Katedra anglistiky a amerikanistiky
Filozofická fakulta
Univerzita Palackého v Olomouci

Komentovaný překlad vybraných kapitol z knihy How to Land an A330 Airbus and Other Vital Skills for the Modern Man

How to Land an A330 Airbus and Other Vital Skills for the Modern Man: A Commented Translation

(bakalářská práce)

Autor:
Aleš Balcar
Angličtina se zaměřením na komunitní tlumočení a překlad

Vedoucí práce:
Mgr. Jitka Zehnalová, PhD.
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Prohlášení

Prohlašuji, že jsem tuto práci vypracoval samostatně a uvedl v ní předepsaným způsobem všechnu použitou literaturu.

V Olomouci dne …… Vlastnoruční podpis

Poděkování

Děkuji Mgr. Jitce Zehnalové, PhD. za vedení mé práce, za její nedocenitelné rady a připomínky, jakož za trpělivost, kterou se mnou měla.

Abbreviations used:

ST – Source text

TT – Target text

SL – Source language

TL – Target language

Airbus – How to Land an A330 Airbus and Other Vital Skills for the Modern Man

Chapter 1 – Chapter 1 of the book ("How to Land an A330 Airbus in an Emergency")

Chapter 8 – Chapter 8 of the book ("How to Defuse an Unexploded World War II German Bomb")

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1. Introduction

This bachelor thesis is a commented translation of select parts of *How to Land an A330 Airbus and Other Vital Skills for the Modern Man* (2010) by James May. The book is an instruction manual that covers nine different, highly unlikely scenarios, one of which is the titular landing of an Airbus A330 jet airliner by a passenger after the pilots have been incapacitated. I have chosen this particular work for translation for several reasons. Firstly, it has not been published or translated into Czech by anyone else yet to the best of my knowledge, meaning that I was able to work with a blank slate, unaided and unhindered by previous attempts by other translators. Secondly, I was very much intrigued by the nature of the text. The text is quite factual, as befits an instruction manual, but with a very distinct humorous bent, so much so that the instructions themselves are no longer the point. This made the text quite challenging to translate. I shall elaborate further on this particular aspect of the text later.

The thesis consists of two main sections, the practical and the theoretical.

The practical section consists of the translation of the select portions of the book, namely Chapter 1, which deals with the landing of an airliner, and a part of Chapter 8, which provides instructions on how to defuse an unexploded German bomb of WW2 vintage.

The theoretical section lays out the theoretical frameworks for translating this type of text and analyzes the translation within that framework.

Even though I have translated the text purely for the purposes of this thesis, I have decided to proceed as if I had been contracted to do so by a Czech publisher interested in publishing the book in Czech. This was done in order to simulate as closely as possible the real world conditions, decision-making process, and workflow of a translator plying his trade for a living.

2. The Author

James Daniel May is an English television presenter, journalist, and writer. Born in Bristol in 1963, he studied music at Pendle College, Lancaster University. Since the 1980s he has been working as a journalist and later also as a television presenter and writer. His main claim to fame is the award-winning BBC motoring show *Top Gear*, in which he appears alongside Jeremy Clarkson and Richard Hammond. Besides that he has written and appeared in a number of popular science television programs and books covering a wide range of topics, such as *James May's 20th Century*, *James May's Big Ideas*, and *James May on the Moon*.

How to Land an A330 Airbus is May's twelfth book. It is an instructional manual, a radical departure from his earlier works. Unlike other 'man manuals' it does not focus on tasks that a man might be expected to perform as part of his daily life but rather on nine extremely unlikely scenarios, such as the titular landing of a jet airliner.

3. Translation

PŘEDMLUVA

Ano, knih o takzvaně nezbytných chlapských dovednostech existuje celá řada. Na můj vkus se však přespříliš zabývají tématy typu vázání kravat nebo grilování steaků. Tato je, doufám, trochu jiná. Jejích devět kapitol se zabývá takovými tématy, která nikde jinde nenajdete. Díky tomu je, na rozdíl od většiny ostatních příruček, nepostradatelná. Obrazně řečeno je to mezi zapáchajícími zkaženými potravinami v obchodním domě přeživším apokalypsu jediná konzerva posilujícího špenátu. Po pravdě šance, že někdy využijete zde načerpaných znalostí, je mizivá. Ale pořád je lepší tyto znalosti mít, než je nemít. Jednoho dne někdo bude muset s Airbusem bez pilota sednout na zem. Život je loterie a možná ten někdo budete právě vy.

Ale jen pokud si přečtete tuhle knížku.

KAPITOLA 1

JAK V NOUZOVÉ SITUACI PŘISTÁT S AIRBUSEM A330

Představte si jednu z nejlákavějších fantazií. Posádka Airbusu byla vyvražděna nebo podlehla zkaženým krevetám podávaným k obědu a letoun je teď ve výšce 11,5 km nad zemí a nikdo ho neřídí. Takže je to jen na vás. Buď ho necháte letět, až co spotřebuje poslední kapky paliva a spadne z nebe jako kámen, nebo odstrčíte ochablou ruku nemohoucího pilota, chopíte se řízení a zajistíte si nejen nadšený jásot a obdiv okolního světa, ale nejspíš i vrácení peněz za letenku.

A proč ne? Krize v letadle je jedinečná situace, neboť její svědkové a potenciální oběti nemají žádnou možnost úniku. Potápí-li se loď, možná se vám podaří zůstat na hladině a posléze doplavat do bezpečí. Můžete ignorovat topícího se člověka, obrátit se zády k hořícímu věžáku, zalézt do skříně na papír a psací potřeby, když se někdo rozhodne vykrást pokladničku s drobnými u vás v kanceláři a zapřít, že jste tam vůbec kdy byli. Ale z letadla v nouzi neutečete. Takže ačkoliv se může zdát, že zachraňujete životy všech lidí na palubě, ve skutečnosti si chráníte jen svůj vlastní krk. Zbytek světa to ale bude vidět jinak.

To vegetariánské jídlo si dávat neměl.

„Zachráncem žen a dětí“

Dalším vžitým klišé leteckých dramat je to, že každý zúčastněný je automaticky hrdina. Nikoho nezajímá, že pilot má za sebou dvacet let zkušeností a že pravidelně nacvičuje všechny postupy pro krizové situace. Stačí, aby přistál s letadlem, které má mírně sjetou přední pneumatiku, a noviny jej vzápětí označí za zachránce žen a dětí. Vyšetřování havárie nebo nouzového přistání se ještě ani nerozjelo a už je na předních stránkách bulvárního tisku tvář onoho chlápka, který ve chvíli, kdy se letadlo rozbilo o zem, seděl v pilotním křesle. Ze všech stran na jeho adresu znějí

pochvalné výroky kontrolorů letového provozu a pasažérů. A kdyby se později náhodou ukázalo, že to vlastně trochu nezvládl, nikdo se o tom ze slušnosti nezmíní. Na titulky jako: „Hlupák pilot si vypnul jediný funkční motor“ nebo „Po přistání na břicho pilot přiznal, že zapomněl“ nenarazíte. Takové prostě neexistují. Takže z krizových situací nemůžete nevyjít jako hrdina.

„Bušit pěstí na sklo a volat maminku raději ne“

Podobné zprávy jsou odsunuty do hutných hlášení o nehodách na zadních stranách leteckých magazínů a ty čtou stejně jen piloti.

Pokud se vám s letadlem skutečně podaří úspěšně nebo aspoň napůl úspěšně přistát, nevyjdete z toho vůbec špatně. S největší pravděpodobností vás zvěční v kameni hned vedle svatého Václava a ve všech hospodách v zemi si budou pokládat za čest vás zdarma hostit. A pokud to s letadlem naperete v 550 kilometrech za hodinu do budovy místní nemocnice, tisk o vás alespoň napíše, že jste vydržel až do hořkého konce. Záznamy z černých skříněk se sice zveřejňují, ale Úřad pro civilní letectví z nich obvykle vystříhává nadávky a nesrozumitelné blábolení. Nemusíte se tedy bát, že se celý svět dozví, že jste si během posledních chvil nadělal do kalhot, bušil pěstí na okenní sklo a volal maminku. Pro jistotu se toho ale přece jen raději vyvarujte.

Nalijme si čistého vína. Šance, že se někdy dostanete do situace popsané v prvním odstavci, jsou mizivé. Oba piloti by museli být z nějakého důvodu neschopní stroj řídit, nebo by je alespoň musel oba najednou popadnout sebevražedný náboženský amok. Občas se to sice některému stane, ale není pravděpodobné, že by to postihlo oba najednou. To je ostatně důvod, proč tam jsou dva.

Pro krizové situace není předepsaný oblek

„Bývalo to děsivější a není to zase tak dlouho“

Je třeba se zamyslet ještě nad jinou skutečností. Řekněme, že jste účetní a nemáte absolutně žádné zkušenosti s létáním. Šance, že budete z těch tří set lidí na palubě právě vy nejkvalifikovanější usednout za řídicí páku, je mizivá. V letadlech často cestují další piloti aerolinek. Palubní personál se o létání zhusta zajímá a mívá přinejmenším základní přehled o tom, jak se letoun ovládá. Statisticky vzato existuje velká šance, že se mezi pasažéry nachází bývalý vojenský pilot, držitel amatérské pilotní licence, technik, který má na starosti údržbu letadel, nebo alespoň někdo, kdo hraje letecké simulátory na počítači. Pokud máte smůlu, sedí zrovna vedle vás. Ti všichni jsou na tom lépe než vy.

Přesto ale byli 11. září 2001 pasažéři letu 93 společnosti United Airlines donuceni okolnostmi pokusit se získat zpět kontrolu nad uneseným letounem. A může se přihodit, že si na internetu koupíte zlevněnou letenku a skončíte na jediném volném sedadle v letadle plném jeptišek. V takovém případě je třeba chytit příležitost pevně do rukou společně s tím, čemu se říká knipl.

Mrtvého pilota uložte na laciné sedadlo vedle toalet

V prvé řadě se musíte prodrat uličkou až k pilotní kabině. Tam zjistíte, že dveře jsou zavřené. Jedná se o bezpečností opatření zavedené po 11. září, jehož účelem je zabránit teroristům v přístupu do kokpitu. Ačkoli se v danou chvíli nacházíte uprostřed rozvíjejícího se dramatu, stojí za to se na okamžik zastavit a zamyslet nad ironií situace. Dveře kabiny by vám měla být schopna odemknout letuška.

Na protější stránce najdete vyobrazení kokpitu, jak bude vypadat, až ze sedadel odstraníte bezvládná těla prvního a druhého pilota. Dávejte pozor, abyste přitom nezavadili o některou z důležitě vypadajících pák. Pohled do kokpitu býval dříve daleko děsivější. Není to zase tak dlouho, co přístrojová deska letounu vypadala jako změť nesrozumitelných ciferníků a analogových ukazatelů. Ovšem Airbus A330 je moderní stroj, který místo nich má nesrozumitelné počítačové displeje (viz obr. 1).

Nabízí se podobnost s vozy Mercedes Benz a naštěstí vám je, stejně jako v jejich případě, většina tohoto elektronického haraburdí k ničemu. Obrázek č. 2 ukazuje tentýž kokpit, ale jsou v něm zakresleny pouze přístroje, které budete potřebovat. Všechny ty knoflíky a přepínače nad čelním sklem slouží k ovládání takových banalit

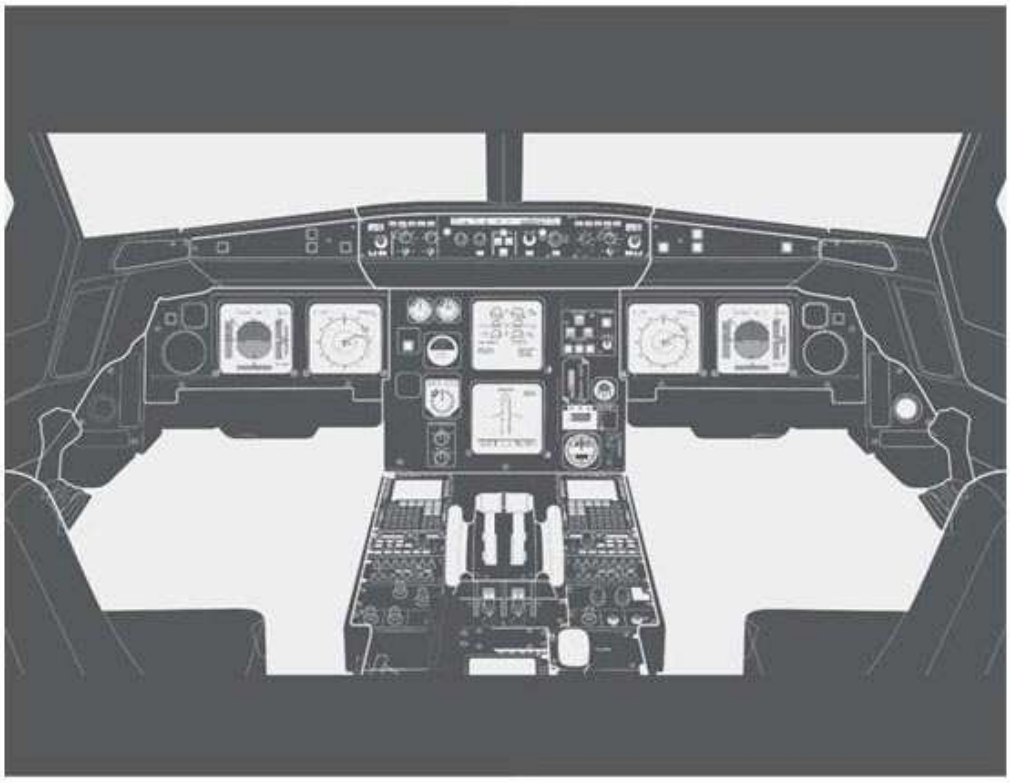
jako je teplota v kabině, stěrače a varovné světlo upozorňující cestující, že si mají zapnout pásy. Také malý počítač umístěný vodorovně v místě, kde by Volkswagen Golf měl středový panel, vás vůbec nemusí zajímat. Slouží ke sledování intervalů údržby motorů a podobných věcí, které v dané situaci nejsou nijak zvlášť důležité a budou zcela irelevantní, pokud letadlo skončí na dně Atlantiku. Ignorujte jej (viz obr. 2).

Prozatím si nemusíte dělat starosti. Pokud letoun právě neprováděl startovací nebo přistávací manévr, je téměř jistě zapnutý autopilot a vy máte dostatek času seznámit se s pracovištěm pilota. Tradice velí, že kapitán sedí vlevo, a protože vás krutá ruka osudu společně s Melpomené, můzou tragického dramatu, uvrhla do této nové a nezvyklé role, usaďte se tedy tam.

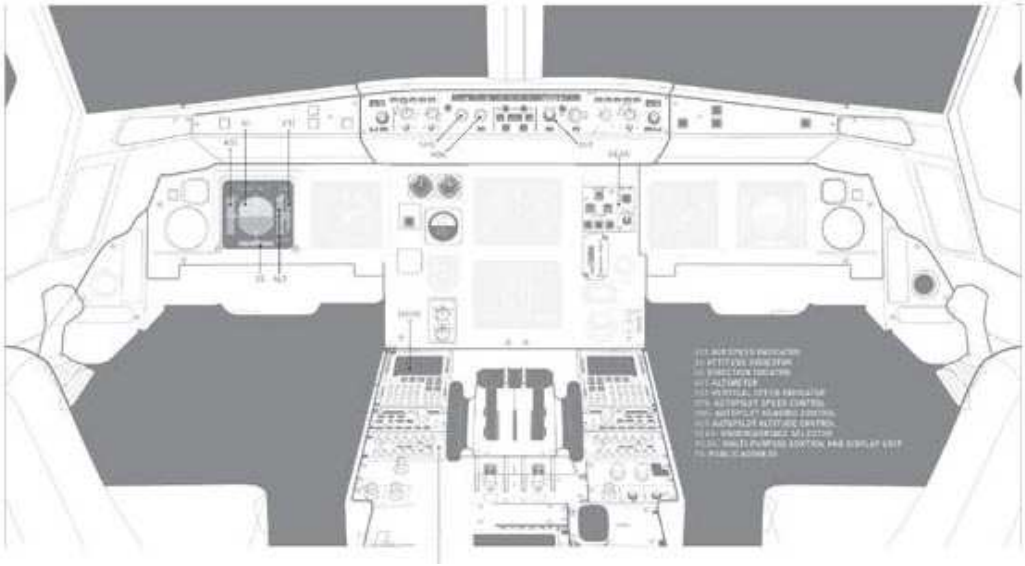
Nyní musíte ze všeho nejdříve kontaktovat pracovníky řízení letového provozu a informovat je o nastalé krizové situaci. K tomu budete potřebovat volací znak letounu. Najdete jej na malém štítku někde na panelu, který máte před sebou. Řekněme, že se nacházíte na palubě letounu G-ABCD.[*]

Kokpit Airbusu A330

[*] Registrační značka G-ABCD ve skutečnosti patřila dvouplošníku Avro Avian vyrobenému ve dvacátých letech a nyní již dávno vyřazenému. Jejím zapůjčením pro účely tohoto návodu rozhodně nemíním tento úžasný stroj jakkoli zostouzet.



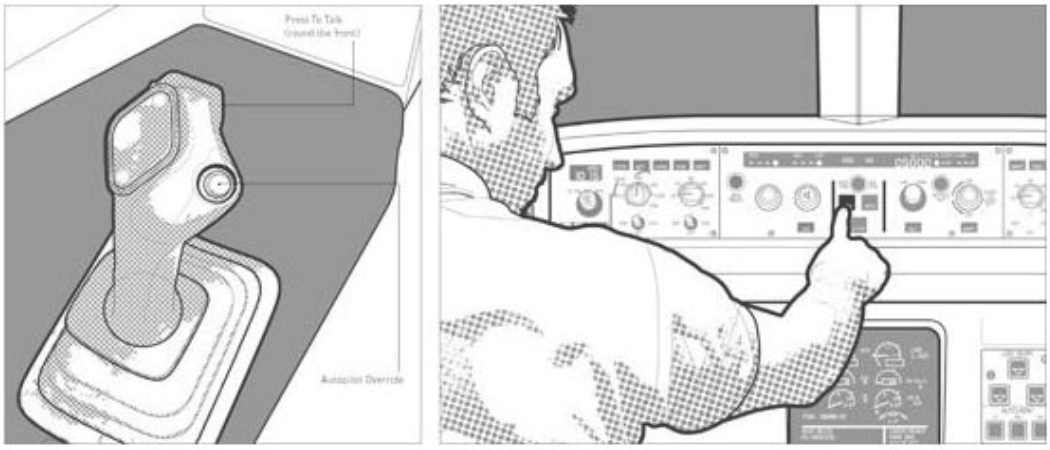
Obr. 1: Toto uvidíte po vstupu do kokpitu



Obr. 2: Toto budete potřebovat

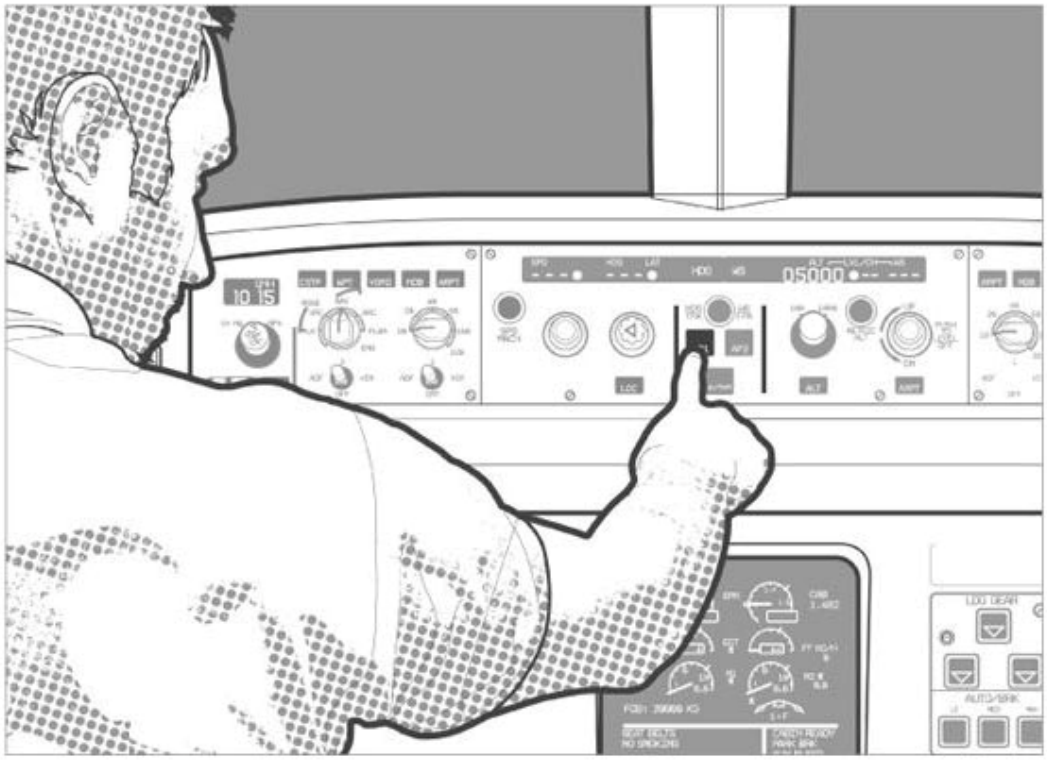
„Zákeřná past“

Nasaďte si sluchátka a stiskněte tlačítko PTT (Press To Talk, tedy „při mluvení stiskni“) na řídící páce. Zde na vás čeká zákeřná past. Červené tlačítko na vrcholku páky, které vám tak krásně sedne rovnou pod palec, NENÍ tlačítko PTT. Slouží k vypnutí autopilota, a pokud ho stisknete, vaše naděje, že stanete po boku Charlese Lindberga v letecké síni slávy, rychle pohasnou. Tlačítko PTT máte pod ukazováčkem, na přední straně řídicí páky. V počítačové hře by sloužilo jako spoušť kulometů (viz obr. 3).



Obr. 3: Ovládání rádia, ztráta kontroly nad letounem

Pokud jste červené tlačítko přece jen omylem stiskl, ihned stiskněte tlačítko AP1 (viz obr. 4). Tím znovu zapnete autopilota, který vás navede zpět na letovou dráhu, kterou do počítače při startu zadali piloti.



Obr. 4: Autopilot, váš nejlepší kamarád

„Hlasem klidným a vyrovnaným“

Komunikace s řízením letového provozu probíhá na celém světě v angličtině. Pokud tento jazyk neovládáte, budete si muset do kabiny zavolat někoho z personálu nebo cestujících, kdo vám bude schopen tlumočit.

Nyní hlasem klidným a vyrovnaným, stručně, zřetelně, beze spěchu a s ledovým klidem, popřípadě s dalšími atributy, které chcete, aby vám zítřejší bulvár přiřkl, proneste něco jako:

„Mayday, mayday, mayday. Golf Alfa Bravo Charlie Delta. Pilot and first officer disabled. I am a passanger. I have taken control and I await your instructions.“

Česky tedy:

„Mayday, mayday, mayday. Golf Alfa Bravo Charlie Delta. Pilot a první důstojník jsou mrtví. Hovoří pasažér. Převzal jsem kontrolu nad letounem a očekávám vaše instrukce.“

Jak jsme již řekli, angličtina je standardním jazykem komunikace v rámci letového provozu. Ať se tedy nacházíte nad řeckými ostrovy nebo kdekoli jinde, příslušného pracovníka ukázková profesionalita vaší zprávy zcela jistě probudí z dřímoty. Jaká škoda, že s největší pravděpodobností nebude o řízení Airbusu A330 vědět o nic víc než vy.

Nechte tedy letového dispečera horečně obvolávat všechna letiště okolo v zoufalé snaze najít někoho, kdo vám bude schopen poradit, a uvolněte se. Pamatujte, autopilot je pořád zapnutý a je to váš nejlepší kamarád. Přinejmenším umí řídit letadlo daleko lépe než vy. Dlouhou chvíli si můžete ukrátit tím, že zmáčknete tlačítko PA (viz obr. 5) a informujete cestující o venkovní teplotě. Hledáním teploměru se neunavujte, minus třicet stupňů je tak zhruba akorát. Cestujícím na tom stejně nezáleží, ale rutinní nesmyslné blábolení pilota na ně bude mít uklidňující účinek, který ocení zejména ti v turistické třídě. Svou pozornost věnujte také displeji, který máte přímo před sebou. Na něm naleznete několik důležitých údajů. Zleva doprava to jsou: Rychloměr, ukazatel polohy letounu (umělý horizont), výškoměr a ukazatel vertikální rychlosti (ten vám ukazuje, jak rychle stoupáte nebo klesáte). Na spodní straně displeje je ukazatel směru neboli kompas. Jejich provozní hodnoty jsou tyto:

Obr. 5: Vyděšené cestující můžete uklidnit nenucenou konverzací

Rychloměr (air speed indicator, ASI): Ukazatel rychlosti by neměl opustit oblast vymezenou dvěma červenými značkami na horním a dolním konci stupnice. Pokud rychlost vystoupí příliš vysoko, letoun by se mohl za letu roztrhnout. Pokud rychlost klesne příliš nízko, křídla ztratí vztlak a letoun se, poslušen Newtonových zákonů, zřítí k zemi. Rychloměr ukazuje rychlost v uzlech, tj. námořních mílích za hodinu.

Ukazatel polohy letounu (attitude indicator, AI): Modrý půlkruh by měl zůstat v horní polovině ukazatele a černý ve spodní, jejich hranice by se měla nacházet zhruba v polovině. Pokud je ukazatel vzhůru nohama, můžete přeskočit odstavec o vysunutí podvozku.

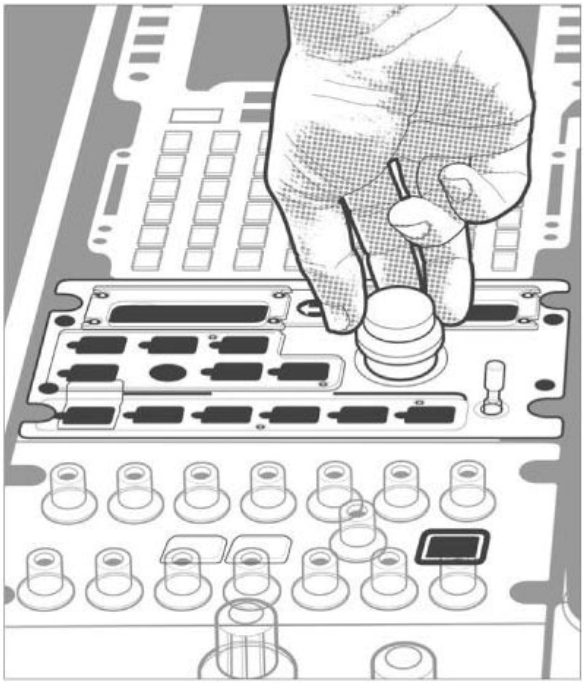
Výškoměr (altimeter, Alt): Čím jste výše, tím více času máte. Výška se ale může také proměnit v rychlost, čímž se dostáváme k...

Ukazatel vertikální rychlosti (vertical speed indicator, VSI): Letoun by neměl stoupat ani klesat rychleji než 2000 stop za minutu.

Ukazatel směru (direction indicator, DI): Čísla jsou na stupnici zobrazena bez poslední číslice. 27 tedy ve skutečnosti znamená 270 stupňů, tedy západ.

Touto dobou si nejspíše budete muset přeladit vysílačku. Možná si vás převezme jiná stanice letové kontroly, možná dokonce i pilot jiného Airbusu, ale s největší pravděpodobností si budete muset naladit mezinárodní nouzovou frekvenci 121,50. Pracovník letového provozu vám to oznámí jako „one two one decimal five zero“. Začnete tím, že si na pravé straně panelu vysílačky najdete velký otočný knoflík složený ze dvou částí různého průměru. Spodní, tlustší část slouží k nastavení čísla před desetinnou čárkou, užší část za desetinnou čárkou. Vaše nová frekvence se zobrazí na pravé straně displeje v kolonce „standby“. Až naladíte tu správnou frekvenci, stiskněte malé tlačítko a vaše nová frekvence se přesune do kolonky „active“ (viz obr. 6).

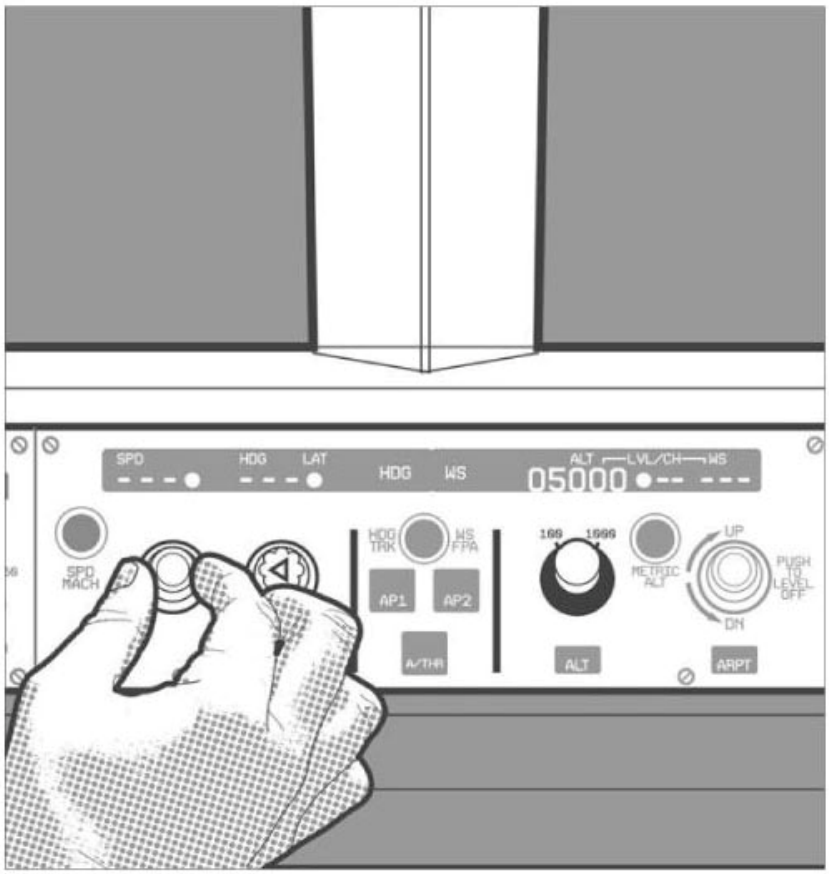
„Teď můžete letět“



Obr. 6 Ladění vysílačky. Nová frekvence se zobrazuje v kolonce „standby“.

Teď můžete airbus nasměrovat k letišti. K tomu vám poslouží autopilot a instrukce dispečera. Autopilota nastavíte pomocí tří jednoduchých otočných knoflíků, které slouží k ovládání letové rychlosti, směru a výšky (viz obr. 7).

Železná logika společnosti Airbus Industries praví, že když chce pilot převzít kontrolu nad letounem, musí knoflíky povytáhnout ven. Když chce kontrolu předat zpět počítači, zacvakne knoflíky dovnitř. Když vám tedy kontrolor řekne, že máte provést nějaké úpravy, musíte knoflíky povytáhnout. Jinak si letadlo poletí v klidu a pohodě dál tam, kam mělo namířeno předtím, což by mohl být klidně Hong Kong.



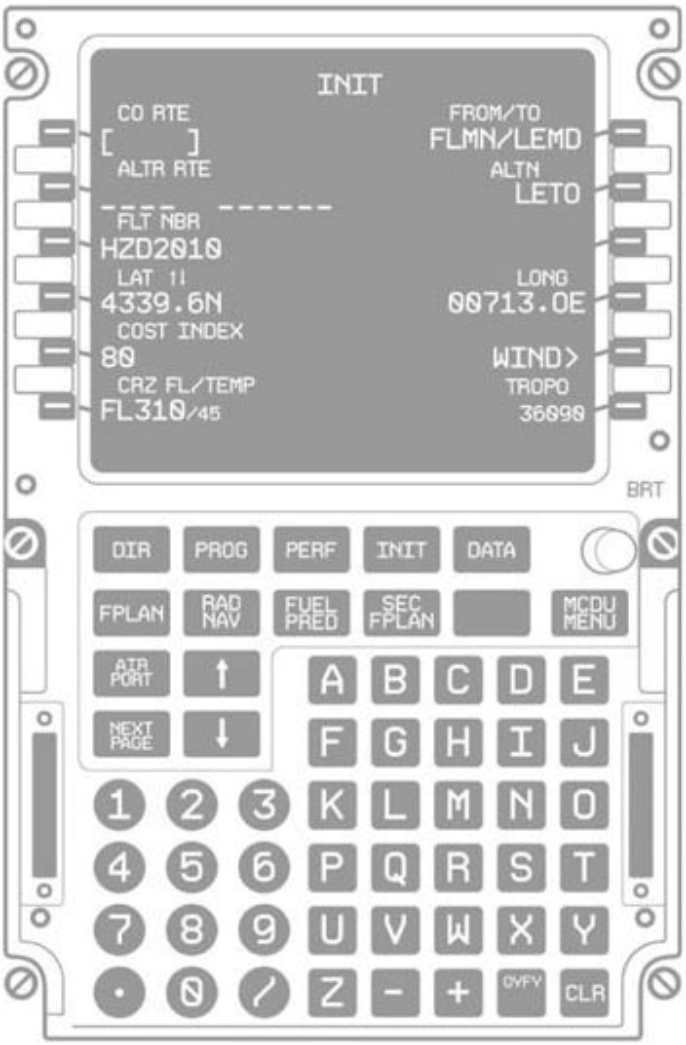
Obr. 7: Ovládání autopilota. Knoflík napřed povytáhněte.

„Jako u mikrovlnky“

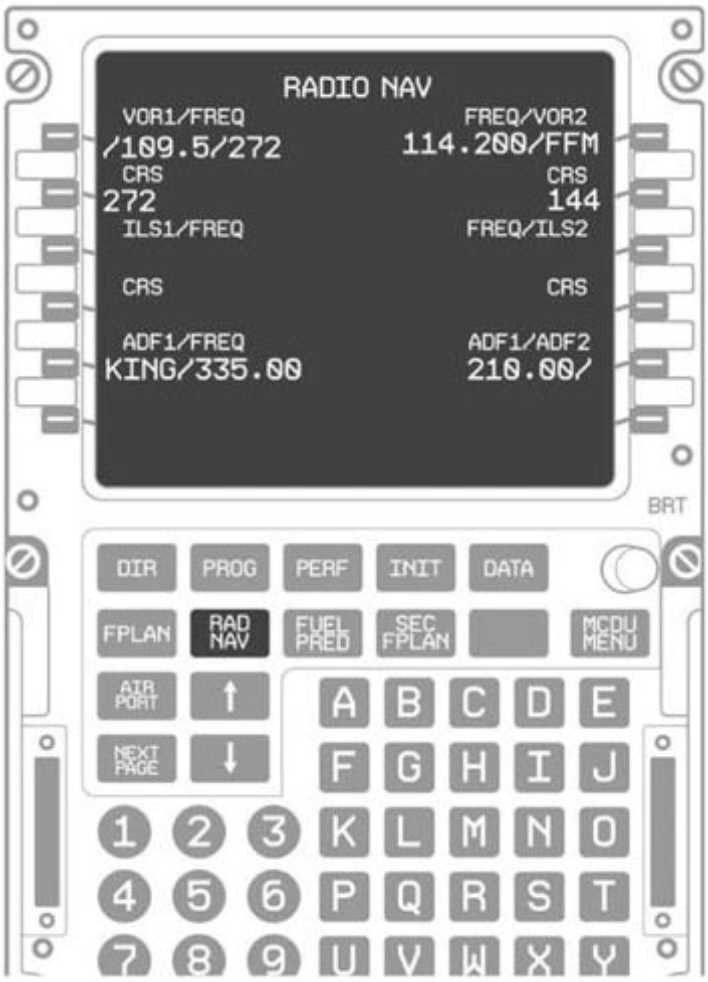
Po vytažení knoflíky jednoduše otáčejte, dokud se čísla, která vám sdělil kontrolor, neobjeví na displeji. Tímto způsobem dostanete letoun až k letišti stejně snadno, jako si dokážete nastavit čas ohřevu na mikrovlnné troubě. Ale to nikomu neříkejte.

Pokud má pracovník řízení letového provozu alespoň trochu rozumu, což by mít měl, vzhledem k tomu, že mezi hlavní požadavky tohoto zaměstnání patří inteligence a chladnokrevnost, navede vás k letišti, které vám umožní využít přibližovací rádiový systém neboli Instrument Landing System (ILS). Pokud vás kontrolor navedl na nějakou opuštěnou vojenskou základnu, kde není jiná možnost než přistát manuálně, zapomeňte na to, že byste z toho vyvázli se zdravou kůží. Tuto eventualitu jsem konzultoval s pilotem Airbusu A330, který to shrnul slovy: „Nepřežije nikdo.“ Jediné, co můžete udělat, je pronést něco pamětihodného do rádia. Nějaká ta jadrná úvaha na téma lásky k rodině nebo lítosti nad tím, že jste nedokázal ostatní pasažéry zachránit, by vám měla zajistit místo na první stránce.

Cestou k letišti budete muset naprogramovat systém ILS pomocí multifunkční ovládací a zobrazovací jednotky neboli Multipurpose Control and Display Unit, MCDU (McDoo, čti „mekdů“, jak jí přezdívají piloti). Ta se nachází u vašeho pravého kolena (viz obr. 8).

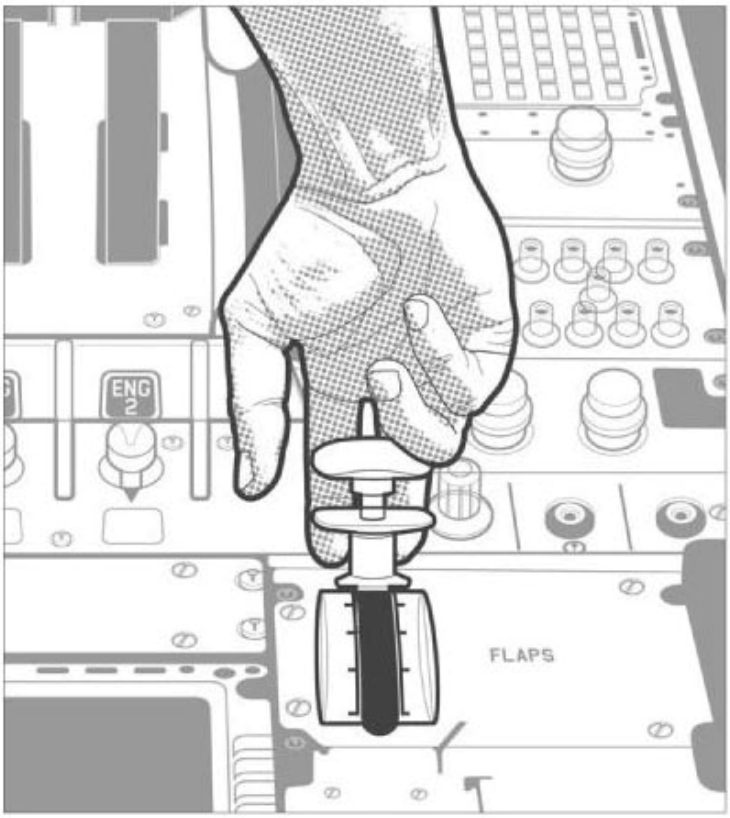


Obr. 8: MCDU. Není to tak složité, jak to vypadá. Naštěstí.



Obr. 9: Programování ILS

Kontrolor vám nyní nadiktuje frekvenci a kurz systému ILS na daném letišti. V případě Londýnského Heathrow je to 109,5/272. Stiskněte tlačítko RAD/NAV na MCDU. Na číselníku zadejte frekvenci a kurz a až se objeví na displeji, stiskněte malé tlačítko po straně. ILS je nyní naprogramován, ale ještě není aktivní (viz obr. 9).



Obr. 10: Vysouvání klapek. Sledujte rychloměr.

Touto dobou vás už kontrolor navedl na nižší letovou hladinu, kolem 3000 stop (cca 1000 metrů). Nyní je třeba snížit rychlost a navést letoun na přistání. Pomalu otáčejte knoflíkem pro ovládání rychlosti, dokud ukazatel rychlosti nedosáhne zhruba 10 uzlů nad spodní červenou značkou na ukazateli ASI. Nyní pomocí páky po pravé straně vysuňte první stupeň klapek (viz obr. 10).

Křídla nyní mají vyšší vztlak, takže červená značka na ukazateli ASI se posune ještě níže. Postup opakujte. Snižte rychlost na 10 uzlů nad značkou a vysuňte druhý stupeň klapek.

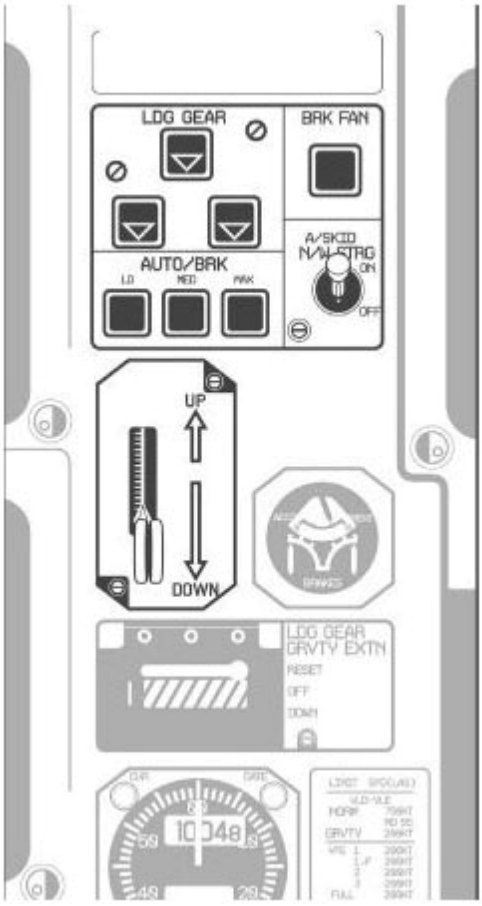
„Stačí zmáčknout tlačítko APPR“

Nyní po vás kontrolor bude chtít, abyste přešel na QDM, což je kurz k ranveji. To je opět jen otázka otáčení knoflíkem autopilota. Až poletíte rovně a ve stálé výšce, můžete zapnout systém ILS, který jste před chvílí naprogramoval. Stačí zmáčknout tlačítko APPR (zkratka „approach“, neboli sestup) na panelu autopilota a letoun se automaticky vydá k ranveji. Dokonce ani o motory se starat nemusíte.

Ještě vás ale čeká dost práce, než si budete moci užívat zasloužené slávy. Vysuňte podvozek pomocí páky umístěné na straně druhého pilota (viz obr. 11).

Na panelu se rozsvítí tři zelená světla, která vám signalizují, že podvozek je uzamčený ve spuštěné poloze. Nyní snižte rychlost na 15 uzlů nad červenou značkou a vysuňte poslední dva stupně klapek.

Nyní by už měla být ranvej v dohledu. Bude se vám zdát, že letoun letí příliš pomalu na to, aby k ní doletěl. Snažte se odolat nutkání přidat plyn nebo přitáhnout řídicí páku k sobě. Lidé, kteří autopilota zkonstruovali, toho o vlastnostech tohoto letounu věděli o tolik více než vy, že pochybovat o jejich úsudku by byla donebevolající pitomost. Vstoupil byste do historie jako další z řady chlápků, co si mysleli, že vědí všechno lépe, a doplatili na to. Hezky v klidu seďte a na nic nesahejte.



Obr. 11: Vysunout podvozek je velmi důležité a příslušná páčka velmi malá. Ovšem opomenout tento úkon je neomluvitelné.

Na začátku ranveje se vám bude nos letounu jevit příliš nízko. Znovu opakuji, do řízení nezasahujte. Autopilot zvedne nos letounu automaticky těsně před dosednutím na přistávací plochu, čímž zvýší vztlak křídel a sníží rychlost sestupu. Jakmile se hlavní podvozek dotkne ranveje, přitáhněte plynové páky až dozadu, co to půjde. Tím přepnete motory na „volnoběh“. Nos letounu se skloní dolů, přední podvozek dosedne na zem a čelním oknem uvidíte konec ranveje.

Nyní je třeba jen zastavit. Špičkami nohou tlačte na horní část pedálů, tím uvedete do chodu podvozkové brzdy. Současně zvedněte malé páčky na zadní straně plynových pák. To vám umožní pohnout pákami dále dozadu a přepnout motory na

zpětný tah. Až stroj zpomalí zhruba na rychlost ostrého poklusu, vraťte plynové páky do neutrální polohy a letoun zastavte již jen pomocí podvozkových brzd.

Sepněte parkovací brzdu, vypněte motory tím, že povytáhnete a otočíte knoflíky označené ENG 1 a ENG 2, stiskněte tlačítko PA a řekněte: „Personál letounu, dveře na manuál.“ Pokud jste náhodou přistáli v Barceloně, je dovoleno pronést místo toho: „Personál letounu, dveře na Manuela.“ Je to dost otřepaný vtípek, ale jeptišky ho nejspíše neslyšely a napětí v kabině bude takové, že se vděčně zasmějí čemukoli. Nyní už se stačí jen hlásit v kontrolní věži na šálek čaje a vyzvednout si zaslouženou obrovskou medaili.

Upozornění

Tento návod jsem sepsal pouze pro případy nejvyšší, zadnici svírající nouze. Nebyl schválen společností Airbus ani jejími partnery. Nepokoušejte se Airbus A330 pilotovat jen tak pro zábavu. Airbus A330 není hračka.

KAPITOLA 8

- S tímto jednoduchým a snadným návodem na zneškodňování bomb nemusíte utrácet za drahé pyrotechniky.
- Nevyžaduje specializované nástroje, ačkoli ta jehlová věcička se dost špatně shání.
- Varování: Hrozí akutní nebezpečí smrti!

„Pokud britské letectvo shodí dva nebo tři nebo čtyři tisíce kilogramů bomb, tak my za jedinou noc shodíme 150, 230, 300, nebo 400 tisíc kilogramů. Když prohlásí, že zesílí útoky na naše města, tak my ta jejich srovnáme se zemí.“ (dav bouřlivě tleská)

- ADOLF HITLER, 4. ZÁŘÍ 1940

Za celou historii lidského válčení ještě nikdo nevyřkl takovou nebetyčnou zhovadilost jako tento mužík s hloupým knírkem a smradlavým dechem. Když velkého Vůdce rozlítil odvetný nálet Britského královského letectva na Berlín, raději než plácat nesmysly se měl naučit počítat.

Čísla totiž mluví jasně. Německé bombardéry, vyvinuté v tajnosti z civilních dopravních letounů v polovině 30. let, nebyly nikdy určeny k plnění úkolu, pro který se později vžilo označení strategické bombardování. Heinkel 111, který byl páteří sil Luftwaffe při útoku na Velkou Británii, unesl maximálně 2000 kg bomb. Naproti tomu britský Avro Lancaster nesl více než třikrát tolik a byl nasazen ve čtyř- až pětinásobném počtu.

„Vyhráli jsme to 19:1“

Luftwaffe během celé druhé světové války shodila na Británii méně než 75000 tun bomb. Britské a americké letectvo dohromady shodily na Říši téměř 1,4 milionu tun. Pokud bychom to tedy převedli na klasické sportovní skóre, vyhráli jsme to 19:1 a basta.

Až na to, že válka ještě tak docela neskončila, jak nám mnozí staří plukovníci tak rádi připomínají. Podle odhadů každá desátá puma, kterou Luftwaffe shodila na Británii, z nějakého důvodu nevybuchla. Mohlo se jednat o vadné rozbušky, bombometčík mohl před odhozem bombu zapomenout odjistit, možná ji dokonce sabotovali dělníci, které nacistický režim v dobytých zemích využíval pro nucené práce ve svých zbrojních továrnách. Některé z těchto bomb se podařilo najít a zneškodnit již tehdy, ale mnoho jich ještě zůstalo. Jen pod ulicemi a parky Londýna se nachází přes sto

známých nevybuchlých bomb, o kterých odborníci soudí, že je bezpečnější nechat je na pokoji.[†] Zcela jistě jich ale ještě celá řada leží v zemi neobjevených. A podobně jako pro japonské vojáky zapomenuté na ostrovech v Tichém oceánu, ani pro tyto bomby válka ještě neskončila.

A tak jednoho krásného dne v klidu okopáváte zeleninu nebo hloubíte základy nové zdi, aniž vám na mysl přijde jediná myšlenka na dávno zapomenutý přízrak Vůdce. Vtom se ale spící psi války rázem probudí, když lopata od Mountfieldu se zařinčením narazí na chladnou ocel jednoho z pozůstatků národně-socialistických světovládných ambicí.

Ale chvíli počkejte a buďte realisté. Ta bomba tu ležela celou věčnost, ta už asi těžko vybuchne. Na druhou stranu slůvko „asi" člověku na sebevědomí moc nepřidá, když jde o bombu. Takže raději vezměte nohy na ramena.

Přitom se můžete zamyslet nad svou smůlou. Nevybuchlé bomby se jen zřídka najdou při domácích výkopech, protože i ty nejmenší se obvykle zavrtají zhruba šest metrů do země. Dvoutunová bomba zvaná „Satan" mohla skončit i dvacet metrů pod úrovní terénu. Z tohoto důvodu berou stavební firmy, které provádějí zakázky velkého rozsahu, riziko nevybuchlých bomb velmi vážně. Prohlížejí mapy rizikových oblastí a provádějí elektromagnetický průzkum budoucího staveniště, aby odhalily, zda jim tam Jürgen a Klaus nenechali nějaký ten nechtěný dáreček.

Na druhou stranu se ale nevybuchlé bomby našly i při tak banálních stavebních pracích, jako je vztyčování přístřešku na hospodské zahrádce. Na pozoru se musíme mít všichni.

Odborníci zabývající se odhadem rizik nevybuchlých bomb se shodují, že bombardování bylo intenzivnější, než dobové záznamy uvádějí. V neposlední řadě jistě i proto, že počítat bomby, které během náletu prší z nebe, musela být poměrně náročná práce. Východní část Londýna, oblast Midlands severně od Londýna a přístav Hull na východním pobřeží Anglie byly pro Luftwaffe hlavním cílem, takže nepřekvapí, že jsou na mapách hustoty nevybuchlých bomb zakreslena červenou barvou. Alespoň v těchto oblastech ale dobové úřední záznamy poskytují určité vodítko, které umožnilo vypočítat, kolik bomb bylo na danou oblast shozeno.

[†] Ironií osudu se dvě z nich nacházejí pod hřbitovem ve čtvrti Lambeth, ve kterém stojí památník obětí německých náletů.

Londýnská čtvrť Battersea je extrémní příklad, podle odhadů na ni Luftwaffe shodila 127 bomb na kilometr čtvereční.

„Rizika spojená s výstavbou vířivky“

Ono se ostatně stačí jen pozorně rozhlédnout. Já například bydlím v budově, která byla postavena po válce v ulici, kterou jinak tvoří domy z 19. století. O kus dále se nachází několik podobných architektonických anomálií. Naznačují, že zde došlo k výbuchům bomb.

Německý bombardér, dejme tomu například právě Heinkel 111 zmíněný výše, v první fázi útoku na Británii nesl osm trhavých *bomben* ráže 250 kilogramů. Odhodil je v rychlém sledu za sebou, takže na zem dopadly v řadě jedna po druhé. Takováto řada bomb zjevně dopadla i na ulici, v níž dnes bydlím. Statisticky vzato existuje nezanedbatelná šance, že některá z nich nevybuchla. Možná ji zneškodnili již tehdy, ale možná také, že unikla pozornosti.

Kupodivu je velice jednoduché zjistit, jaká rizika mohou být spojená s výstavbou vířivky na zahradě. Na webových stránkách www.zetica.com se nachází mapa nevybuchlých bomb. V mé čtvrti dosahovala hustota bombardování 77 bomb na kilometr čtvereční a v okruhu jednoho kilometru kolem mého domu se nacházejí hned tři takzvané opuštěné bomby, tj. bomby, jejichž poloha je přesně známa, ale které nepředstavují riziko a byly ponechány na svém místě. Není třeba dodávat, že mi běhá mráz po zádech pokaždé, když mi silničáři pod okny rozkopou ulici.

Ale nemyslete si, že jste v bezpečí jen proto, že žijete na samotě u lesa. Letecká navigace ve 40. letech nebyla právě exaktní věda, dokonce ani pro Němce, kteří v té době používali průkopnické, ale ještě velmi primitivní rádiové navigační systémy, jako například Knickebein. Bombardéry se na cestě k cíli často ztratily, jejich posádky dostaly strach, začalo jim docházet palivo, nebo si na ně udělal zálusk John „Cat's Eyes“ Cunningham ve své radarem vybavené stíhačce Bristol Beaufighter. V takovém případě někdy posádka odhodila bomby, ať se letoun právě nacházel kdekoli, a otočila zpět do Německa. Nevybuchlé bomby na venkově daleko snáze ušly pozornosti než ve městech a to, co bylo ve 40. letech venkovem, může dnes být sídliště nebo budoucí sportovní hala. Ani dnes tedy nejsme před surovými nácky v bezpečí.

Vraťme se ale k naší bombě, která odpočívá v hlíně na zahradě. Nyní máte v podstatě jedinou možnost. Musíte evakuovat nejbližší okolí, civilisty přemístit do

protileteckého krytu (případně do metra, pokud se nacházíte v Londýně), dát jim šálek hovězího vývaru a gramofon s několika deskami Very Lynn a pak se sám samotinký pevným a mužným krokem vydat k jámě, v níž číhá bestie. Pyrotechnici tomu říkají „dlouhý pochod“. Členové Útvaru pro zneškodňování konvenční munice Spojených vojenských sil (Joint Services Conventional Munitions Disposal Wing, JS CMD Wg) uvádějí, že ideální pyrotechnik je „buď psychicky odolný extrovert nebo totální magor“.

Všimněte si, že bomba postrádá typická křidélka v zadní části. Ta byla vyrobena z měkké oceli nebo hliníku a při dopadu se téměř vždy utrhla. Jejich nepřítomnost sice celou scénu s bombou čouhající ze země poněkud kazí, ale nemějte strach, autoři kreslených vtipů v novinách, kteří budou nazítří oslavovat vaše úspěchy, na ně jistě nezapomenou.

„Výbuch mohlo spustit se zpožděním hodinové ústrojí“

Opatrně kopejte okolo bomby a dávejte přitom pozor, abyste bombou zbytečně nepohnul nebo do ní dokonce neudeřil. Vaším prvním úkolem je nalézt otvor, ve kterém se nachází rozbuška. Větší bomby mohou mít i dvě rozbušky, takže prohlédněte bombu celou. V našem případě pracujeme s bombou Fritz ráže 1400 kg, což je pěkný macek. Německé bomby neměly rozbušky umístěné v přední části jako spojenecké, byly umístěné po straně. Rozbuška je umístěna v kruhovém otvoru a vypadá jako lesklý kovový váleček s podivnými značkami.

Snad již po těch letech nefunguje, ale pokud přece jenom ano, funguje nějak takto. Jedná se o elektrickou rozbušku pracující na principu přechodového odporu, neboli *elektrischer aufschadzunder*. Ve spodní části rozbušky se nachází iniciační nálož v podobě asi tři centimetry vysokého válečku vysoce třaskavé směsi pentritu a vosku. Ten obklopuje tenká vrstva ekrazitu neboli kyseliny pikrové. Zbytek otvoru pro roznětku, který vede až k hlavní náloži v srdci bomby, je vyplněn kuličkami téže látky.

Při nakládání bomby na palubu letounu byl k rozbušce připojen nabíjecí kabel. Při odhozu pak tímto kabelem proběhl elektrický impulz, který nabil odpalovací kondenzátor. Jeho úkolem bylo odpálit iniciační nálož a s ní i celou bombu. Výbuch

nastal buď při dopadu, nebo jej mohlo spustit se zpožděním hodinové ústrojí. Ve vašem případě se tak nestalo. Zatím.

„Němci, protože jsou to Němci“

Naším průvodcem v této kapitole bude Jason Hill z Útvaru pro zneškodňování konvenční munice Spojených vojenských sil. Právě on se nachází na fotografiích a soudě podle toho, jak dokonale naleštěné má boty, mu můžeme v těchto věcech bezvýhradně věřit. Říká: „Musíme Němcům vyjádřit uznání. Byli to géniové zla, ale přece jen géniové. Jejich bomby byly mnohem sofistikovanější než ty naše a bezvadně vyrobené.“

Protože ale rozbušce dodával energii elektrický kondenzátor, nemělo by vám hrozit riziko. Kondenzátor se vybil asi za čtyřicet dní, poté již bomba nemohla vybuchnout. Pokud by ale nějaký chytrák chtěl vaše hrdinské snažení touto námitkou znevážit, odpovězte takto: Rozklad pentritového vosku mohl vést k tvorbě vysoce výbušných krystalů kyseliny pikrové v otvoru pro rozbušku, které může k výbuchu přivést tření či otřesy.

Nyní tedy musíte identifikovat typ rozbušky. Dnes se nejčastěji setkáváme se dvěma typy. Jedná se buď o zpožďovací rozbušku nebo rozbušku citlivou na pohyb či otřesy. Němci, protože jsou to Němci, měli všechno pečlivě označené, což pyrotechnikům jako jste vy značně ulehčuje práci. Pokuste se na rozbušce najít vyražený kroužek s číslem.

Typ 17 je zpožďovací rozbuška. V továrně ji nastavili, aby vybuchla mezi 30 minutami a 72 hodinami po dopadu. 72 hodin je maximální doba, po kterou je dle Ženevské konvence možno odpal bomby zpozdit. Tento typ rozbušky má kromě odporového odpalovacího mechanismu ještě hodinový strojek. Takový měla například bomba nalezená při stavbě londýnského olympijského komplexu v roce 2008.

Němci bombardují budoucí londýnskou olympijskou vesničku v roce 1940.

Obr. 1: Elektromagnetický nástroj k zastavení hodinového stroje. Vy snad takový nemáte?

Typ 50 využívá spínače citlivé na otřesy, které bombu odpálí, pokud dojde k pohybu či otřesům.

Němcům nakonec došlo, že když své rozbušky takto označují, poskytují tím našim statečným pyrotechnikům výhodu, takže po nějakém čase přestali Typ 17 označovat. Pokud tedy rozbuška vaší bomby nenese žádné označení, jedná se o Typ 17. To byl totiž jediný typ, který neoznačovali. No uznejte, s takovou tu válku vyhrát nemohli.

4. General Overview of Translation Theory

A translation in its most basic definition is a rendering from one language into another or the product of such a rendering.[1] The process of translation can be divided into three basic phases. Firstly, understanding the meaning of the text. Secondly, setting a suitable strategy for translating the meaning. And finally, rendering the meaning of the ST in the TL. The main task of translation is to preserve semantic continuity between the ST and the TT, which functions as a medium of intercultural communication.[2]

There are differences between languages in the ways they express meaning, therefore one of the most important tasks of translation theory is to supply the translator with a set of methods to resolve these differences. The seminal work in this area has been performed by French authors Jean-Paul Vinay and Jean Darbelnet, who have defined seven translation procedures to be used in situations where meaning cannot be readily transferred from one language to another. These procedures are:

- Borrowing: The simplest of all translation methods, in which the SL expression is transferred intact into the TL.
- Calque: The SL expression is transferred to the TL by translating its components literally so as to create a new lexeme in the TL.
- Literal Translation: Translation is accomplished on a word-for-word basis.
- Transposition: Replacing one word class with another without altering the meaning.
- Modulation: A variation of the form of the message via a change in the point of view.
- Equivalence: Usage of different stylistic and structural means to express the same meaning in different languages. Often employed when translating idioms and sayings.

[1] "Merriam-Webster Dictionary," accessed July 9, 2012, http://www.merriam-webster.com/dictionary/translation.
[2] Zbyněk Fišer, *Překlad jako kreativní proces* (Brno: Host, 2009), 183.

- Adaptation: Substitution of cultural references familiar to the readership of the translation for references to such situations that do not exist in the target culture.

The authors divide these seven procedures into two groups, direct and oblique. They note that while some SL messages can be transposed into the TL directly element by element, in other cases stylistic effects cannot be transposed without upsetting the syntactic order, in which case more complex methods must be used in order to translate the SL meaning. These methods, which permit translator control over the reliability of their work, are referred to as oblique translation methods. Of the seven methods defined above, the first three are direct, while the latter four are oblique.[3]

According to Newmark, the central problem of translating is whether the translation should be literal or free.[4] He goes on to outline eight kinds of translation and arrange them on a spectrum depending on how much relative emphasis they place on the SL and the TL. Going from SL emphasis to TL language emphasis, these are word-for-word translation, literal translation, faithful translation, semantic translation, communicative translation, idiomatic translation, free translation, and adaptation. Newmark argues that of these, only semantic and communicative translations fulfill the two main aims of translation, i.e. accuracy and economy. Generally speaking, a semantic translation is written at the author's linguistic level, whereas a communicative translation is written at the readership's linguistic level.

In Newmark's view, the two approaches are similar in how they treat metaphors, collocations, technical terms, slang, colloquialisms, and ordinary language in general, but they differ in their overall approaches. Semantic translation focuses more on the author's point of view, it is personal and individual, and pursues nuances of meaning. It tends to over-translate, yet it aims to be concise so as to reproduce the pragmatic impact of the text. Communicative translation, on the other hand, concentrates on the main message of the text. It tends to under-translate, to be simple, clear, and brief. It should always be written in a natural and resourceful style. According to Newmark, communicative translation allows the translator more freedom than semantic translation, since he or she is serving a putative large and

[3] Jean-Paul Vinay and Jean Darbelnet, *Comparative Stylistics of French and English* (Amsterdam: John Benjamins Publishing Company, 1995), 31-40.
[4] Peter Newmark, *A Textbook of Translation* (New York & London: Prentice Hall, 1988), 45.

not well defined readership, whereas in semantic translation, he is following a single well-defined authority, i.e. the author of the text.[5]

Newmark points out that there exists a tension between the semantic meaning of a text and its pragmatic meaning.[6] Baker defines pragmatics as the study of language in use, a study of the way utterances are used in communicative satiations and the way we interpret them in context.[7]

According to Hatim and Munday, pragmatic equivalence refers to the study of the purposes for which utterances and texts are used. This approach to translation prioritizes meaning over form, communicative context over the language system.[8]

Hirschová points out that any language entity greater than a phoneme has a pragmatic aspect and can be viewed from the point of view of pragmatics.[9]

The skopos theory states that in order to create a translation, the translator must know the expected function of the text in the target communicative situation in the target culture. According to Fišer, that information should be part of the contract between the translator and his or her client.[10] If it isn't, the translator has no option than to determine it based on the text itself, in which case he or she can do so based on the text's skopos.[11]

Fišer also argues that the translator creates the TT using a combination of standard translation techniques and creative techniques on almost all levels. [12] According to Hatim and Munday, the decisions that a translator makes during the course of a translation are hierarchical and iterative[13].

[5] Newmark, *A Textbook of Translation*, 47-48.
[6] Newmark, *A Textbook of Translation*, 5.
[7] Baker, Mona, *In Other Words A Coursebook on Translation* (London & New York: Routledge, 1992), 217.
[8] Basil Hatim and Jeremy Munday, *Translation An Advanced Resource Book* (Taylor & Francis e-Library, 2004), 169.
[9] Milada Hirschová, *Pragmatika v češtině* (Olomouc: Univerzita Palackého, 2006), 8.
[10] Fišer, *Překlad jako kreativní,* 99.
[11] Fišer, *Překlad jako kreativní proces*, 184.
[12] Fišer, *Překlad jako kreativní proces*, 185.
[13] Hatim and Munday, *Translation An Advanced Resource Book*, 169.

5. Strategic Decisions

Knittlová argues that a translator should work from the larger picture down towards the details, setting an overall translation strategy first and allowing that decision to inform his or her work from that point on (Knittlová 2000). The translator must therefore first and foremost conduct a reading of the text, first a general reading to familiarize himself or herself with the basic idea behind the text, and subsequently a close reading to fully understand the text.[14]

As previously noted, Newmark divides translation into semantic and communicative[15], depending on their focus on the source language or the target language respectively. However, it should be noted that a translation need not and indeed should not adhere to one or the other exclusively, as the nature of the text may require the translator to be flexible and to subtly shift from one approach to the other in the course of his or her work, and the finished translation is the result of both approaches combined to various degrees.

Newmark defines two broad approaches to translation, reading the ST first and evaluating it from a variety of points of view, or start translating straight away based on intuition and instinct and review whether the translation is appropriate partway through.[16] He further notes that these approaches are not strictly separate and can be combined to various degrees, and that adhering strictly to one or the other may be detrimental to the quality of the translation. *A translational analysis is useful as a point of reference, but it should not inhibit [the translator's] intuition.*

As Newmark notes, *the intention of the text represents the SL writer's attitude to the subject matter.* The intention of the translator is usually the same as that of the author; he or she tries to convey the same attitude, the same point of view.[17]

Once the translator has read the text closely and fully, he or she should have a clear understanding of the meaning of the text and the intention behind it. Finally, it is necessary to assess the readership of the translation, its target audience. The translation may need to be tailored to the level of education, social class, age, and

[14] Newmark, *A Textbook of Translation*, 11.
[15] Newmark, *A Textbook of Translation*, 45.
[16] Newmark, *A Textbook of Translation*, 21.
[17] Newmark, *A Textbook of Translation*, 12.

sex of the readers. Care must also be taken to take note of the cultural differences between the readership of the source text and the translation, as these can have a significant impact on how the readers perceive and interpret the text.

In the case of *Airbus,* the book appears at first glance to be an instruction manual, and indeed follows the usual format of such books, featuring several chapters focused on different topics. Each chapter deals with a particular problem or activity and gives instructions on how to solve the problem or perform the activity. Ostensibly, then, the purpose of the book appears to be to inform and instruct the reader. However, most of the scenarios covered in the book are so outlandish and improbable that it seems highly unlikely that this is the author's only or indeed even primary goal. A short promotional video in which James May talks about his book and his reasons for writing it bears out this suspicion:

> *The premise is that mankind is in decline, manhood is in decline. The British male is in crisis, he doesn't know what he's supposed to be, he doesn't know what he's supposed to do or how to act or what his place in society is, whether he's supposed to be endearingly hopeless or dependably reliable. I think he should be dependably reliable. And there have been quite a few guide books out to being a bloke, and it's got a lot of stuff in it about tying bow-ties and ordering dinner in a restaurant and how to buy a suit, and I don't think that's really what it's about. I think it's about basic practical thinking. So I have chosen nine subjects that hadn't really been addressed anywhere else [...], and I've explained them fully. The detail is correct, the book does equip you to do these things, unlikely though the scenarios are. [...] I've never chopped up and eaten one of my best mates, because that really is a dire emergency sort of scenario, but the point is that that could happen. It does happen occasionally, we know it does, and if you're gonna have to do it, you may as well know how to do it properly. [...] This book is a little bit like the airbag in a car. You want it there, but you hope never to see it. [...] The point of it is, it's meant to be a piece of entertainment but it's also meant to be factually correct, which it is, I hope, and it's meant to be instructive, and it's meant to inspire this notion that you can actually go and do stuff. You*

don't have to just throw your hands up and go "oh I couldn't possibly do that, I'm hopeless". [18]

As the author himself puts it, his aim in writing the book was threefold – to entertain, to inform, and to inspire. Due to the unlikelihood of the scenarios covered in the book, it is safe to assume that informing the reader is the least important of these goals. The information presented in the book must be accurate and it must stand up to scrutiny, otherwise it would appear sloppy and amateurish, but it is highly unlikely that anyone would buy the book because he or she was genuinely interested in learning how to land an airliner. If they did, they would soon be disabused of the notion by the many disclaimers scattered throughout the book that warn the reader not to take it seriously. Indeed, the irony within the title of the book provides the first hint that it should not be taken at face value. The topics covered are merely a 'hook' used to get the attention of the reader, the main payload of the book lies in its entertainment and inspiration potential. In terms of language functions as defined by Newmark, the vocative is the primary and the informative the secondary.

The informative function, as the name implies, is concerned with transferring information from the writer to the reader. Newmark distinguishes four styles of language with respect to this function: A formal, technical style intended for academic papers, a neutral or informal style for textbooks, a warm informal style for popular science books, and a familiar, non-technical style for popular journalism.[19] *Airbus* falls squarely into the third category, as evidenced by its relatively simple grammatical structures, a wide range of vocabulary to accommodate definitions, and numerous illustrations.

The vocative function is concerned with the readership. The aim of a vocative text is to elicit a reaction in the reader, to make him or her think or feel a certain way in response to the text. According to Newmark, instructions, persuasive writing, and popular fiction intended to entertain the reader are typical examples of the vocative function of language in terms of translation.[20] All of which are completely applicable to the text in question.

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[18] "James May - How to Land an A330 Airbus," HodderStoughton, accessed April 22, 2012. http://www.youtube.com/watch?v=4UHlhcja4RE.
[19] Newmark, *A Textbook of Translation*, 41.
[20] Newmark, *A Textbook of Translation*, 41.

The above quote from James May also gives us some insight into the intended readership of the book. It is meant for the modern male, the British male specifically, who is undergoing a crisis of identity, unsure whether to be manly and resourceful or bashful and effeminate. Given the considerable similarity between British culture and that of other industrialized Western countries, it is reasonable to assume the book can find its audience in many languages of such countries, Czech included.

The humor in the text is worth paying special attention to. Much of it is typically British, laced with sarcasm and self-deprecation. The audiobook, read by the author himself, makes this even more obvious with its deadpan delivery. Much of the humor relies on the juxtaposition of serious, technical information presented in a concise, formal manner and informal, ironic, sarcastic, and even mocking comments. The author builds a particular expectation in the reader and then subverts it. Since entertainment is one of the primary purposes of the text, these passages that carry the bulk of the text's comedic payload are going to be of particular interest during the translation.

Having identified the type and purpose of the text, I am able to set an overall strategy and make some predictions regarding the problems I am likely to encounter while translating.

The main aim is to create an adequate communicative translation that respects the rules and common practice of the Czech language and flows naturally.

While irony and humor overlap to a certain extent, they are nevertheless distinct, and translations of irony tend to employ more explicitation than translations of humor.[21] Since May employs irony to humorous effect in *Airbus*, it is likely that explicitation techniques are going to have to be used in the translation.

[21] Galia Hirsch, "Explicitation and other types of shifts in the translation of irony and humor," *Target International Journal of Translation Studies*, 23:2 (2011), 179.

6. Analysis of the Text

6.1 Cultural Aspects of the Text

Chapter 8, which deals with diffusing an unexploded German bomb, is a much more culturally specific topic than that which Chapter 1 deals with. Czechoslovakia had not been subjected to a concentrated bombing campaign by the Luftwaffe as Britain had. Most of the bombs that were dropped on what would later become the Czech Republic were of Allied design, not German. However, the informative function of the text is only secondary. The chances of ever finding an unexploded bomb are very remote, and even in such an unlikely scenario one is expected to notify the authorities rather than attempt to defuse it. An especially diligent translator could conceivably obtain the specifications and photographs of an allied bomb and re-create the entire chapter in such a way that it was more applicable to the Czech cultural context. Such an extreme case of cultural adaptation would be very difficult and costly, however, for relatively little gain. As previously noted, the entertainment value of the text is the primary concern, and very little is lost by leaving the British-oriented specifics in place.

When discussing the instruments in the aircraft's cockpit, May uses imperial units familiar to his readers. Newmark notes that quite apart from their informative function, units of measurement also provide a sense of cultural context.[22] The question of which of the two is more important in the given text and therefore whether or not the units should be converted is moot in the case of flying an Airbus A330 airliner. A modern airliner equipped with digital instrumentation as opposed to analog gauges is typically capable of displaying flight information in both metric and imperial units, and in aviation there is no universal international standard dictating which units of measurement are to be used, and operators with international routes are exposed to different standards.[23] I have therefore decided to include the figures given in this chapter in both the original imperial units and also in metric, to ensure

[22] Newmark, *A Textbook of Translation*, 217.
[23] Airbus, *Flight Operations Briefing Notes, Supplementary Techniques, Altimeter Setting – Use of Radio Altimeter*, accessed May 3, 2012, http://www.airbus.com/fileadmin/media_gallery/files/safety_library_items/AirbusSafetyLib_-FLT_OPS-SUPP_TECH-SEQ01.pdf, 1.

that the reader would be able to understand and correctly use the instruments regardless of which standard is used.

Chapter 8 already does give some information in metric units, and I have decided to convert the rest as well for the sake of clarity and consistency. This is important particularly in the case of unexploded bomb density, since the figure "1000 acres" is rather difficult for a Czech reader to visualize. I have therefore used the square kilometer instead, which is more often used and easier understood by Czech readers.

The author considers it ironic that there are two unexploded bombs underneath Lambeth Cemetery. Here again we can very clearly see that the ST is aimed not only at an English-speaking audience but specifically at British readers. May makes absolutely no attempt to explain why exactly it is ironic that there are unexploded bombs located underneath the cemetery. The reason for it is that there is a memorial to the victims of Nazi bombing located in the cemetery, a fact that a British person might know but a Czech reader would almost certainly not. Therefore, an explanatory clause was inserted.

"Spear and Jackson's finest" is a reference to a gardening and hand tool supplier headquartered in South Yorkshire. Since a Czech reader would not be familiar with this British company, a suitable equivalent was selected.

A particular problem presented itself in the form of the word "gaine". It was clear from the context that this was a technical term referring to a part of a bomb, but I was unsure which part exactly it was. However, precisely because it is clearly a technical term, an exact translation was necessary. Facetious though the book may be, these are still instructions on how to defuse a bomb. Omitting the reference or replacing it with a more generic one would not do. I have found it unexpectedly difficult to find a translation, however. None of the dictionaries I had available offered a definition that would make sense, the word was either not listed at all or was defined as a particular kind of pedestal. I have been able to find some information online, but the most reputable source I could find was an old issue of Popular Science Monthly, which equates “gaine” with “initiating charge”[24]. That was considerably easier to translate. Why the author chose to use an obscure and seldom used term instead of its much clearer synonym is unknown.

[24] Harry Walton, “Secrets of the War Against Time Bombs,” *Popular Science Monthly*, September 1959, accessed July 18, 2012, http://books.google.cz/books?id=ciYDAAAAMBAJ.

May's use of "19-1 to us" to compare the ratio of the total tonnage of bombs dropped by the Allied air forces and the Luftwaffe is a sports analogy. I have changed the format to the Czech standard, separating the respective scores with a colon.

"Das Buch des Beobachters von Flugzeugen" At this point May is facetiously referring to *The Observer's Book of Airplanes*, for the sake of comedy ignoring the fact that it was first published in 1942[25], long after the Blitz was over and the Battle of Britain had concluded. According to the equivalent effect principle, the best way to translate this reference would be with one that has a similar effect on the reader, i.e. with a similar book of Czech origin. I was, however, unable to do so. The Observer's Books have a long history and cover a wide range of topics, and as a result they are widely known in the United Kingdom. Indeed, that is the point of the reference, to make fun of Hitler's apparent ignorance that could have been corrected by reading such a widely known book. To the best of my knowledge, there is no such line of popular encyclopedias in Czech that could serve as a suitable substitute in the text to carry the point over to Czech. I have therefore had to refer to something else 'everyone knows', namely elementary mathematics, in order to at least preserve the mockery of the man.

6.2 Specific Examples

In this section, I am going to give several examples of the above mentioned strategies employed in practice while translating the text.

Example 1

Original: So even though, ostensibly, you'll be saving the lives of everyone on board, in reality, you'll only be saving your own skin.

Translation: Takže ačkoliv se může zdát, že zachraňujete životy všech lidí na palubě, ve skutečnosti si chráníte jen svůj vlastní krk.

[25] "The Observer's Book of... Just About Everything!," Collecting Books and Magazines, accessed April 21, 2012, http://www.collectingbooksandmagazines.com/observer.html.

In this particular instance I have substituted “krk” for “skin”, even though a more faithful translation could go something like “chráníte si jen svou vlastní kůži”. Whereas in English “saving one’s own skin” is a fairly common collocation, in Czech the functional equivalent involves the neck. Another possibility would be to simply dispense with the phrase altogether and use “chráníte jen svůj vlastní život” instead.

This sentence is also an example of repetition of words, specifically “save”. In English this is not a problem, but in Czech such repetition of the same word in close proximity would seem awkward. I have therefore used the words “zachránit” and “chránit”. The two are cognates, having a common etymological origin, and their meanings are similar enough that one can substitute the other in this instance. At the same time they are different enough that they are not perceived as a repetitious.

Example 2

Original: If a seasoned captain of twenty years’ experience, fully versed in emergency procedures and regularly practised in discharging them, so much as lands an aircraft with a slightly bald nose wheel tyre, he will be proclaimed the saviour of all women and children.

Translation: Nikoho nezajímá, že pilot má za sebou dvacet let zkušeností a že pravidelně nacvičuje všechny postupy pro krizové situace. Stačí, aby přistál s letadlem, které má mírně sjetou přední pneumatiku, a noviny jej vzápětí označí za zachránce žen a dětí.

Here I have decided to split the source sentence in two in order to improve the flow of the text. This reordering has necessitated the addition of a subject in the first sentence. I have also modulated the second sentence in order to avoid the passive voice.

The word "captain" is of particular note. That is indeed the correct technical term, however I have decided to translate this as the more generic "pilot" in order to

avoid unwanted association with ships, in keeping with the overall strategy of making the text as natural and easy to understand as possible.

Example 3

Original: If you have been vectored to a remote runway on a disused airbase where you have no choice but to land the aeroplane manually, you may as well forget it, because, as the A330 captain consulted in the preparation of this work put it, 'Everyone will be killed.'

Translation: Pokud vás kontrolor navedl na nějakou opuštěnou vojenskou základnu, kde není jiná možnost než přistát manuálně, zapomeňte na to, že byste z toho vyvázli se zdravou kůží. Tuto eventualitu jsem konzultoval s pilotem Airbusu A330, který to shrnul slovy: „Nepřežije nikdo."

This example contains quoted speech, the standard punctuation marks for which are different in Czech than in English. In Czech, quoted speech is separated from the preceding introductory segment by a colon rather than by a comma as in English. I have substituted the correct punctuation and also altered the style of the quotation marks to conform to the Czech standard.

The real problem with this sentence, however, is its very structure. The author of the original text seamlessly integrates the pilot's quote into his own sentence. It is possible an overzealous translator might attempt the same in Czech out of a desire to remain as faithful to the original text as possible. Such an attempt might run something like this: "Pokud vás kontrolor navedl na nějakou opuštěnou vojenskou základnu, kde není jiná možnost než přistát manuálně, zapomeňte na to, že byste z toho vyvázli se zdravou kůží, protože, jak mi potvrdil pilot Airbusu A330, se kterým jsem při psaní této knihy tuto eventualitu konzultoval, 'nepřežije nikdo'." While such a sentence is technically grammatically correct, it is quite clear that it is not very elegant or comprehensible. The English language is generally much better suited to terse, condensed statements than Czech. It was therefore necessary for the sake of clarity and natural flow of language to accept that the clever structure of the original sentence will be lost in translation.

With that in mind, there are several other points to be made about this excerpt. I have used the Czech phrase "vyváznou se zdravou kůží" in place of the English "forget it". While the more faithful translation ”zapomenout na to" does appear in Czech from time to time, it is an interference from English and as such undesirable.

Lastly, I have modulated the quoted speech from a positive statement ("everyone will be killed") into a negative one ("nepřežije nikdo"). The specific word order was chosen with the theme-rheme principle in mind. The fact that the landing will not go well is made clear in the preceding sentence, but that nobody at all will survive is a new information that further strengthens the disheartening message, and as such belongs at the end of the sentence in Czech.

Example 4

Original: The automatic controls have been conceived and engineered by people who know so much more than you about the performance of the aircraft that to doubt them would be an insult. You will also be remembered by history as yet another bloke who thought he knew better, and you don’t. Leave everything alone and sit on your hands.

Translation: Lidé, kteří autopilota zkonstruovali, toho o vlastnostech tohoto letounu věděli o tolik více než vy, že pochybovat o jejich úsudku by byla donebevolající pitomost. Vstoupil byste do historie jako další z řady chlápků, co si mysleli, že vědí všechno lépe, a doplatili na to. Hezky v klidu seďte a na nic nesahejte.

This excerpt is typical of the kind of humor May employs throughout the book, utilizing sarcasm and derisive comments aimed at the reader and relying on the reader's sense of ironic self-deprecation to be entertained rather than insulted. As a translator, my aim was to replicate this as closely as possible in the translation.

The author uses several common phrases that require different approaches to translate. The phrase "who thought he knew better" can be substituted by an almost identical Czech phrase. Translating "would be an insult" literally does make sense, but doesn't sound natural. A different phrase conveying roughly the same message was therefore substituted. Finally, "sit on your hands" would make very little sense if translated literally. Unable to find a suitable idiomatic phrase in Czech,

I translated this into a very plain imperative preceded by "hezky v klidu" in order to compensate for the loss of the slight hint of condescension inherent in the original phrase.

Example 5

Original: My district has a bomb density of 311 per 1000 acres, and there are three known 'abandoned bombs' within half a mile of the house. All this brings an extra frisson of excitement to any roadworks going on outside the front door.

Translation: V mé čtvrti dosahovala hustota bombardování 77 bomb na kilometr čtvereční a v okruhu jednoho kilometru kolem mého domu se nacházejí hned tři takzvané opuštěné bomby, tj. bomby, jejichž poloha je přesně známa, ale které nepředstavují riziko a byly ponechány na svém místě. Není třeba dodávat, že mi běhá mráz po zádech pokaždé, když mi silničáři pod okny rozkopou ulici.

This is a typical example of a slightly different method by which the author achieves a humorous effect within the text, namely the juxtaposition of technical information with irreverent ironic or sarcastic remarks. The first sentence presents accurate technical information, as befits a text the primary function of which is to inform. This is immediately followed up by an expressive sentence with flowery language that takes the reader in a completely unexpected direction.

As in the previous example, my aim as a translator was to preserve this contrast and thereby the humorous nature of the text. However, I have decided to shift the text slightly from informal to formal (contrast "within half a mile" against "v okruhu jednoho kilometru") in order to make sure I was not being overly colloquial, which could have a detrimental effect on the aforementioned contrast. A bolder translator might choose a different strategy, but I decided to err on the side of caution.

The clause explaining what an abandoned bomb is was originally an endnote. I decided to incorporate it into the text itself on the basis that requiring the reader to flip to the back of the book to read an endnote consisting of one short sentence is an annoyance that needlessly distracts him or her and fragments his or her reading experience.

7. Conclusion

The aim of this thesis was twofold: Firstly, to create an adequate translation of two chapters from How to Land an A330 Airbus and Other Vital Skills for the Modern Man by the contemporary writer, journalist, and television presenter James May, published in 2010. Secondly, to provide a commentary to this translation, outlining the basics of translation theory and subsequently using that theoretical groundwork to comment upon specific problems encountered in the translation process.

Prior to starting work on the translation itself, I have set an overall strategy to follow. The main aim was to create an adequate, communicative translation that respects the conventions of the Czech language and flows naturally. Even though I initially expected to have to do a significant amount of explicitation, in the end I toned the text down instead. The amount of expressivity that seems natural is a highly subjective matter and I decided to err on the side of caution.

In creating the translation I have had to deal with a number of culturally specific elements and references, which is not surprising in a text the target audience of which is members of a particular nationality, even more so when that nationality is the same as the author's. I have kept with the aforementioned strategy and employed various methods of dealing with these elements where appropriate. While the differences between the culture of the United Kingdom and that of the Czech Republic are significant, they are not insurmountable, and so I was able to keep a great number of these elements intact, confident in my expectation that the reader will be able to understand them. Those that I deemed to not be readily comprehensible to a Czech reader I adapted, paraphrased, or compensated for.

Creating the translation was a demanding and time-consuming task that has further reinforced my belief that translation requires a particular set of skills and characteristics. The translator must possess excellent command of both languages, knowledge of the subject matter of the text, familiarity with the cultural background of the source text as well as that of the target readership of the translation, knowledge of translation theory, and last but not least a considerable creative talent. I can only hope that I am sufficiently endowed with these qualities and that my translation is adequate.

8. Anotace

Autor: Aleš Balcar

Katedra: Katedra anglistiky a amerikanistiky, Filozofická fakulta

Název: Komentovaný překlad vybraných capitol z knihy How to Land an A330 Airbus and Other Vital Skills for the Modern Man

Vedoucí práce: Mgr. Jitka Zehnalová, PhD.

Počet znaků: 63912

Počet příloh: 2

Počet titulů použité literatury: 19

Klíčová slova: James May, překlad, komentář, Airbus, Knittlová, Newmark, Levý, Baker, Hatim, Munday, Hirschová, Fišer

Obsahem této diplomové práce je překlad první kapitoly a části osmé kapitoly knihy *How to Land an A330 Airbus and Other Vital Skills for the Modern Man* Britského autora Jamese Maye a komentář k tomuto překladu. Praktická část práce sestává z překladu jako takového, který byl vyhotoven v souladu s principem funkční ekvivalence s cílem vytvořit komunikativní překlad. Druhá, teoretická část obsahuje stručný nástin teorie překladu a analýzu některých překladatelských problémů, které se při překladu vyskytly.

9. Annotation

Author: Aleš Balcar

Department and faculty: Department of English and American Studies, Philosophical Faculty

Title: How to Land an A330 Airbus and Other Vital Skills for the Modern Man: A Commented Translation

Supervisor: Mgr. Jitka Zehnalová, PhD.

Character count: 63,912

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Number of references: 19

Key Words: James May, translation, commentary, Airbus, Knittlová, Newmark, Levý, Baker, Hatim, Munday, Hirschová, Fišer

This thesis is concerned with the translation and commentary thereof of Chapter 1 and a part of Chapter 8 of *How to Land an A330 Airbus and Other Vital Skills for the Modern Man* by James May. The practical part of the thesis is the translation itself, created mainly on the basis of the functional equivalence principle with the aim of creating a communicative translation. The second, theoretical part of the thesis presents a commentary exploring the underlying translation theory and analyzing some of the problems encountered during the translation process.

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11. Appendices

This thesis contains copies of the two chapters of the ST that were translated. Note that only images relevant to the translation, i.e. those captioned within the text itself, have been included.

11.1 Appendix 1:

INTRODUCTION

Yes, there have been plenty of other books about so-called man skills, but they've all been a bit too bow-tie and light-a-barbecue for my liking.

This, I hope, is different. There are only nine topics, but they are not, as far as I can discern, covered anywhere else. That makes this book indispensable in a sea of duplicated 'how to' manuals; the one tin of fortifying Spam in the post-apocalyptic corner shop of putrefying groceries.

The chances that you will ever meet with the circumstances outlined here are, frankly, very remote. But you're still better off knowing this stuff than not knowing it. One day, there may well be an A330 Airbus wandering pilotlessly over the Atlantic, and someone will have to land it.

Life is a lottery, and maybe, just maybe, it could be you. But only if you've read this.

CHAPTER.01

HOW TO LAND AN A330 AIRBUS IN AN EMERGENCY

This is one of the most compelling hero fantasies the world has to offer. The crew has been murdered or laid out by manky prawns from the in-flight meal, and the aircraft is at 38,000 feet, pilotless. It can stay there until the fuel runs out and it falls to earth, or you can seize the controls from the limp grasp of the expired captain and bring it in to rapturous acclaim and probably a refund on the price of your ticket.

And why wouldn't you? The airliner crisis is a unique proposition, because its audience of potential victims is a completely captive one. You can wait for a ship to sink and possibly swim to safety; you can turn your back on the drowning man or the blazing apartment block; and you can hide in the stationery cupboard during the late-night office petty cash heist and never have to admit to having been there. But there's no way out of the runaway aeroplane. So even though, ostensibly, you'll be saving the lives of everyone on board, in reality, you'll only be saving your own skin. The rest of the world, however, will not see it that way.

He should have known never to have the vegetarian option.

'Proclaimed the saviour of all women and children'

Because the other enduring truism of airline dramas is that everyone involved is always a hero. If a seasoned captain of twenty years' experience, fully versed in emergency procedures and regularly practised in discharging them, so much as lands an aircraft with a slightly bald nose wheel tyre, he will be proclaimed the saviour of all women and children. Even before the investigation into a forced

landing or crash has begun, the face of the bloke who was in the hot seat at the moment of impact will be emblazoned across the front of the Daily Mirror along with citations from air traffic controllers and survivors confirming how calm he remained. And if, later on, it emerges that he simply made a bit of a cock-up, everyone will be too polite to mention it. This is why you never see newspaper headlines like:

DAFT BUGGER CAPTAIN SHUT DOWN REMAINING GOOD ENGINE

Or

'I FORGOT', ADMITS PILOT IN WHEELS-UP RUNWAY INFERNO TRAGEDY

Headlines you never see. You can only come out of this well.

'Hammering on the window and screaming for your mother'

This sort of revelation is reserved for the turgid accident reports in the backs of magazines such as Flight International, and only other pilots read that rubbish.

So you're not going to come out of this one badly. If you do manage to land the aeroplane successfully, or even only half successfully, you will probably be commemorated in stone on that spare plinth in Trafalgar Square, and will save all the money that had otherwise been earmarked for beer over the rest of your life. Even if you fly it at 300 knots into the local hospital, the press will still feel obliged to point out how you at least had a go and stayed at your post to the bitter end. Although the transcripts of black box flight recorders are invariably published, the Air Accidents Investigation Board usually edits out blasphemy and incomprehensible mumblings, and it's reasonable to assume that they would see no benefit to the world in revealing that you ended up babbering your pants, hammering on the window and screaming for your mother. But don't do it anyway, just to be on the safe side.

And let's be honest here. In truth, the chances of the scenario outlined in paragraph one ever developing are extremely unlikely. Both pilots would have to be completely incapacitated in some way or simultaneously overtaken by suicidal religious zeal, and while one or the other can sometimes fall victim to this sort of thing, it's unlikely that both will. That, in fact, is why there are two of them.

In a real emergency, it is not actually necessary to dress up.

'A far more terrifying prospect not so long ago'

And then there's this to consider. Let's assume you are an accountant, with no experience whatsoever of flying aeroplanes. The odds that, out of the 300 or so people on board, you will be the best qualified to take control are pretty slim. Other airline pilots are often travelling on commercial flights. Cabin crew sometimes have an interest in flying and a good working knowledge of the aircraft's controls. There's a reasonable statistical chance that somewhere amongst the passengers there will be a former RAF Bomber Command pilot, a holder of a private pilot's licence, an aircraft maintenance engineer or even just an enthusiast of computer-based flight simulators. If you're unlucky, you might even be sitting next to one of them. All of these people are a better bet than you.

But having said that, on 11 September 2001 passengers aboard United Airlines flight 93 were forced down a circumstantial avenue in which they had no choice but to attempt to wrest control of the aircraft from its hijackers. And it's always possible that you bought a cheap ticket from a bucket shop, and now find yourself in the only spare seat on a charter flight full of nuns. In which case it's time to seize the moment, along with something called the 'joystick'.

Deposit the dead pilot in the cheap seats near the lavatories.

First, though, make your way to the flight deck, and discover that the door leading to it is locked. This has been a requirement since 9/11, in an attempt to prevent unauthorised access by terrorists, and even in the midst of this unfolding melodrama it is worth pausing for a second to reflect on the deep irony of it all. A cabin attendant should be able to unlock it for you.

The illustration overleaf shows how the cockpit of the A330 will look once you have heaved the helpless carcasses of the captain and first officer out of their seats, taking care not to snag any important-looking levers on their clothing. This would have presented a far more terrifying prospect not so long ago, in the era when the instrument panel of a commercial airliner was a mass of incomprehensible analogue dials. But on the A330, as on almost all modern airliners, these have largely been usurped by a mere handful of incomprehensible computer screens (Fig. 1).

Fortunately, and as with the fascias of most large Mercedes Benz cars, most of it is completely useless to you. Fig. 2 shows the same view with all but the most vital controls and instruments ghosted out. All those knobs and buttons above the windscreen control such trivialities as the cabin temperature, the windscreen wipers and the seat-belt warning signs. Similarly, the small computer mounted horizontally on what would be the centre console if this were a VW Golf gives advice on such inconsequentialities as engine maintenance intervals. None of this is very pressing at the moment, and could become completely academic if the aeroplane ends up at the bottom of the Irish Sea. Forget them (Fig. 2).

For the moment, relax. Assuming the aircraft is in the cruise, the autopilot will almost certainly be engaged and you can take time to familiarise yourself with what pilots sometimes call ‘the office’. Convention says that the captain of a fixed-wing aircraft sits on the left, and as the cruel mistress of fate has conspired with Melpomene, the muse of tragic drama, to cast you in this new and unrehearsed role, that is where you should sit.

Now you must make your emergency call to air traffic control, and for this you will need the aircraft’s call sign, which will be displayed somewhere on the panel in front of you on a small plaque. Let’s say we are aboard G-ABCD.1

A330 Flight Deck

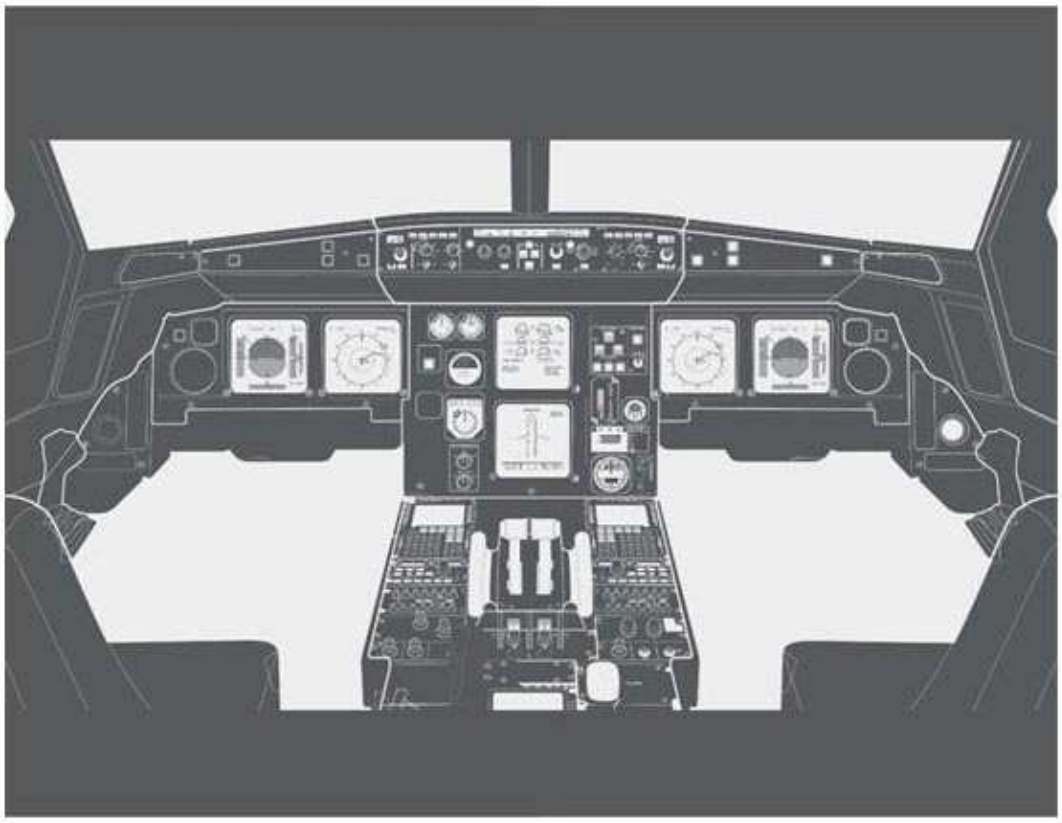

Fig. 1: What you will see on entering the flight deck.

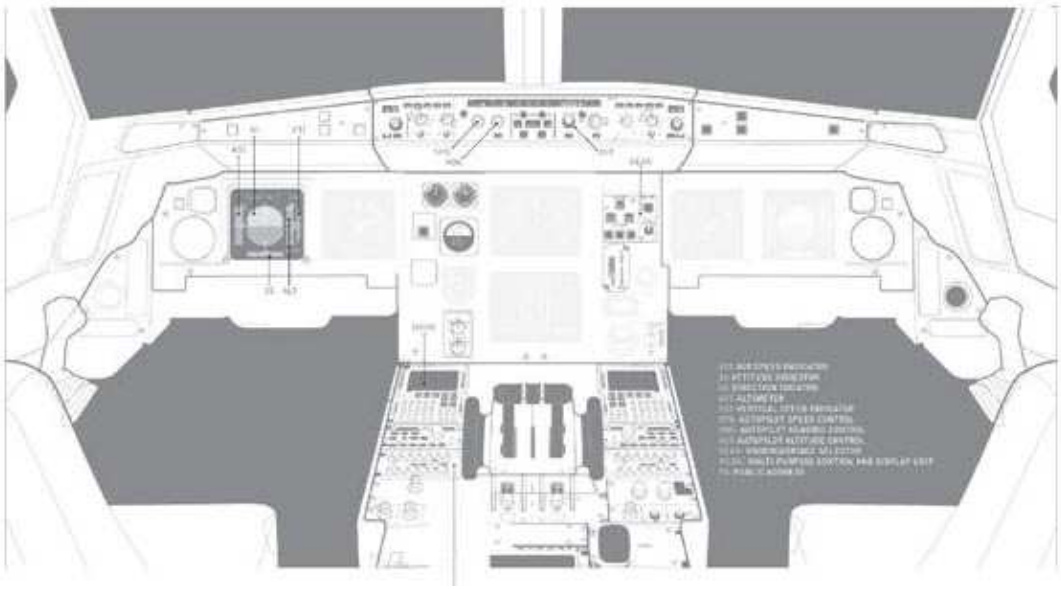

Fig. 2: What you actually need to worry about.

‘Hideous, spike-infested pitfall’

Put on the headset and depress the PTT (Press To Talk) button on the joystick. A hideous, spike-infested pitfall awaits you here. The red button on top of the stick – the one that falls so readily under your thumb – is NOT the press-to-talk. It is the autopilot override, and will end your bid to be immortalised alongside Alcock and Brown very abruptly. The PTT is the trigger-like switch on the front of the joystick, where the gun button would be on a video game (Fig. 3).

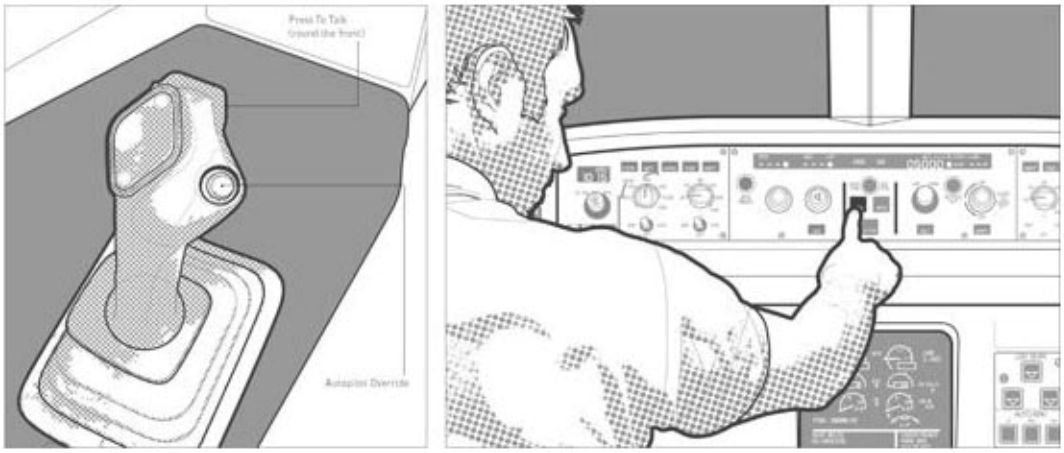

Fig. 3: Talking on the radio vs. losing control.

Should you press the red button by mistake, immediately press AP1 (Fig. 4) and the autopilot will revert to the flight plan that was entered in the computer at take-off.

Fig. 4: Reinstating the autopilot, your best friend.

‘Calm, level, clipped, clear, unhurried’

Now, and in a voice that is calm, level, clipped, clear, unhurried, tinged with icy resolve and everything else you will want them to write about you in the following day’s tabloids, say something like:

‘Mayday, mayday, mayday. Golf Alfa Bravo Charlie Delta. Pilot and first officer disabled. I am a passenger, I have taken control and I await your instructions.’

The international language of air traffic control is English, so even over the Greek islands whoever is listening will be shaken from his or her diurnal torpor by the textbook professionalism of your transmission. It’s such a shame that person is unlikely to be a pilot ‘current on type’ for the A330.

So while the controller desperately rings around in search of someone who can help you over the radio, you may as well continue to relax. Remember – the autopilot is still on, and the autopilot is your best friend. At the very least, it is a much better pilot than you are. You could even press the PA button (Fig. 5), talk to the passengers and advise them of the outside air temperature. Don't worry about getting the temperature exactly right – minus 32 will do – as they don't actually care, but the calming effect of familiar and meaningless pilot babble will be welcomed in the cheap seats. Take a moment to familiarise yourself with the small screen directly ahead of you. It shows, from left to right, the air speed indicator (how fast you're going), the attitude indicator (or artificial horizon), the altimeter (how high you are) and the vertical speed indicator (how quickly you're climbing or descending). Along the bottom is the direction indicator (your compass heading). Useful operational parameters are as follows:

Fig. 5: Why not share a reassuring and light-hearted observation with your terrified passengers?

Air speed indicator (ASI): keep the speed between the two red 'bugs' at the top and bottom of the scale. Above the top one and the aircraft could fall apart; below the bottom one and it will stall and fall out of the sky, in accordance with Newton. Speeds are in knots.

Attitude indicator (AI): the blue part should remain roughly at the top and the black bit at the bottom, with the division between the two fairly close to the middle of the display. If it appears the other way up, you can skip the bit about lowering the undercarriage.

Altimeter (Alt): height is good, as it buys you time. But it can also easily translate into excess speed, so…

Vertical speed indicator (VSI): avoid climbs and descents of more than 2000ft per minute.

Direction indicator (DI): compass headings are expressed with the last digit omitted, so 27 is actually 270 degrees, i.e., west.

The next thing you will probably have to do is retune the radio, possibly to another air traffic control station, possibly even to another Airbus in flight, but most likely to the international distress frequency of 121.50. This will be expressed by the controller as 'one two one decimal five zero'. On the right-hand side of the radio module is a large knob of two different diameters. The lower, fatter portion alters the numbers to the left of the decimal point, the slimmer portion, those numbers to the right. Your new frequency will appear on the right of the digital display, in 'standby'. Once you are happy with it, press the little button and it will be transferred to the 'active' side on the left (Fig. 6).

'You are now ready to fly the Airbus'

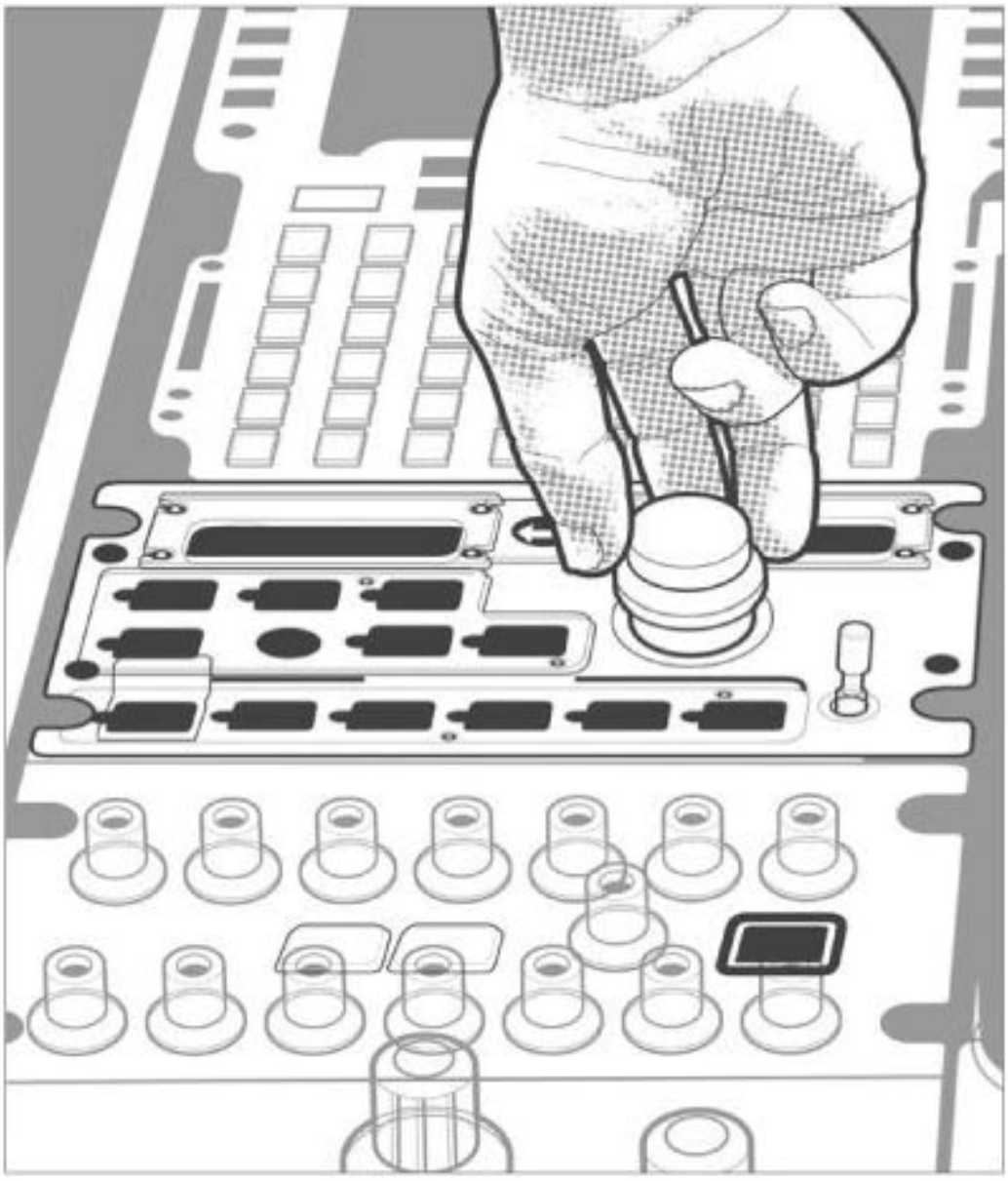

Fig. 6: Tuning the radio. New frequencies appear in 'standby'.

You are now ready to fly the Airbus to an airport, under instruction from the controller, using the autopilot. There are just three knobs to worry about here, and they control airspeed, heading and altitude (Fig. 7).

Airbus Industries' flawless control logic says that when the knobs are pulled out, control rests with the pilot. When they are pushed in, it rests with the pre-programmed flight computer. Therefore, pull them out when instructed to make inputs, otherwise the aircraft will blithely continue to head where it was already going, which could be Hong Kong.

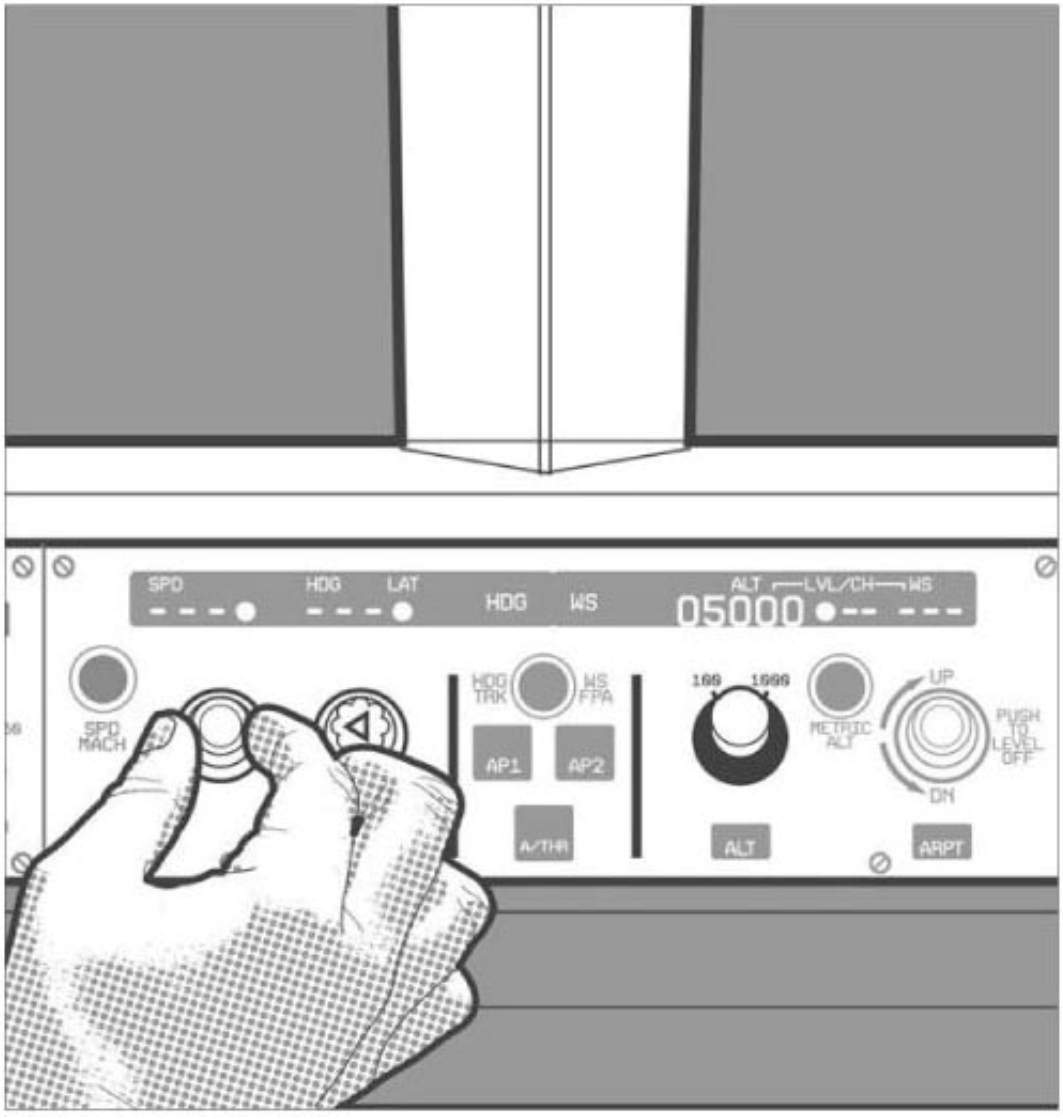

Fig. 7: Autopilot controls. Pull knob to make changes.

‘Setting the timer on a microwave oven’

Simply twirl the knobs until the values given by the controller appear on the digital display. By this means you will be able to fly the aeroplane to an airport with no more difficulty than you would have in setting the timer on a microwave oven. But don’t tell anyone.

If air traffic control has any sense – and these people are generally selected for their intelligence and cool-headedness – they will have directed you to an airport that will allow you to use the Airbus’s Instrument Landing System (or ILS). If you have been vectored to a remote runway on a disused airbase where you have no choice but to land the aeroplane manually, you may as well forget it, because, as the A330 captain consulted in the preparation of this work put it, ‘Everyone will be killed.’ There will be nothing for it but to say something memorable on the radio. Pithy reflections about your love for the family or your regret at having failed everyone should get you the front page.

As you make your way on autopilot to the airport, you will have to programme the ILS in the cockpit using the Multipurpose Control and Display Unit, or MCDU, or ‘McDoo’ in the chummy lexicon of real pilots. This is near your right knee (Fig. 8).

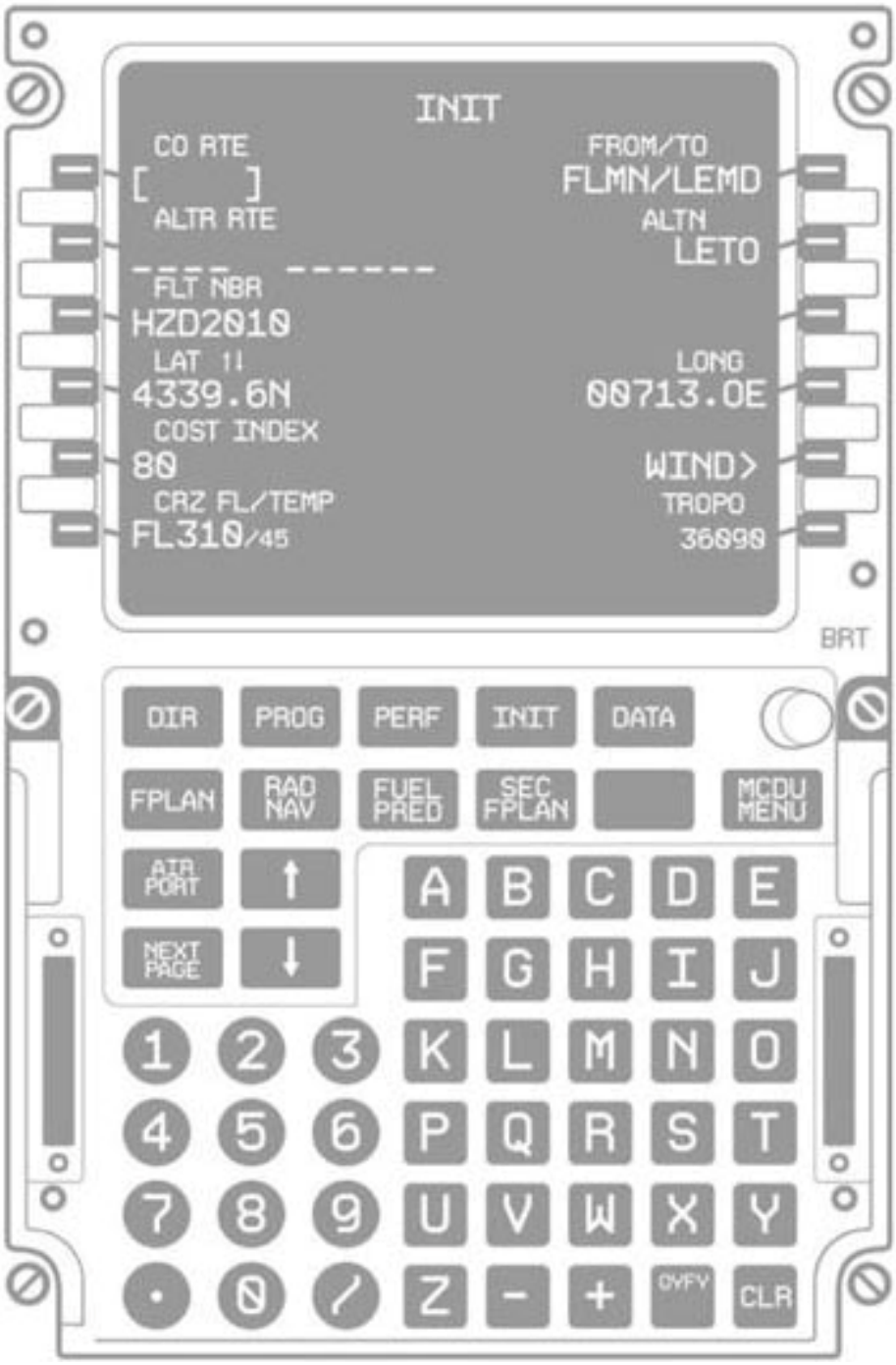

Fig. 8: The MCDU. Not as complicated as it looks. Fortunately.

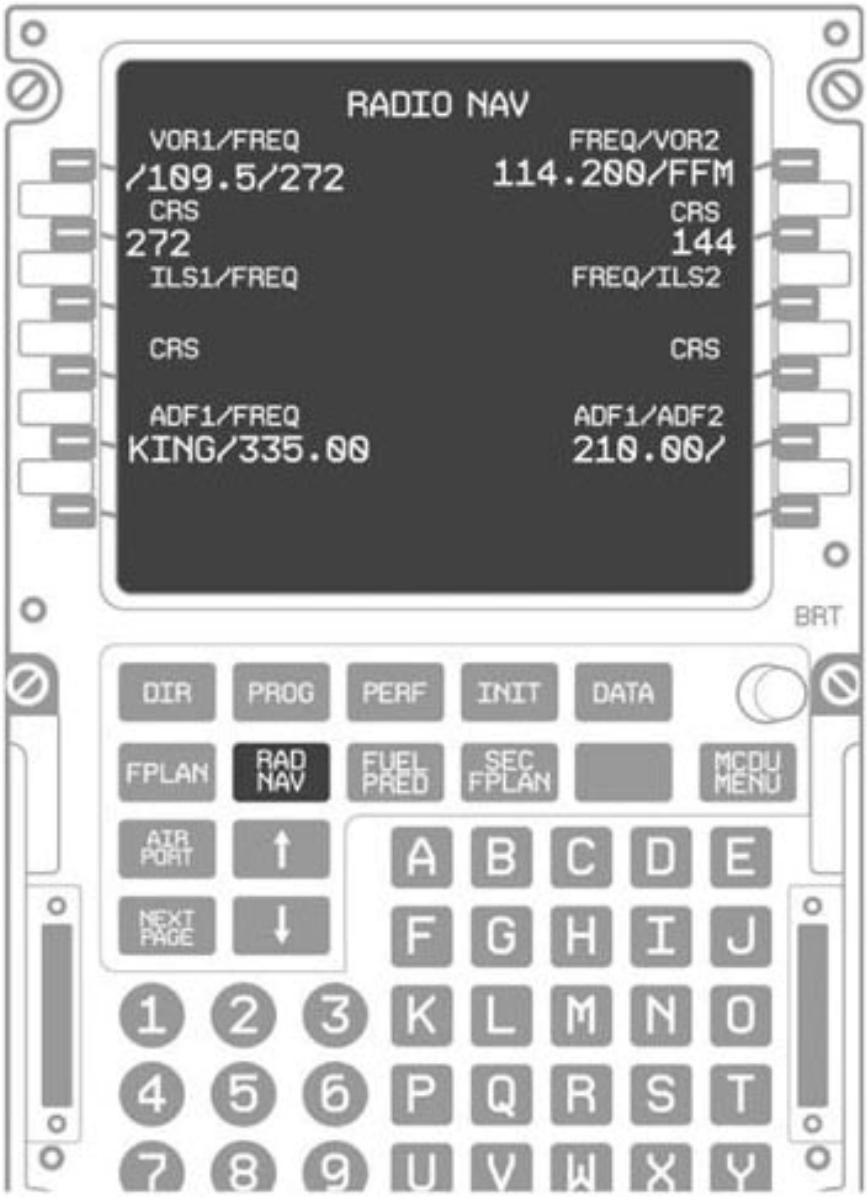

Fig. 9: Programming the Instrument Landing System.

Control will give you a frequency and heading for the ILS of the airport; in the case of London Heathrow, it will be 109.5/272. On the McDoo, press the button marked RAD/NAV. Enter the frequency and heading with the keypad and, when they appear on the screen, press the little button alongside. The ILS is now programmed but not yet active (Fig. 9).

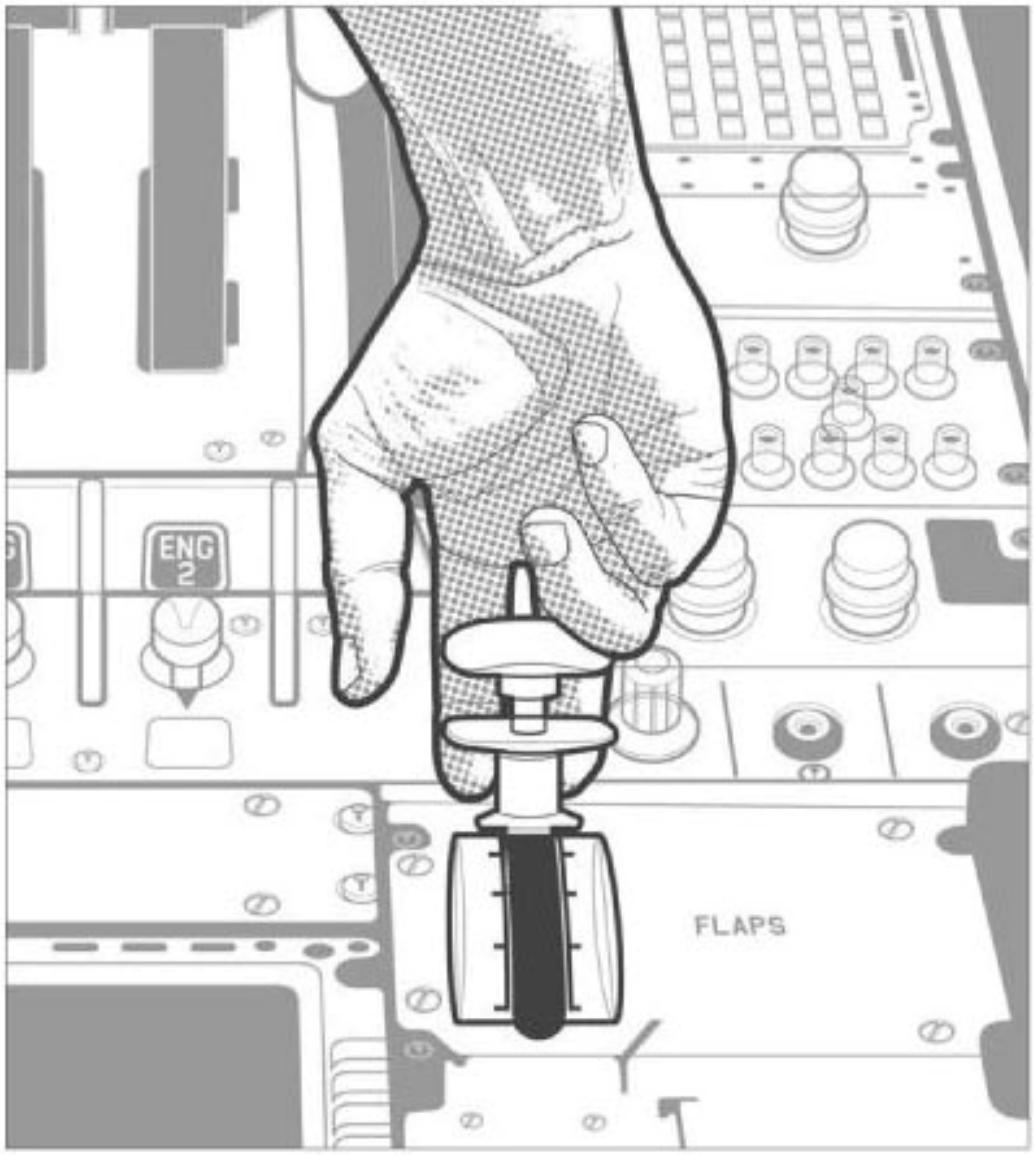

Fig. 10: Lowering the flaps. Observe the ASI bug.

By now, control will have instructed you to descend using the autopilot, and you will be nearing 3000 feet. It is time to slow the Airbus down for the final approach. Using the speed knob on the autopilot, gently wind the airspeed down until it is about 10 knots above the lower red 'bug' on the ASI. Now select the first stage of flap, using the conveniently flap-shaped lever (Fig. 10).

With the wings now generating more lift, that lower bug on the ASI will move to a lower speed. Repeat the above process for the second stage of flap – slow to 10 knots above the bug, pull the lever.

'Just press the button marked APPR'

Next, control will direct you to intercept something called QDM, which is the heading to the runway. Again, this is a simple matter of twiddling the knobs on the autopilot. Once flying straight and level on the right heading, you can initiate the ILS you programmed earlier. Just press the button marked APPR (for 'approach') on the autopilot and the Airbus will make its own way to the runway. Even the throttles will be controlled automatically.

But there is still much work for you to do before attaining glory. Lower the undercarriage using the lever over on the first officer's side (Fig. 11).

Three green lights on the display above will confirm that it is down and locked. Next, and after reducing the airspeed to around 15 knots above the lower bug, deploy the final two stages of flap.

The aircraft will seem to you to be travelling absurdly slowly towards the runway, which should now be visible. Resist the urge to push the throttles open or pull back on the joystick. The automatic controls have been conceived and engineered by people who know so much more than you about the performance of the aircraft that to doubt them would be an insult. You will also be remembered by history as yet another bloke who thought he knew better, and you don't. Leave everything alone and sit on your hands.

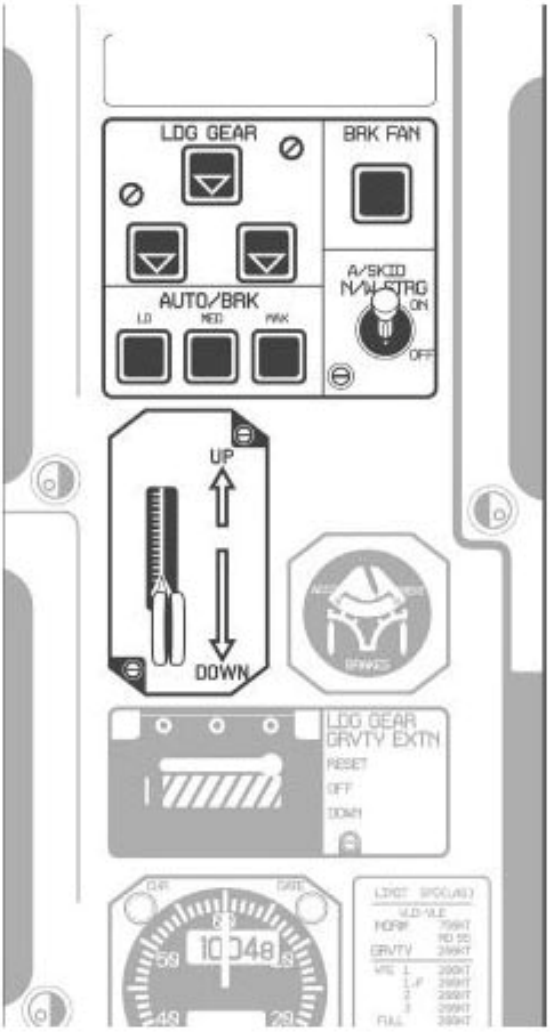

Fig. 11: Lower the undercarriage. A small lever does a very big job, but that's no excuse for forgetting.

At the runway threshold, the nose will also seem to be pointing too far down. Again, do not interfere. It will 'flare' automatically; that is, lift its nose to increase lift just before touchdown and lower the rate of descent. As soon as the main wheels make contact with the runway, pull the two throttles right back until they will go no further, the 'idle' position. The end of the runway will tilt into view and the nose wheel will touch down.

All that remains is to stop. Press with your toes on the rudder pedals to work the wheel brakes. At the same time, lift the small levers on the back of the throttles, which will allow them to move further backwards. This triggers reverse thrust from the engines. Once the aeroplane has slowed to a brisk trot return the throttles to idle and come to a halt using your feet.

Apply the parking brake, shut down the engines by lifting and twisting the knobs marked ENG 1 and ENG 2, press the PA button and say ‘Cabin crew, doors to manual.’ If you happen to have landed at Barcelona it is permissible to say ‘Cabin crew, doors to Manuel.’ It’s an old joke, but the nuns probably haven’t heard it and tensions will be so high in the cabin that you’re more guaranteed of a laugh than the bride’s father. Now report to the control tower for a cup of tea and a truly enormous medal.

AUTHOR'S DISCLAIMER

This guide has been prepared only for use in absolute dire, buttock-clenching emergency. none of the advice given above has been sanctioned by airbus or any of its associates. Do not attempt to fly the a330 airbus on a recreational basis, or use one for joyriding in a hoodie. The A330 Airbus is not a toy.

11.2 Appendix 2:

CHAPTER EIGHT

• Save £££s on bomb disposal with this clear, easy-to-follow DIY guide.

• No specialist tools required, although the needle thing is quite hard to find.

• Potentially fatal.

‘When the British Air Force drops two or three or four thousand kilograms of bombs, then we will in one night drop 150, 230, 300 or 400,000 kilograms. When they declare that they will increase their attacks on our cities, then we will raze their cities to the ground.’ (Crowd cheers deliriously)

– ADOLF HITLER, 4 SEPTEMBER 1940

Never in the field of human conflict has so much unadulterated tosh been spoken by one man with bad breath and a silly moustache. Having been incensed by a retaliatory raid by the RAF on Berlin, the first thing the Fuhrer should have done is consult Das Buch des Beobachters von Flugzeugen.1

The simple statistics he might have learned there are these. Germany’s bombers, covertly developed from ‘fast airliners’ of the mid-1930s, were never intended for what became known as ‘strategic bombing’. The Heinkel 111, the mainstay of the Luftwaffe’s offensive against Great Britain, could carry 2000kg of bombs; Britain’s Avro Lancaster would be able to carry over three times that amount, and they would be deployed in four or five times the number.

‘That’s roughly 19-1 to us’

Germany dropped under 75,000 tonnes of bombs on Britain during World War II. The British and American air forces between them delivered almost 1.4 million tonnes of high explosives to the Reich. As straightforward score sheets go, that’s roughly 19–1 to us and that, as Dr Johnson might have said, is an end on ‘t.

Except that, and as many old colonels are keen to tell us, the war isn’t quite over yet. It is estimated that one in ten of the Luftwaffe bombs dropped on Britain didn’t go off for some reason – faulty fuses, incorrect arming, possibly even deliberate sabotage by workers forced into the Reich armaments industry in the occupied countries. Some were found and dealt with at the time, but many were not. Under

the streets and pleasant parks of London alone there are over 100 known unexploded bombs, or UXBs, that are considered best left well alone.2 But there will be more, and, like those Japanese soldiers marooned on Pacific islands, they may not accept that it's all over.

And so, mindless of the fading spectre of the long-vanquished Fuhrer, you happily dig your vegetable plot, the footings for a new garden wall, or the foundations for your extension. And then the sleeping dogs of war are summoned in the terrifying clang of Spear and Jackson's finest clashing with the cold steel of unresolved National Socialist ambition.

But wait a moment. Let's be realistic. It's been there for a lifetime, so it probably won't go off. Then again, 'probably' is not a useful word in bomb disposal. So on second thoughts, leg it.

As you flee you might like to consider your ill fortune. Unexploded bombs are rarely encountered in domestic excavations, because even the smaller ones tended to bury themselves about twenty feet under the surface. A big 'Satan' 4000 pounder ('pahnder' if you live in the East End and in a film about the Blitz) could penetrate up to sixty feet. This is why contractors for big building works, where deep piles have to be sunk, take the UXB threat very seriously, consult 'UXB risk maps' and make electromagnetic surveys of the site to check for unwanted gifts from Jurgen and Klaus.

On the other hand, bombs have been unearthed during activities as innocent as building a patio in a pub beer garden, so we must all be vigilant.

What is generally accepted by experts in 'UXB Risk Assessment' is that actual bombing was denser than contemporary records suggested, not least because counting bombs during an air raid must have been quite difficult. Obviously, areas

such as East London, the Midlands and Hull were prime targets for the Luftwaffe, and on UXB maps they are marked in red (very high risk). But at least in these places, the wartime government's efforts to record the fall of bombs provide a few useful pointers. 'Bomb densities' have been calculated – Battersea, to take an extreme case, is rated at 514 bombs per 1000 acres.

'The hazards attendant on jacuzzi building'

You could also just take a look around. This author's house is a post-war building in an otherwise nineteenth-century street. There are several other architectural upstarts at intervals along the road. All this suggests bomb damage.

A German bomber in the early stages of the Blitz – say the Heinkel 111 mentioned above – might typically have carried eight 250kg general purpose bomben, which would have been released in quick succession in what is known in bombing circles as a 'stick'. A stick like this clearly worked its way along my road. Now, statistically, there's a fair chance that one of them didn't go off. It may have been dealt with at the time, but it may have gone unnoticed.

Amazingly, it is a simple matter to verify the hazards attendant on jacuzzi building in the garden with an on-line UXB risk map at www.zetica.com. My district has a bomb density of 311 per 1000 acres, and there are three known 'abandoned bombs'3 within half a mile of the house. All this brings an extra frisson of excitement to any roadworks going on outside the front door.

But don't imagine that just because you live in the cuds you are safe. Aerial navigation in the 1940s was an inexact science, even for the Germans, who had pioneering but primitive radio-based guidance systems such as Knickebein. Bomber crews became lost, scared, low on fuel or were bounced by John 'Cat's Eyes' Cunningham in his radar-equipped Bristol Beaufighter, and sometimes released their

loads at random in the interests of a quick getaway. Dud bombs that fell in open country were less likely to be noticed than those that fell in cities, and what was open country in the mid-1940s might now be a housing estate or the site of a proposed sports centre. So even today, no one is entirely safe from those marauding Nazi thugs.

But back to our bomb, in the garden. There is now really only one option open to you: evacuate the area and move people into the Anderson shelter (or the underground if in London), give them a cup of beef tea, a gramophone and some Vera Lynn records and then, alone and uncheered, stride purposefully and manfully back to the hole to confront the beast. This is what's known in the bomb disposal business as 'the long walk'. According to the Joint Services Conventional Munitions Disposal Wing (JS CMD Wg) the ideal temperament for this is 'barking mad or a stable extrovert'.

Note that the bomb lacks characteristic tail fins. They were made from mild steel or aluminium sheet, and usually broke away on impact. Their absence rather spoils the comedic bomb-sticking-out-of-a-hole appearance of the scene, but they can be reinstated by cartoonists celebrating your exploit in the press.

'It might happen after a delay effected by a clockwork timer'

Dig carefully around the bomb, without subjecting it to shocks or unnecessary movement, to locate the fuse pocket. On larger bombs there may be two, so check the whole thing. Our example bomb is a 1400kg Fritz, a big bugger. On German bombs fuse pockets were located on the side of the casing rather than in the nose. The fuse itself is inserted in the pocket and takes the form of a shiny disc with baffling markings.

Here's how it works, or hopefully doesn't. It is an electrical contact resistance fuse, or elektrischer aufschadzunder. In the base of the fuse is a one-inch plug of highly explosive penthrite wax, called a 'gaine'. The gaine is surrounded by a hollow ring of picric acid, and the remainder of the fuse pocket, leading to the explosives in the bomb itself, is filled with pellets of the same.

When the bomb was released, a burst of electricity was passed through the bomb's charging head – a clip-on device inserted in the fuse when the aircraft was 'bombed up'. This charge was stored in a firing condenser, ready to trigger the gaine and with it the whole bomb. This might happen on impact, or it might happen after a delay effected by a clockwork timer. In your case it hasn't happened at all – yet.

'The Germans, ultimately doomed to being German'

Jason Hill of the JS CMD Wg, our guide for this exercise, the man in the pictures and someone to be trusted on the grounds of the shine on his shoes alone, says, 'You have to give the Germans credit. They were geniuses, evil geniuses. Their stuff was more advanced than ours and it was beautifully made.'

But because the device relies on an electrical capacitor, you should be perfectly safe. The charge would reduce to nothing after a maximum of about forty days, rendering the bomb inert. But should any detractor suggest as much from the safety of the Anderson you should respond thus: the decay of the gaine may have formed highly explosive picric acid crystals in the fuse pocket, and these can still be triggered by shock or friction.

Now you must identify the type of fuse or fuses. The two types that interest us here, and are most likely to be encountered today, are the time delay and the anti-disturbance. The Germans, ultimately doomed to being German, marked everything

very clearly, making life easier for the bomb disposal people, such as you. Look for a number stamped in a small circle.

The Type 17 is the delayed action fuse, set in the factory to explode anything between thirty minutes and seventy-four hours after impact, the latter being the supposed limit set under the Geneva Convention. It uses a clockwork timing mechanism in addition to the resistance fuse. This was the type of fuse fitted to the 2000lb bomb found during early work on the London Olympics site in 2008.

Germans bombing the 2012 London Olympic village in 1940.

Fig. 1 The electromagnetic clock-stopper. What do you mean you haven't got one?

The Type 50 is the anti-disturbance fuse, using trembler switches to fire the charge if the bomb is moved or struck.

Eventually, the Germans realised that marking their fuses in this way gave our brave bomb disposal boys a vital clue, so they started leaving the case of the Type 17 blank. If you find a blank fuse, it's a Type 17, because this was the only type they didn't mark. Clearly, they were never going to win.