriteľne vyrovnaný boj, až kým sa mladšia sestra nepredviedla a neuvrhla na svoju sestru Betu úžasnú variáciu klatby Rapunzel. Beta, ktorá bola minulý rok zvolená za Bosorku Bosoriek, teraz stojí zoči voči najkrajšej z princezien.

(*viac na strane 13*)

**Hľadá sa**

*Nový čarodejník kráľovstva*

*Prosím, hláste sa na*

*hrade Chvastovany.*

*P.S. Nehľadáme žiadne kurčatá.*

Prútik sa pokúsil uchmatnúť Hedvige *Čarodejnicky štvrtročník*, avšak ona začala poskakovať na malom priestore a časopis udržala mimo jeho dosah aj počas čítania článku. Ten nebol vôbec lichotivý a to napriek tomu, že vyhral veľkú cenu. Omnoho krajšia bola tá časť o jej víťazstve na Majstrovstvách bosoriek. Nebolo to fér.

„Zaujímavo si zmenil farbu,“ povedal Všadebol. „Jaká že to je?“

„Cviklová?“ Hedviga sa stále pohrdavo chichotala. Konečne dočítala titulnú stranu a hodila časopis späť Prútikovi. Ten ho schmatol a napchal späť do batohu.

„Bud'te ticho,“ povedal Prútik, pozbieral zvyšok vecí a strčil ich do svojej tašky. „Obaja.“

„O Tebe aspoň napísali. Mňa ani len nespomenuli,“ odvrkol Všadebol, hojdajúc sa vo vrecúsku na peniaze popri tom, ako skákal na zem.

„Prečo by o Tebe mali písať? Ty si nevyhral veľké ceny ako my,“ povedala Hedviga.

„Bezo mňa by ste to nedokázali!“

Bol ako pokazená platňa, stále sa opakoval. „Všadebol, zavri si ústa. Nemôžeme sa, prosím, jednoducho pobaliť a ísť?“ Prútik zamával rukami a zamrmlal zaklínadlo, ktoré vrátilo stromy a kríky tam, kam patrili. Ranný vzduch, ktorý sa rútil dovnútra bol svieži a trochu chladný.

„Hej, nechci, aby som po Tebe vyštartoval! skríkol Všadebol a pozrel sa na Prútika. „Máš byť ten najväčší čarodejník na svete a kam si nás dostal?“ Prešľapoval v kruhu a kopal do žalud'ov, ktoré mal v ceste. „Odkedy si vyhral Eufóriu, prešli ešte len tri mesiace a my sme bez zlata a žijeme v rozkvitnutom, preslávenom stane!“

Aj keby mal na to energiu, o tomto sa s ním Prútik hádať nemohol. Trpaslík mal pravdu. Po tom, čo vyhral výročnú stú Eufóriu, vyzeralo všetko tak jasne a pozitívne. Gratulovala mu každá čarodejnica, čarodejník, bosorka, dokonca každý vidiečan. A keďže vyhral

vd'aka tomu, že veľmi okázalo odovzdal časť svojej magickej moci čarodejníkovi Korienkovi z Veže, podarilo sa mu dokonca dostať spod moci kráľa Bažinatej hory, pretože kráľ si myslel, že Prútik sa vzdal všetkej svojej sily a tak sa rozhodol, že sa s ním už nebude zaťažovať. V tomto čase to vyzeralo ako múdry krok. Potom však jeho mama kráľovi prezradila, že stále má magickú silu, pre čo sa teraz nemôže vrátiť domov, pokiaľ by neprevzal rolu oficiálneho čarodejníka Bažinatej hory.

Okrem toho, že nechcel vziať túto pozíciu Šumafukovi, necítil sa dostatočne skúsený na to, aby bol kdekoľvek oficiálnym čarodejníkom. A navyše, nemal príliš rád Kráľa Mervina. Raz ho videl, ako nariadil, aby niekomu za krádež odťali ruky. Nie že by krádež bola správna vec, ale aj tak. Prútik z minulosti dobre vedel, aké je to byť hladný a zúfalí ľudia občas robili zúfalé činy. V skutočnosti bol v poslednej dobe tiež dosť vyhladovaný. Nie však dosť vyhladovaný na to, aby sa vrátil do Bažinatej hory bez toho, aby sa čokoľvek naučil.

„Takže,“ povedala Hedviga, počas toho ako kopala žalude späť ku Všadebolovi, „a koho straka prejedla náš dom, ktorý nám bol domovom? Všetko zlato sa minulo na krmenie Zobáčika!“

Zo stromu nad nimi sa ozval hluk a všetci sa inštinktívne prikrčili.

„To nebola moja chyba,“ povedal Všadebol už oveľa tichšie s nenápadným pohľadom hore. „Kto spravil z mojej malej, sladkej straky, rozkyprenú alku?“ On aj Hedviga obaja obrátili svoj zrak na Prútika.

„Ponúkol som sa, že ho zmením späť,“ povedal nepresvedčivo Prútik.

„Sám si však povedal, že už nechce byť znova normálny.“ A rozhodne nebolo rozumné hádať sa so Zobáčikom vtedy, keď vyzeral ako „Vták ohnivák“, veľmi veľké čarovné lietajúce stvorenie, ktoré by ich pravdepodobne dokázalo bez mihnutia oka všetkých prehltnúť.

Niekdajšia straka bola celkom spokojná s tým, že sa z nej stal napoly „vták ohnivák“. Výhodou bolo, že keď bol veľký, všetci na ňom mohli letieť a dostať sa všade veľmi rýchlo. A keď bol Zobáčik veľký ako vták ohnivák, vôbec nič im neprekážalo, keďže vtáci ohniváci boli tak obrovskí, že pravidelne jedávali dokonca kravy. Nemali ani problémy so zlobrami, hoci tí radšej jedli ľudí, ako by mali byť sami zjedení.

Čo bolo mínusom bol fakt, že Zobáčik musel jesť obrovské množstvo jedla, aby si udržal svoju veľkosť a pokiaľ jedla nebolo dosť, zmenšil sa späť na normálnu veľkosť straky. Bolo obrovským nešťastím, ak sa to stalo uprostred letu, na čo prišli už keď na ňom leteli prvýkrát. A verte, že nečakané pristátia sú bolestivé.

Prútik si povzdychol. Posledných pár týždňov sa hádali stále o tomto istom, vždy len s malou obmenou. Už nevedel, čo má robiť. Bol z toho unavený.

„Pozrite,“ povedal, pravdepodobne už po stý krát, „ak je to také zlé, nemusíte so mnou ísť za dobrodružstvom. Ak chcete, môžete sa obaja bezpečne vrátiť do Bažinatej hory, kedykoľvek budete chcieť.“

Hedviga si odfrkla. „Vrátiť sa do tej miniatúrnej chatrče, ktorá smrdí trollom? V porovnaní s tým je všetko ako palác.“

Všadebol hodil po Prútikovi žalud'. „Z toho, čo vravíš sa mi obracia žalúdok! Vieš, že aj trpaslík ako ja je príliš veľký na miesto, akým je Bažinatá hora! Máme pred sebou veľké veci a ja to viem!“

„Prestaň sa ľutovať, Prútik,“ povedala Hedviga. „Máme pred sebou niečo väčšie. Dnes musíme ísť bezpodmienečne nakúpiť, alebo musíš prísť s nejakým dobrým zaklínadlom, ktoré premení bobule čiernej jarabiny na niečo jedlé. To je totiž všetko, čo som tu našla.“

Prútik ešte nevedel o kúzle, ktoré by dokázalo vyčarovať z jarabiny niečo chutné. A problémom nebola len chuť, ale aj to, čo jarabina po zjedení spôsobovala. Dokonca aj guláš zo žalud'ov od jeho mamy chutil lepšie.

„Najbližšia je dedina Úhorovce, povedal Všadebol. „Asi hodina cesty pešo, alebo možno päť minút na Zobáčikovi.“ Keď znova počul svoje meno, Zobáčik zletel dole a pristál pred nimi, odetý v čiernom perí.

„To je Zobáčik,“ povedal Prútik. Mať ho na blízku malo jednoznačne svoje výhody.

Naskočili na palubu Vtáka ohniváka, Prútik dopredu a Hedviga dozadu, Všadebol sa strčil do koženého postroja okolo Zobáčikovho krku.

Sotva vzlietli hore, keď Zobáčik začal znova klesať k zemi. Pristál blízko Úhorovci za stodolou, ktorá vyzerala opustene. Bol tam len zarastený ovocný sad a nič viac.

Úhorovce boli tak malé, že sa sotva mohli nazývať dedinou. Nachádzali sa na najsevernejšom okraji Večného lesa, v oblasti známej tenkými stromami a špinou. V okolí nerástlo veľa jedlých alebo použiteľných plodín, čo bolo dôvodom, prečo boli posledné týždne veľmi hladní. Bolo tam toho veľmi málo na výber, keďže tam nebolo nič na jedenie a ľudia boli veľmi chudobní na to, aby ich boli schopní zamestnať. Prútik o tejto dedine nikdy predtým ani nepočul, avšak to nebolo nič nezvyčajné. Nikdy naozaj neopustil Bažinatú horu, pokiaľ sa náhodou nestal najväčším čarodejníkom na svete. Teraz bol na úplne druhej strane Večného lesa, o ktorom si vždy kvôli jeho menu myslel, že bude oveľa väčší, ako v skutočnosti bol.

Zobáčika nechali za stodolou aj s posledným kúskom chleba a drobnými zvyškami koláča z mletého mäsa, ktorý Prútik vymenil za prezradenie zaklínadla na nerozbitnosť pluhu. Stále bolo skoré ráno a ulice boli prázdne. Rozdelili sa, Hedviga išla jednou cestou a Prútik so Žiarovkom druhou a napokon sa stretli v strede. Celú dedinu prešli za desať minút a stretli iba troch ľudí, pričom iba jeden z nich im ochotne prikývol na pozdrav. Hedviga spomenula jednu krčmu a jeden obchod s bylinkami. Prútik si všimol niekoľko zatvorených výkladov a kováčsku dielňu. Všadebol im ukázal škriatkovskú poštu, ale aj tá vyzerala byť malá a neudržiavaná a ani jeden z nich nemal náladu niekomu poslať poštu ... alebo hovoriť so škriatkom. Pokiaľ ide o hľadanie práce, v Úhorovciach to sľubne nevyzeralo. Nenašli tu ani slušné miesto na jedenie. Krčma sa volala „U Chromej Kozy“. Hedviga vytiahla vrecúško, ktoré im bolo doručené už skôr. „No, možno Čarodejnica Palina poslala nejaké jedlo. V tejto chvíli by som si dala dokonca aj nejaký z jej koláčov z muchotrávok.“ Potiahla za šnúрку, ktorá držala vrecúško zatvorené a nakukla dovnútra.

Ale len čo ho otvorila, začali sa z neho valiť kvety a vinič, ako rieka zelene posiatá škvrkami modrej, žltej a karmínovej.

„Och!“ bolo všetko, čo stihla povedať, kým na ňu vyskočil obzvlášť spletený vinič, ktorý rozkvitol a potom na ňu vyskočili strapce zrelého ovocia a fialového hrozna, ktoré ju už úplne dorazili. Prútik ju takmer okamžite stratil z dohľadu, ale mohlo to byť aj preto, že bol zaneprázdnený bojom s nejakou lepkavou rastlinou s množstvom bielych kvietkov, ktoré rástli tak rýchlo, že mu zarástli polovicu jeho tela ešte skôr, ako stihol vôbec zistiť, čo sa deje.

## 2 ISKRIČKA NÁDEJE

Prútik sa oháňal na lepkavú rastlinu, ale jediné, čo dosiahol bolo, že si do nej zaplietol ruky. Všadebol, ktorý sa zúfalo pridržiaval Prútikovho ucha, mal v zásobe niekoľko štipľavých slov, ktoré sa chystal vysloviť.

„Prestaň sa tu hrať s kvietkami a zastav to, Ty hlúpy čarodejník!“

„Máš pravdu,“ povedal Prútik. „Ospravedlňujem sa...hmmm...*prestaňte rásť!*“ Ani sa to len nerýmovalo, avšak bolo to všetko, čo mu napadlo. Rast nových rastlín sa výrazne spomalil a nakoniec úplne zastavil, ale aj tak cítil, že tá kliatba sa len tak nevzdá. Bola veľmi silná a jej sila mu bola dobre známa. Pripomínalo to slnko, kvety a lenivé popoludnia. Okamžite vedel, kto tú kliatbu zoslal a veru že to nebola Čarodejnica Palina.

Tmavozelená liana, hrubá ako jeho zápästie, bola posledná vec, ktorá z vrecúška vyrástla. Keď Prútikovo kúzlo začalo fungovať, prestalo sa to rozrastať a vypadol z neho zvitok. Zelenkastý pergamen sa rozvinul priamo pred Prútikovou tvárou aj s trochou konfiet z lupeňov kvetov, peľu a kúskov trávy. Hneď na to si kýchol.

*Pozdravujem Ťa, mladý čarodejník Prútik! Verím, že môj list si Ťa nájde a zlepší Ti deň. Moje „bomby krásy“ určite skrášlia prostredie, v ktorom sa nachádzaš, nech je už akékoľvek škaredé! Plánujem ich poslať všetkým svojim priateľom. Chcel by som sa Ti ešte raz srdečne poďakovať za Tvoj nečakaný dar. Zistil som, že sila, ktorú si mi dodal ma osviežila a vďaka Tebe som odhodlaný urobiť svet lepším miestom. Kedykoľvek budeš chcieť, môžeš prísť navštíviť Vežu. Vždy tu budeš vítaný. Dúfam, že nás čoskoro navštíviš, pretože krása Veže je jedinečná.*

*S úctou,*

*Čarodejník Korienok z Veže*

Všadebol, ktorý sa stále pridržiaval Prútikovho ramena si prečítal list spolu s ním a vyslovil škriatkovskú kliatbu. „Vidíš! Čo som Ti hovoril?! Títo poloviční elfovia nie sú ako ľudia. Nemajú to v hlavách v poriadku! Nikdy si nemal odovzdať svoju silu niekomu, ako on!“

„Hm...Som si istý, že to myslel dobre,“ povedal Prútik, kým si obzeral miesto, kde sa nachádzali. Záplava zelene sa tiahla takmer polovicou dediny Úhorovce a úplne zaplavila ulicu okolo nich, pričom vyrástla cez kolesá neďalekého koča až po strechu najbližšieho domu. Všetko, čo bolo vidieť zo škriatkovskej pošty bol malý komín, z ktorého sa stále dymilo a Prútik z nej aj cez úkryt počul výkriky mrzutého škriatka. Ako ďaleko by sa to dostalo, ak by to nezastavil?

Ľudia začali vychádzať zo svojich domov a z krčmy a niektorí na nich ukazovali prstom, čo dávalo zmysel, keďže boli v centre výbuchu zelenej farby. Musel uznať, že takto vyzerali Úhorovce oveľa krajšie, ale silne tušil, že obyvatelia dediny s tým nebudú veľmi súhlasiť.

„Potrebujem pomoc!“ zďaleka sa ozval hlas Hedvivy. Prútik sa prebrodil skrz nejaký krík a začal ťahať strapce hrozna a strkať si ich do vrecka. Asi mal pocit, že popri úteku sa im hodí malý obed. Niektorí z dedinčanov sa k nim pomaly približovali. Jeden z nich mal dokonca vidly.

Hedviga vystrčila ruku, jej prsty boli celé fialové od hroznovej šťavy. Prútik ju schmatol a vytiahol von.

„Čo to bolo?“ opýtala sa počas toho, ako sa oprašovala.

„To si urobil Ty?“

„To nie ja!“ povedal Prútik, dost' nahlas, pričom dúfal, že ho dedinčania budú počuť. Avšak nevyzerali šťastne, najmä ten chlapík s vidlami, ktorý si prezeral zarastený koč.

„Hej Ty, chlapče! Ty si čarodejník?“ Opýtal sa muž, ktorý sa pozeral cez vinič prekrývajúci okná jeho domu. Dvere na dome boli úplne zatarasené. Bez pomoci by sa von nedostal.

„Bol to ten trafený čarodejník Korienok, ktorému Prútik odovzdal svoju silu,“ povedal Všadebol, ktorý si ani len nevšimol malý dav, ktorý sa vyberal smerom k nim. Potom Prútika vytáhal za ucho. „Takže áno, pokiaľ sa môžem vyjadriť, je to stále Tvoja chyba.“

„Pššššš!“ Prútik strhol trpaslíka a strčil ho do predného vrecka na svojej cestovateľskej tunike, ktoré na ňu presne pre túto príležitosť prišiel. Nikdy totiž neviete, kedy budete musieť utekať pred niečím vo Večnom lese, napríklad pred zlobrom, alebo, v druhom

prípade, pred davom rozhnevaných dedinčanov. Odpratávali akurát seno z celých Úhoroviec? Alebo prečo so sebou mali tak veľa vidiel?

„Čo to robíš?“ opýtal sa Všadebol. „Tam, kde som bol, mi bolo dobre.“

Hedviga si takisto všimla dav ľudí. Pozrela sa na Prútika a on sa pozrel na ňu.

„Môj bosorácky zmysel mi hovorí, že je čas utiecť,“ povedala.

Prútik si nerobil veľkú starosť s vyslovením súhlasu. Schmatol jej ruku a bežal.

Zobáčik bol stále za stodolou, za ktorou ho nechali. Našťastie, žiaden z Korienkových pomocníkov sa tak ďaleko nedostal. Nanešťastie, Zobáčik zjedol všetko jedlo, ktoré mu nechali a začal jesť ešte aj jablká zo stromu v malom ovocnom sade. To by nebolo až tak zlé, ale farma nebola až tak opustená ako si mysleli, a farmár, ktorý tam bol sa snažil Zobáčika odohnať. Veľmi mu to nešlo, avšak Prútik musel uznať, že bol buď veľmi odvážny, alebo veľmi, ale veľmi hlúpy.

Všadebolovi konečne došlo, že nebezpečenstvo je blízko. Prenikavo zapískal a Zobáčik sa prestal pokúšať d'obnúť farmára do hlavy. Zletel zo stromu a pristál pred nimi. Naskočili na jeho palubu bez akéhokoľvek spomalenia a Prútik sa pevne chytil krku ich Vtáka ohniváka. Hedviga sa mu držala na chrbte pevne ako kliešť.

„Stojte, zlodeji!“ kričal farmár.

„Vráťte sa sem!“ ozval sa ďalší hlas. Bol to muž s vidlami, ktorý v plnej rýchlosti bežal okolo stodoly.

„Prepáčte!“ zvolal Prútik počas toho, ako Zobáčik vzlietol do vzduchu. Ak existovala úniková cesta, ten vták vedel, kadiaľ treba ísť.

Tri krát zatrepotal krídlami a boli vysoko nad dedinou Úhorovce. Zobáčik rozprestrel krídla a vzlietol tak rýchlo, ako len vedel, a treba povedať, že to bolo naozaj rýchlo.

„Hej, Prútik,“ zakričala mu Hedviga do ucha, „Zobáčik sa akosi zmenšuje, nemyslíš?“

Bolo to tak. Minulú noc dosiahol Zobáčik takmer svoju plnú veľkosť, avšak to málo, čo ráno zjedol, mu zjavne nestačilo. Teraz dosahoval len strednú veľkosť a dlho by vo vzduchu nevydržal, nie s takou rýchlosťou, ktorou letel a navyše s nimi všetkými na chrbte.

Ale teraz to vyzeralo naozaj na zlé načasovanie pristátia. Dedina Úhorovce sa nachádzala na okraji Večného lesa a rovinatých plání. Ak by pristáli na pláňach, veľmi ľahko by ich našli. Ak by havarovali nad lesom ... no, to sa im už predtým stalo a nebolo to nič príjemné. Potrebovali sa dostať ďalej od dediny Úhorovce.

Prútik siahol do vrecka, ktoré mal okolo krku a vytiahol odtiaľ stravec hrozna. „Zobáčik, chytaj!“ Vysypal ovocie pred nich a dúfal, že Zobáčik ho pochopí a poslúchne.

Zobáčik vletel priamo do strapcov, Prútik sa do nich zamotal a hrozno mu vletelo do tváre. Zobáčik zareval.

„Skús to znova, chlapče, ale daj toho viac sily,“ povedal Všadebol, ktorý sa pevne držal okraja Prútikovho vrecka.

Prútik hodil ďalší stravec do vzduchu tak silno, ako len mohol. Zobáčik stravec chytil a zhltol hrozno na jeden hlt. Prútik hádzal ďalšie a ďalšie strapce a vták ohnivák sa vznášal a vrhal sa na ne, aby ich pochytil. Zobáčik vôbec nerástol, ale aspoň sa už nescvrkával. Prútikovi začínalo byť zle, ale bolo to vždy lepšie, ako keby mali spadnúť.

Prútikovi hrozno došlo približne v rovnakom čase, v akom prešli cez posledné stromy. Všetko, čo im teraz ostávalo, bolo čakať, čo sa stane.

„Ty to dokážeš, Ty slávny operenec!“ Všadebol bol z Prútikovho vrecúška tak ďaleko, ako sa len mohol dostať, aby zároveň ostal v bezpečí. Brada sa mu trepotala a poletovala vo vetre. Zobáčik začal letieť rýchlejšie.

Prútik pred nimi zbadal rieku vinúcu sa na západ. Nekonečná Rieka. Začínala v Tajnej Zátokke, v ktorej bývali morské panny a nebola v skutočnosti tajná, pretože každý vedel, kde sa nachádza, aby sa jej mohol vyhnúť, a pokračovala dole cez pláne a obmývala okraj Večného lesa ešte predtým, ako sa začal rozprestierať les nazývaný Prsty čarodejníc a vlievala sa do Slanej rieky a možno až do podzemia, kde sa nachádzalo Morské oko.

„Hej, trpaslík, povedz jej, nech prejde cez rieku,“ skríkla Hedviga. „Najbližší most je blízko Okrúhlej rieky, takže ak nás ktokoľvek sleduje, uviazne na druhej strane rieky.“

„Rozmýšľaj dobre,“ povedal Všadebol, pričom znel prekvapene. Zapískal a zaštebotal na Zobáčika, ktorý ešte trochu zrýchlil. Vták ohnivák začal klesať, keď sa blížili k brehu

rieky. Letel nízko pri hladine vody a a cestou sa mu dokonca podarilo uloviť veľmi prekvapenú rybu.

Prútik si nebol istý, či to bola len jeho predstavivosť, alebo sa Zobáčik opäť zmenšoval, ale už nechcel nič riskovať. „Povedz mu, aby pristál za tým kopcom,“ povedal Všadebolovi. Keď už boli za riekou a mimo pláni, videli nejaké nevysoké, zvlnené kopce. Zobáčik začal bezpečne pristávať, aj keď len relatívne, keďže počas pristátia žongloval s veľkou rybou. Okolo nich toho veľa nebolo, akurát nejaké kríky a vysoká tráva. Zosadli dole a pozreli sa na seba.

Prútik a Hedviga boli celí od lepkavej hroznovej šťavy. Na Hedviginých šatách sa objavili nové, zaujímavé škvrny, hoci iba niekto, kto naozaj pozná jej štýl, by ich rozoznal od tých starých. Všadebolova brada bola tak rozstrapatená vetrom, že vyzeral, akoby stále letel obrovskou rýchlosťou. Odkedy rozbili tábor uplynula asi len jedna hodina. Bol to len ďalší smutný začiatok ďalšieho mizerného dňa.

„Som hladný,“ povedal Všadebol. „Možno by sme mohli založiť oheň a upiecť si tú rybu-“, Pozrel sa na Zobáčika, ktorý už spomínanú rybu napoly prehltol. „Ach, no nič,“ povedal trpaslík.

Prútik si povzdychol. Mali by ísť niekam, kde je jedlo. Mohol by použiť kúzla, aby niečo na jedlo premenil, ale to by musel mať aspoň niečo, s čím by začal. Nemôžete urobiť z ničoho niečo. A práve teraz boli uprostred ničoho.

Aspoň boli čistí.

*„Nerob scény len tak z nudy,*

*Prosím pekne, len nás umy.“*

Spustila sa na nich spíška trblietok, ktorá zablyšťala a zmietla z nich všetku nahromadenú špinu a lepkavosť. Dokonca aj Všadebolova brada a Hedviginé vlasy boli narovnané, ako keby si ich práve dočesali. Bosorka znechutene pokrútila hlavou a opäť si prstami rozčuchala vlasy.

„Vieš, že neznášam, keď to robíš,“ povedala.

„Je to lepšie, ako byť lepkavý a fialový,“ povedal Prútik.

Opäť si povzdychol. Vedel, že sa čoskoro znova celá zašpiní a vo vlasoch bude mať vetvičky a lístie. Toto jej išlo, rovnako ako preklínať ľudí, alebo ich meniť na sliepky.

Dobre sa poobzeral po okolí. Naozaj boli uprostred ničoho. Pochyboval, že sa mu podarí vysokú trávu okolo nich premeniť na niečo jedlé. Neboli predsa kravy, aby jedli trávu.

„Takže, kam odtiaľto pôjdeme? Nemáme čo jesť a potrebujeme prácu.“

„A čo tak kráľovstvo Rybníkov? Opýtala sa Hedviga. „Je to najbližšie kráľovstvo.“

„Mali by sme sa držať menších miest, keďže...*ved' vieš*.“ Prútik obrátil hlavu smerom k Zobáčikovi. Z ryby zostal len malý kúsok plutvy, zapichnutý v jeho zobáku.

Hedviga vytiahla z vrecka pokrčený pergamen.

„Áno, ale potrebujeme si nájsť prácu, za ktorú nám niekto zaplatí, nie? V týchto malých mestách hľadáme už roky a nič poriadne sme si nenašli. Myslím, že by sme mali rozmýšľať nad niečím väčším.“ Dala Prútikovi papier a ten si ho najskôr vyrovnal, aby si ho mohol prečítať. „Zobrala som to z krčmy U Chromej Kozy ešte predtým, ako sa všetko pokašľalo.“

## **Hľadajú sa dobrodruhovia!**

*Pozývame všetkých rytierov, čarodejov, bývalých zbojníkov a podobne.*

*Hľadá sa: Akákoľvek informácia o milovanom korunnom princovi Vulkánovi, ktorý bol naposledy videný ako smeruje ku kráľovstvu Siedmych sestier pri pátraní po Vystrašenej slečne.*

*Prosím, hláste sa na hrade Škrupina, v kráľovstve Rybníkov*

„Odmena znie sľubne,“ povedal Všadebol, mydliac si svoje malé ručičky. „To sa mi páči, ó áno.“

„Je to v kráľovstve Rybníkov,“ povedal Prútik. Musel uznať, že tentoraz mali Hedviga a trpaslík pravdu. Stratený princ? Vystrašená slečna? Ten leták bol ich najväčšou pracovnou príležitosťou, odkedy opustili turnaj Eufória. Teraz nastala šanca použiť svoje

schopnosti na niečo dobré a ušľachtilé! A, snád' tým mohli aj zarobiť dosť na to, aby sa najedli.

### 3 NAKONIEC NEBOL NIKTO ZJEDENÝ

Kráľovstvo rybníkov bol nenápadné. Bolo väčšie ako Prúťikov domov, Bažinatá hora (ale to takmer všetky kráľovstvá), ale menšie a menej honosné ako rovinaté pláne. Avšak bolo na pobreží a bolo vcelku úspešné, vďaka jednoduchej možnosti obchodovania medzi pozemnými kráľovstvami a obyvateľmi kráľovstva Hlbokého mora. Nebolo ničím výnimočným, ak niekto zazrel morské panny, bájne tulene meniace sa na ľudí a dokonca aj zvláštnych modrých avatarov ako sa potulujú po uliciach. V prístave sa dokonca dali prenajať špeciálne, vodou naplnené vozy pre morské panny, ktoré zabezpečovali ich pohodlie počas cestovania. Keď dorazili do mesta, bolo už poludnie a Zobáčik sa zmenšil natoľko, že mohol sedieť Prúťikovi na ramene, avšak on sa rozhodol, že miesto ramena mu sadne na hlavu.

„Môžeš ho dať na moje rameno?“ spýtal sa Prúťik Všadebola. „Zazerajú po mne ľudia.“

„Nerozumiem, čo máš za problém,“ odvetil trpaslík.

Ten sedel na Zobáčikovom chrbte. „Okrem toho, odtiaľto aspoň vidím, kam ideme. Z toho Tvojho vrecka nevidím nič.“

Plagáty z pergamenu, rovnaké, ako ten, ktorý našla Hedviga v Úhorovciach boli povešané po celom meste. Kráľ Gašpar chcel za každú cenu nájsť svojho syna.

Hedvige poriadne hlasno zaškľkalo v bruchu. „Čím skôr tam prídeme, tým skôr môžeme jesť. Najskôr nám dajú jedlo, však?“

Zobáčik zavrčal. Vyzeral akurát strašidelne na to, aby ľudia, ktorí kráčali pred nimi, začali utekať preč.

„Byť nimi, dám vám najesť,“ povedal Všadebol. „Inak budú mať problém.“ Pohladel Zobáčika. „Odboč doľava, Prúťik. Už si skoro tam.“

Za rohom na nich už čakal pohľad na Hrad Škrupina. Bol to malý, kamenný hrad, ktorý by bol úplne škaredý, keby nebolo farebných mušlí a morského skla, ktoré pokrývalo tri veľké veže. Pred dreveným padacím mostom, ktorý viedol cez vodnú priekopu plnú morskej vody, hliadkovali dvaja strážcovia v uniformách. Prútik zbadal strieborný záblesk plutiev, ktoré plávali hore dole po hladine. Boli veľmi veľké a určite boli súčasťou niečoho, čo bolo najlepšie nechať na pokoji.

Podišiel k najbližšie stojacemu strážcovi. „Dobrý deň, sme tu kvôli ... hm ... plagátu s prosbou o pomoc.“

Strážca pochybovačne hľadel na straku sediacu na Prútikovej hlave. „Kuchár nechce, aby v hradnej kuchyni boli zvieratá, ibaže by ste ich chceli uvariť.“

Zobáčik rozhorčene zavrčal a znel tak hrozivo, že by to pochopil aj človek, ktorý strakám vôbec nerozumie. Strážca položil ruku na rukoväť svojho meča.

„Prestaň Zobáčik, teraz neješ!“ Všadebol pohrozil svojou drobnou pästou strážcovi priamo pred tvárou. „Nechám ho ťa celého prehltnúť! A nemysli si, že to nedokáže!“

Druhý strážca podišiel bližšie k nim, aby zistil, čo sa deje. Prútik dal ruky hore. „Počkajte chvíľu,“ povedal. „Nikto sa nikoho nechystá zjesť.“ V kútiku oka videl Hedvigine prsty pohybovať sa a udrel ju laktom.

„Ani začarovať, ani urobiť hocikomu čokoľvek iné. Nechceme žiadne problémy.“

Hedviga a Všadebol si naraz odfrkli.

Prútik zvýšil hlas. „Sme tu kvôli plagátu, podľa ktorého ponúkate odmenu za nájdenie princa Vulkána. Z vrecka vytiahol pokrčený pergamen a ukázal ho strážcom.“

„Vy?“ Strážcovia sa na seba pozreli a potom sa pustili do smiechu. Prútik zhrabol Hedvige ruku a držal ju, aby okamžite prestala čarovať. Súrne potrebovali platenú prácu a toto bola jediná cesta, akou ju získať. Ale Hedviga bola vždy veľmi urážlivá, ak bola hladná.

„Áno, *my*,“ povedala Hedviga. Vystrela sa, aby bola čo najvyššia. „Som Hedviga Naježená, z rodiny známych bosoriek. Možno ste už o nás počuli. Nedávno som vyhrala Majstrovstvá bosoriek v Eufórii.“

Strážcovia sa okamžite prestali smiať a jeden z nich urobil dokonca krok vzad. Očividne už počuli o rodine Naježených.

„Vidím, že ste už o mne počuli. A,“ pokračovala Hedviga vo veľkom štýle, pričom sa oháňala rukou, „*toto* je čarodejník Popletený Prútik, ktorý nedávno vyhral čarodejnícky súboj v Eufórii, keď porazil Korienska z Veže.“

Prvý strážca na Prútika zaškútil. „O tom som počul,“ povedal. „Vyhlásili Ťa za Najhlúpejšieho Čarodejníka, nie?“

Prútik sa pomerne úspešne snažil dostať z tváre smutnú grimasu. Ak chceli získať túto prácu, museli sa dostať dnu.

„Dostal tú cenu za to, že sa zbavil všetkej svojej sily,“ povedal druhý strážca.

„Áno, to bola pekná hlúposť,“ povedal znova prvý.

„Hej-,“ začal hovoriť Prútik, avšak trpaslík ho prerušil.

„Nezbavil sa celej sily,“ zaštekala Všadebol.

„Nie je až *tak* tupý. A mimochodom, ja som Obrovský pán Všadebol!“

Strážcovia pozreli na trpaslíka. „Fakt? A čo je na Tebe také veľké, trpaslíček? Si tiež maličký čarodej?“

Všadebol zaprskal.

„V každom prípade,“ povedal Prútik, snažiac sa vrátiť k pôvodnej téme, „chceme sa stretnúť s kráľom. Ideme zachrániť Princa Vulkána.“

Stráže opäť zborovo pokrčili plecami. „Vy a každý druhý rytier z okolitých kráľovstiev,“ povedal jeden z nich.

Hlavou ukázal k vchodu do hradu. „Chodte dnu. Uvidíte tam rad.“

„Rad?“ Prútikovi sa zdvihol žalúdok.

„Áno, rad. Tak to býva, keď niekomu ako odmenu ponúknete kopu zlata. Brúsi si naň zuby polovica vojakov.“ Strážcovia prikývli a bez slov sa vrátili k svojej hliadke.

„Naozaj povedal, že odmenou je kopa zlata?“ V Žiarovkovom hlase bolo jasne cítiť užasnutie.

„Áno, povedal,“ povedala Hedviga. Znela rovnako prekvapene ako trpaslík.

„Prútik,“ povedal horlivo Všadebol, „rýchlo, vyčaruj si nejaké veľké a objemné svaly. Alebo aspoň objemné. To by tiež mohlo fungovať. A mohol by si zo mňa urobiť štyrikrát väčšieho?“

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Rad vnútri v hrade bol dlhý a tvorený pestrým sortimentom rytierov v plátových brneniach, ale aj statných farmárov a bol v ňom aj jeden, či dvaja poľovníci, držiaci v ruke sekeru. Prútik videl ešte jedného človeka, čo vyzeral ako čarodejník, ale tento bol celkom fit a niesol hrubú palicu, ktorá vyzerala tak, že by jedným úderom dokázala poraziť zlobra. Prútik bol určite jediný, kto prišiel s ježibabou, škriatkom a strakou.

Postavili za na koniec radu za vychudnutého rytiera s dosť ošúchaným brnením.

„Zdravím vás,“ povedal rytier, ktorý im vystrúhal poklonu, počas ktorej mu brnenie cinkalo a takmer ho prevalilo. „Som Sir Tenký z kráľovstva Chvastovany. A kto ste vy?“

Prútik sa mu začal predstavovať, ale Hedviga ho odsunula nabok a oznámila, dosť hlasno, aby to každý počul, „Toto je skvelý a mocný čarodejník Prútik, a ja som Hedviga Naježená zo známej bosoráckej rodiny.“

„A Obrovský pán Všadebol!“ ozval sa trpaslík. Prútik sa snažil negúľať očami. Tí dvaja boli vždy, keď sa predstavovali viac a viac pyšní.

„Rád vás všetkých spoznávam,“ povedal rytier, a potom poskočil, ako by ho niečo uhryzlo.

„Povedala si čarodejník Prútik?“

„Áno...“ povedal Prútik.

„A bosorka Hedviga?“

Prútik prikývol, pričom mu začínalo byť zle od žalúdka. Mal pocit, že vie, kam táto debata smeruje. To, kto je on a Hedviga vedel po tom, čo sa stalo v Eufórii, pravdepodobne ktokoľvek.

„To Ty si porazil nášho Čarodejníka Bodliaka v Eufórii.“

Prútik prikývol so zdvihnutou bradou. Urobil by to znova. Bodliak bol zbabelec a podvodník.

Rytier sa zohol, aby sa pozrel na Hedvigu, pričom jedným prstom si držal priezor, aby na ňu videl. „Takže, to znamená, že Ty musíš tá bosorka, ktorá ho začarovala a premenila na kurča?“

Hedviga sa naňho poriadne usmiala, pričom vycerila zuby a pohladila ho prstami po tvári. „Som,“ povedala. „A čo má byť?“

„No, ja Vám nebudem nič vyčítať,“ povedal Sir Tenký pokojne, hoci Prútik si všimol, že sa od Hedvigy trochu odklonil. „Bodliak nebol na hrade Chvála veľmi obľúbený.“

„Že ma to neprekvapuje,“ povedal Prútik, hoci sa mu trochu ul'avilo, keď to počul.

„Hoci kráľ Egon je z toho na nervy, ale to nie je moja starosť.“ Rytier sa dotkol prstom svojho dlhého, tenkého nosa. Kráľ teraz vedie pohovory s novými kandidátkami na čarodejníkov a nie je spokojný. Nie je veľa čarodejníkov ako Bodliak.“

„Vďaka Bohu za to,“ povedal Všadebol.

„Oh ... bez urážky,“ povedal Prútik, „ale nevyzeráš veľmi ako niekto ... no, ... kto si užíval prácu s takým čarodejníkom, ako Bodliak.“

„Áno,“ povedala Hedviga. „vyzeráš celkom *milo*.“ Prútik nevedel, či to myslela ako kompliment, alebo nie.

„Myslím, že človek si nevyberá, kde sa narodí,“ povedal Sir Tenký. „Aj keď, ako vidíte, moja rodina zažila ťažké časy.“ Ukázal na svoje neupravené, prehnuté brnenie. „Obávam sa, že pre kráľa Egona alebo pre celé kráľovstvo Chvála nie som dosť chladnokrvný, aj keď nedávny vývoj situácie mi dal šancu dokázať, že som.“

„Nedávny vývoj situácie?“ Rad sa pohol a všetci sa posunuli dopredu.

„Nepočuli ste o tom?“ Sir Tenký zdvihol obočie tak vysoko, že sa mu stratilo pod prilbou.  
„Momentálne je v kráľovstvách nedostatok rytierov aj princov.“

„Nedostatok?“ opýtal sa Všadebol. „Čo to znamená?“

Prútik bol rád, že sa na to opýtal. Tiež si nebol celkom istý tým, čo to znamená.

„To znamená,“ povedal Sir Tenký, „že veľké množstvo najvýznamnejších rytierov a princov kráľovstva, nehovoriac o ďalších vojvodoch a barónoch, sa za posledných pár mesiacov stratilo. Korunný princ Vulkán je iba jedným z viacerých nezvestných. Nikto nevie prečo, ale princ Henrich z kráľovstva Chvály zmizol tiež. Zmizol bez stopy.“ Zastavil a vyzeral trochu nahnevane. „Predpokladám, že by som ho mal ísť hľadať, ale kráľ Egon nevypísal žiadnu odmenu, nie ako kráľ Gašpar z kráľovstva Rybníkov.“

„Kam všetci zmizli?“ opýtala sa Hedviga.

„Keby to tak niekto vedel,“ povedal Sir Tenký, „neboli by sme teraz tu. V každom prípade, pri pátraní nezáleží na tom, či ste väčším alebo menším rytierom, ako ja, alebo tí ostatní. Obávam sa však, že my sme až tá posledná možná možnosť, nad ktorou by uvažovali.“

Prútik sa dobre poobzeral okolo seba. Teraz, keď už bol bližšie, vedel, o čom hovorí Sir Tenký. Veľmi málo rytierov pred nimi malo dobrú výzbroj. Niektorí vyzerali vyslovene nepripravení. A navyše, dosť veľa ľudí čakajúcich v rade, neboli ani rytiermi. Že by si leták nerobil o bývalých zbojníkoch len žarty? Niektorí nevyzerali ani ako „niekdajší zbojníci“. Vyzerali ako čisti banditi.