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**An analysis of deficiencies in machine translations of artistic texts**

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I confirm that this thesis is my own work written using solely the sources and literature properly quoted and acknowledged as works cited.

České Budějovice, 30. 4. 2024

.....Tomáš Sopr

## **Poděkování**

Tímto bych rád poděkoval vedoucímu mé bakalářské práce Mgr. Petru Kosovi, Ph.D. za všestrannou pomoc, množství cenných a inspirativních rad, doporučení, připomínek a zároveň za velkou trpělivost a obdivuhodnou ochotu při konzultacích v rámci zpracovávání této práce. Dále bych chtěl také poděkovat své rodině a přátelům za neustálou podporu během mého studia.

## **Anotace**

Tato bakalářská práce se zabývá analýzou strojních překladů uměleckých textů *Pýcha a předsudek* a *Chromý bůh* pomocí překladačů Google Translate a DeepL. Cílem je porovnat tyto strojní překlady s profesionálními překlady a identifikovat rozdíly na úrovních syntaxe, morfologie a lexikologie. Z každé oblasti byly vybrány jevy, které představovaly nejvýraznější rozdíly mezi strojními a profesionálními překlady, a k nim byly poskytnuty konkrétní příklady. Následně byly všechny strojní překlady porovnány a byly vyvozeny charakteristické rysy, tendence a chyby Google Translate a DeepL. Dále bylo také zkoumáno jak rozdílné obsahy uměleckých textů ovlivnily strojní překlady. V závěru jsou výsledky analýzy porovnány a diskutováno, zda jsou profesionální překlady stále nadřazené strojním.

**Klíčová slova:** strojní překlad, profesionální překlad, umělecké texty, DeepL, Google Translate, *Pýcha a předsudek*, *Chromý bůh*, syntax, morfologie, lexikologie

## **Abstract**

This bachelor thesis deals with the analysis of machine translations of literary texts *Pride and Prejudice* and *The Crippled God* using Google Translate and DeepL translators. The aim is to compare these machine translations with professional translations and identify differences in the levels of syntax, morphology, and lexicology. From each area, phenomena that represented the most significant differences between machine and professional translations were selected, and specific examples were provided. Subsequently, all machine translations were compared, and characteristic features, tendencies, and errors of Google Translate and DeepL were noted. Furthermore, it was also examined how the different contents of the literary texts influenced machine translations. In conclusion, the results of the analysis were compared and discussed to determine whether professional translations are still superior to machine translations.

**Keywords:** machine translation, professional translation, artistic texts, DeepL, Google Translate, *Pride and Prejudice*, *The Crippled God*, syntax, morphology, lexical aspect

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# 1 Introduction

Language is one of the oldest forms of communication humans use to communicate their thoughts and intentions to each other. Throughout the history of mankind, there have been innumerable languages. When speakers of different languages met, they needed a tool to overcome their language barriers. Today, we call this tool translation. Translation has taken many forms over the years. Like every tool, people wanted it to be more accessible, faster, and accurate. And few decades ago, translation entered a new stage. As with many different tools before, translation was mechanized.

Today, machine translation is used all over the world. It is highly accurate and extremely affordable, with many different machine translators available for free on the internet. However, even though the popularity of machine translation is slowly overshadowing professional translators, there is still mutual agreement that human translation is more professional and accurate while conveying the text's overall meaning in a way that is easier for the reader to understand. In this thesis, I want to explore the accuracy of machine translation and determine whether it is still true that human translation is better. To achieve this goal, I will take text samples from different literary works written by different authors from different time periods. These samples will be translated by Google Translate and DeepL, the two most popular machine translators. Each sample is comprised of text from two different locations in the artistic text, in order to increase the diversity of the samples and to ensure they are representative of their respective artistic text. The machine translations will be analyzed on different levels of language in order to find translation errors while also being compared with official translations from professional translators.

## 2 History of Translation

### 2.1 The first translators

The concept of translation is almost as old as humans themselves. The exact origins of translation are, however, uncertain. "The history of translation dates back to 3000 B.C. The Rosetta Stone is considered one of the oldest examples of translation, dating to the second century B.C. Livius Andronicus translated Homer's *Odyssey* into Latin, naming it *Odusia*, in 240 B.C." (Sawant, 2013, p. 1). One of the reasons for this uncertainty is the lack of data, as there were not many translations of literary works to begin with. This was due to the fact that simply copying a book was a very time-consuming process in itself, given the lack of technology. Adding translation to the copying process doubled or even tripled the already lengthy work time.

The most frequently translated texts in ancient times were religious ones. The main reason for this was that translations helped to spread religion to other cultures. Another key factor was that the translator needed to be highly educated, a privilege not accessible to many. The church was one of the institutions that offered this privilege and served as the center of knowledge during ancient times.

The first literary works not of a religious nature to be translated were Greek poems, translated by the Roman translator Livius Andronicus. These translations proved to be invaluable sources of information and contributed to the advancement of literary culture in the Roman Empire, as well as to Latin literacy as a whole. However, since Livius was one of the first translators, he faced a significant number of difficulties. "In the fragments we have, it is clear that Livius had a desire to remain faithful to the original text and to maintain clarity while having to deal with untranslatable phrases and ideas" (Savant 2). Despite these challenges, Livius was able to overcome them, paving the way for future translators who would follow in his footsteps.

Another notable translator was Aldred the Scribe. In the tenth century, he translated the Gospel from Latin into Old English, marking the oldest translation of the Gospels into the English language. In the 11th century, Abbot Aelfric also made history as the first person to translate the Old Testament into English.

As mentioned earlier, religious texts were among the most translated literary works. However, this trend persisted only until the 16th century. One of the renowned translators of this period who initiated this change was George Chapman. George Chapman (1559-1634)

translated Homer's Iliad and Odyssey, which became his most famous translations. These works served as the primary means through which most English speakers encountered these poems.

Another milestone in the evolution of translation occurred in the 18th century. This period marked a time when translators began to be likened to artists, as both professions necessitated consideration of both the author and the audience during their work. This shift led to an increased appreciation for translation. It was also during this era that the translation process began to be systematized. "Alexander Fraser Tytler's Principles of Translation (1791) exemplifies this trend" (Sawant, 2013, p. 7). Tytler advocated that translation should faithfully represent the ideas and style of the original work.

In addition to Tytler's emphasis on respecting the original text, another key element in the evolution of translation emerged. This key element is now referred to as localization. Localization involves considering the culture of a region and the nuanced aspects of its language in relation to that culture. "During this period, translators aimed for readability, often omitting elements of the text they did not understand or deemed uninteresting to the reader" (Sawant 2013, p. 8).

Translation entered a new stage during the 20th century. It was during this time that translation started to become increasingly political, as many nations recognized its impact on society. One of the results of this movement was increased censorship, as seen, for example, in China. It was also during this period that translation became mechanized, which is now the most widespread form of translation.

### **3 History of machine translation**

Machine translation is now a well-known concept that most ordinary people have at least heard of. However, not many people truly understand what it means, and most people simply imagine one of the more popular translators like Google Translate or DeepL. While this perception is not entirely wrong, there is much more to machine translation.

"MT systems are intended to perform translation without human intervention" (Slocum, 1985, p. 3). This does not involve pre-processing or post-editing, which can be done by humans. However, an MT system is solely responsible for the complete translation process, starting from the input of the source text to the output of the target text. This can



include translation programs, dictionaries, etc. These can vary to some extent among different MT systems.

The first machine translation was introduced during the 1950s. Like with most tools that became mechanized, the goal was to achieve "high-speed, high-quality translation of arbitrary texts" (Slocum, 1985, p. 2). However, this ambition was soon dashed by the harsh realities of the 1960s, when researchers encountered a number of problems. Machine translations were filled with a great number of grammatical errors, both on morphological and syntactic levels. As a result, most machine translation projects were cancelled. "By 1973, in the early part of the third decade of MT, only three government-funded projects were left in the United States, and by late 1975, there were none" (Slocum, 1985, p. 2). However, in some countries, machine translation was still used because there simply was no better alternative means of gathering information from abroad. Nonetheless, this remained the case until the 1980s.

That is when the resurgence of interest in MT and MAT (Machine-Aided Translation) sparked throughout the world. Machine translators started to be used by governments and large businesses. During this time, machine translation also became popular in the entertainment industry, especially the film industry, with funding for machine translation projects. This reawakening of interest in machine translation probably occurred due to people realizing that even though machine translation is far from perfect, it can still be useful, and it has the potential to improve significantly in the future. "Since our knowledge of latent speech and mental abilities in translation is not comprehensive enough to make a computer do this work as well as humans, we seek indirect approaches, modelling the process. If the result is not good enough we improve the model" (Riabtseva, 1987, p. 2).

In the coming years, machine translation continued to improve, which garnered increasing interest. This led to drastic improvements in machine translation, and it continues to improve even today, as some people consider machine translation to be as good as, or even better than, human translation.

### **3.1 The technology of machine translation**

In order to determine whether machine translation is as good as human translation, first, we need to understand the technology behind it. Machine translation is classified into three categories based on the system it uses to carry out the translation: Machine Translation (MT), Machine-Aided Translation (MAT), and Terminology Databanks (TD). As explained

previously, MT systems perform translation without human intervention. MAT systems, on the other hand, rely on human intervention. "MAT systems fall into two subgroups: human-assisted machine translation (HAMT) and machine-assisted human translation (MAHT)" (Slocum, 1985, p. 4). HAMT is a system where a machine translator is responsible for translating the text but can ask humans to clarify which words or phrases are more suitable and fit the context of the text. In MAHT, on the other hand, humans are responsible for the translation but can use machine translators to find more suitable phrases and words.

Terminology Databanks are collections of specific terms from particular areas of expertise used when translating literary texts from those areas. What sets TDs apart from ordinary dictionaries is the word selection. "A TD offers access to technical terminology, but usually not to common words (which the user already knows)" (Slocum, 1985, p. 4). Another distinction between TDs and ordinary dictionaries is the necessity to remain up to date. Nowadays, technical terminology undergoes constant change. Due to this fact, publishing TDs in physical forms is not optimal because by the time they reach customers' hands, new terms have emerged. Nowadays, almost all databanks are available online, where they are continuously updated.

### **3.2 The Purposes of Machine Translation**

At the most basic level, the usage of machine translation can be separated into two categories. "The most immediate division of translation purposes involves information acquisition vs. dissemination" (Slocum, 1985, p. 4). Information acquisition, for example, includes intelligence gathering. Machine translation is frequently used in intelligence gathering for various purposes and by different professions, with the most common reasons being the speed of machine translators and the lack of funds to hire human translators.

For example, scientists often need to examine research papers from around the world written in various languages. It would be impractical for them to personally translate every one of these texts due to the amount of time needed and the uncertain potential value of the text (especially if they are unable to translate the language themselves). Hiring human translators is also an option. However, since they are quite expensive and, as mentioned, the potential value of these texts to scientific research is uncertain, and since the primary goal is to obtain information, it is preferable to use machine translation despite the possibility of lower-quality translations. "Machine translation systems are not reliable enough to be used

"as is": except for the most simple tasks, they can only be used to grasp the general meaning of a text or assist human translators" (Raybaud, 2011, p. 2).

Another use of machine translation is information dissemination. An example of information dissemination is the export of translated written works to countries that use a different language from the original book. This type of translation, contrary to information acquisition, usually requires a great deal of attention to ensure that the meaning of the text remains as close to the original as possible, in order to avoid misunderstandings that could tarnish the reputation of the original work and even the author. However, some companies seeking to save money or amateur authors who are not financially well off opt for much cheaper machine translation because, due to modern technology, it is sometimes for untrained eyes indistinguishable from human translation. "Today's machine translation (MT) systems are mostly used for inbound translation (also called assimilation), where the reader accepts lower quality translation for instant access to foreign language text" (Koehn, 2009, p.2).

### **3.3 Differences between human and machine translation**

For many years, human translation was always considered to be of better quality than machine translation. "A machine translation (MT) system generates the best translation for a given sentence according to a previously learnt or hard-coded model. However no model exists that is able to capture all the subtlety of natural language" (Raybaud, 2011, p. 3) However, nowadays, some people consider machine translation to be as good as, or even better than, human translation. Even some companies choose to use machine translators, which shows that machine translation can now be used even in professional settings. However, there are still noticeable differences between machine and human translation. "Despite continued significant progress, machine translation (MT) is generally not yet able to provide output that is suitable for publication without human intervention" (Cettolo, 20014, p. 3).

The first difference lies in the understanding of context. Although machine translators can accurately translate words by using dictionary definitions closest to the corresponding word, they cannot grasp the context of the text. In other words, machine translators fail to understand the overall meaning of the text and merely interpret it as a collection of words and sentences. On the other hand, human translators comprehend the overall meaning of the text and strive to ensure that the translation conveys the same meaning as the original. Human translators can even leverage their knowledge of the author and their previous works to

convey the author's intentions more accurately. They can also use localization, which helps target readers understand concepts that may not have a counterpart in their culture.

Another difference between human and machine translators is the understanding of pronunciation. Machine translators currently cannot consider the phonetics of words when translating. As a result, translations may be difficult to pronounce or may not feel natural. Human translators, on the other hand, can produce translations that flow smoothly and naturally, which is crucial for public speaking, presentations, etc. Understanding phonetics is also crucial when translating poetry. Translators need to ensure that the words rhyme and the structure of the verses are preserved while also keeping the overall meaning close to the original.

## 4. Methodology

To confirm or refute the hypothesis that human translations are still of higher quality than machine translations, samples of text will be translated using machine translators and compared with human translations by renowned translators. Although professional human translators are not perfect and can make mistakes, their advanced translation tools, knowledge of both languages, and experience enable them to translate the text with very high accuracy.

Machine translations will be performed using the machine translators DeepL and Google Translate, as they are currently the most popular machine translators frequently used by the general public. Although both use neural networks to translate texts, their translations are not necessarily identical. Therefore, the secondary objective of the thesis is to highlight the differences between them and deduce the advantages and disadvantages of each machine translator, as well as those they share.

The text samples will be extracted from artistic texts by different authors from various time periods. The inclusion of texts from different time periods will help identify how language differences affect machine translations. Each sample will consist of 1000 words. The analysis of machine translations will be conducted on different levels of language, namely lexical, morphological, and syntactical, to identify grammatical errors and poor word selection.

## 5. Analysis

The first sample is *Pride and Prejudice* by Jane Austen, which was written in 1813. *Pride and Prejudice* is considered a classic novel because it was published a long time ago, so the language used is quite different from modern usage. This difference will help test how machine translators translate words that have acquired different meanings over time (diachronic polysemy). Additionally, *Pride and Prejudice* contains many archaic similes, metaphors, and idioms, which will test machine translators' ability to understand context. The syntactic structure of English has also changed over time, which will allow analysis of machine translators' ability to translate different English syntax structures into Czech.

The second sample is *The Crippled God* by Steven Erikson, which was written in 2011. *The Crippled God* is a fantasy book and is the final instalment in a ten-part series. As a result, the book contains numerous made-up names and terms that have been established in previous books. This will test the machine translators' ability to understand the context and how they translate made-up names into Czech, which may lack equivalents. It will also allow a comparison of the translation difficulty between the language of fantasy literary works and that of older literary works containing archaic words.

## **5.1 Syntax**

In this chapter, the focus will be on how machine translators translate the syntactic structures of English sentences into Czech sentences.

### **5.1.1 Shifts is the syntactic structure**

First, I want to focus on the differences between the syntactic structures of professional translations and machine translations. These differences often mean that the professional translator couldn't use the syntactic structure of the original sentence and had to create their own that fit the rules of Czech syntax. In this chapter, I will compare the syntactic structures of the translations from DeepL, Google Translate, and professional translators, and comment on their differences.

#### **5.1.1.1 Google Translate**

##### ***Pride and Prejudice***

In terms of shifts in syntactic structure, Google Translate's translation of *Pride and Prejudice* was mostly similar to the professional translation. This was mainly due to the fact that both translators attempted to preserve the original syntax as much as possible. However, in some cases, the syntactic order was slightly different, particularly in complex sentences where individual clauses were placed differently in the machine translation compared to the human translation. Although the overall semantic meaning of the sentences was mostly unaffected, the machine translation sometimes violated the syntactic rules of the Czech language, as shown in example (1):

1.

**a) Original sentence**

*However little known the feelings or views of such a man may be on his first entering a neighbourhood, this truth is so well fixed in the minds of the surrounding families, that he is considered the rightful property of some one or other of their daughters.*

**b) Machine translation**

*Jakkoli málo známé mohou být pocity nebo názory takového muže při jeho prvním vstupu do susedství, tato pravda je tak dobře zafixována v myslech okolních rodin, že je považován za právoplatné vlastnictví té či oné z jejich dcer.*

**c) Human Translation**

*A přistěhuje-li se někam takovýto mladík, je tento názor tak zakořeněn v myslech sousedních rodin, že jej považují za pravoplatné vlastnictví té které dcery ještě dříve, než mají možnost se obeznámit s jeho vlastními pocity nebo zásadami v tomto ohledu.*

As seen in example (1), the machine translator preserved the syntactic structure of the original sentence and applied it to the translation. On the other hand, the professional translator shifted the syntactic structure in a way that better fits the rules of Czech syntax. Although the syntactic structure of the machine translation differs from that of the professional translation, it is not inherently incorrect. The Czech syntactic structure is generally more flexible than English, but such changes may appear unnatural to native speakers. Consequently, many similar syntactic discrepancies can be found in machine translations.

From this, we can deduce that Google Translate, in most cases, chooses to retain the syntactic structure of the original text, even if the resulting translation violates Czech FSP (functional sentence perspective) and appears unnatural to Czech speakers. My hypothesis for this phenomenon is that Google Translate assumes that by maintaining the original text's sentence structure, it will not violate the FSP of the Czech language, given its high flexibility.

## ***The Crippled God***

In terms of syntax, Google Translate translated *The Crippled God* similarly to how it translated *Pride and Prejudice*. The differences between machine and professional translations are mostly limited to professionals changing the word order, while Google Translate blindly follows the sentence structure of the original text word for word, as shown in example (2):

**2.**

### **a) Original**

*The blackened iron surfaces seemed to swirl, two pewter rivers oozing across pits and gouges, the edges ragged where armour and bone had slowed their thrusts.*

### **b) Machine Translation**

*Zčernalé železné povrchy jako by vířily, dvě cínové řeky vytékaly přes jámy a rýhy, okraje byly roztrženy tam, kde brnění a kosti zpomalily jejich nápor.*

### **c) Professional translation**

*Kotilion vytáhl dvě dýky. Zrak mu padl na čepele. Začerněné železo jako by vířilo, dvě cínové řeky stékající přes doličky a rýhy. Okraje byly zubaté, jak zbroj a kost zpomalily bodnutí.*

As seen in example (2), the machine translator copied the syntactic structure of the original sentence almost word for word. As a result, the sentence is unnecessarily long and confusing for the reader. On the other hand, the professional translator decided to split the original long, complex sentence into two short and simple sentences. The professional translator also added two extra sentences to provide additional context, resulting in a clearer picture of the situation described in the text.



### 5.1.1.2 DeepL

#### *Pride and Prejudice*

DeepL has also used some syntactic structures that were not present in the professional translation, as illustrated in example (3):

3.

**a) Original**

*"My dear Mr. Bennet," replied his wife, "how can you be so tiresome!"*

**b) Machine translation**

*"Drahý pane Bennete," odpověděla jeho žena, "jak můžete být tak otravný!"*

**c) Professional translation**

*"Že mě můžete tak zlobit, drahý choti," odvětila paní Bennetová.*

As seen in example (3), the syntactic structure of DeepL's translation differs from the professional translation but aligns with the one in the original text. The machine translator used an exclamation mark, while the professional translator used a period. From this, we can deduce that DeepL also tends to prefer following the syntactic structure of the original most of the time. Conversely, the syntactic structure of professional translation more closely resembles that of Czech texts. The reason for this is likely the same as in the Google Translate translation: due to the flexibility of Czech syntax, it can mimic the syntactic structure of the original. Although the semantic meaning of the translation remains mostly the same, the resulting translation often feels unnatural and violates Czech FSP.

#### *The Crippled God*

In terms of syntax, similar to Google Translate, DeepL translated *The Crippled God* in the same manner as it did *Pride and Prejudice*, despite the difference in genre. DeepL primarily adheres to the sentence structure of the original text, even if this structure does not align well with Czech language conventions, as shown in example (4):

4.

### Original

*Better, Cotillion decided, than jaded scepticism.*

### Machine translator

*Lepší, rozhodl se Cotillion, než znuděná skepse.*

### Professional translation

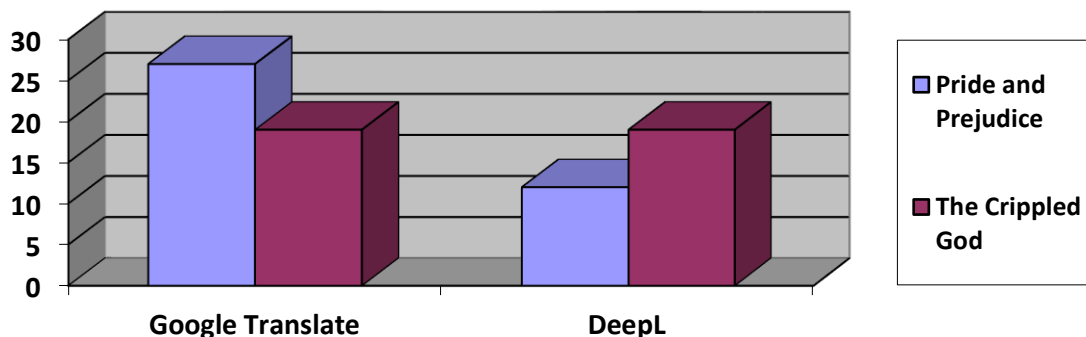
*Kotilion nicméně usoudil, že je to lepší než znuděná nedůvěra.*

As seen in example (4), the main difference is that the professional translator adjusted the syntax structure of the sentence to align with Czech orthography. Additionally, the professional translator repositioned some words and added extra words to ensure that the text appeared and read like that of a Czech writer.

### 5.1.1.3 Summary

In summary, translating shifts in syntactic structures proved to be challenging in some cases. In simple sentences, machine translators (especially DeepL) were able to make small adjustments. However, in complex sentences, both machine translators simply copied the syntactic structure of the original. In this chapter, I summarize the similarities and differences between the two machine translators and how their translations differed based on whether they were translating *Pride and Prejudice* or *The Crippled God*.

### Frequency



Graph 1: Graphically displayed how many times the machine translators have deviated from the syntactic structure of the professional translation.

	Google Translate	DeepL
<i>Pride and Prejudice</i>	27	12
<i>The Crippled God</i>	19	18

Table 1: Numerically displayed how many times the machine translators have deviated from the syntactic structure of the professional translation.

## Google Translate vs DeepL

As demonstrated in the previous examples, the syntactic structure of DeepL's translation closely resembles that of Google Translate's translation, which is true for both *Pride and Prejudice* and *The Crippled God*, as shown in example (5):

### 5.

#### Original

*The landscape surrounding her was empty, flat on all sides but ahead, where a worn-down range of colourless hills ran a wavering claw along the horizon.*

#### DeepL

*Krajina kolem ní byla prázdná, rovná na všechny strany kromě té před ní, kde se podél obzoru táhl zvlněný pahorek bezbarvých kopců.*

#### Google Translate

*Krajina, která ji obklopovala, byla prázdná, rovná ze všech stran, ale vpředu, kde se podél obzoru vlnil dráp opotřebovaných bezbarvých kopců.*

In example (5), the syntactic structures of both machine translations are nearly identical. From this information, we can deduce that both machine translators use similar systems when translating the English syntactic structure into Czech. However, there are still some differences between them, as illustrated in example (6):

## 6.

### **Original**

*that he is to take possession before Michaelmas, and some of his servants are to be in the house by the end of next week.*

### **DeepL**

*že se ho ujme před Michaelmami a do konce příštího týdne se v domě objeví několik jeho sluhů.*

### **Google Translate**

*že se ho zmocní před Michaelmasem a někteří z jeho sluhů mají být v domě do konce příštího týdne.*

From Example 6, we can deduce that DeepL is more likely to deviate from the pre-set syntactic structure of the original. However, this fact does not necessarily mean that DeepL is as accurate as a professional translator in using the correct syntactic structure. Nonetheless, it does suggest that DeepL is more flexible than Google Translate, which blindly follows the syntactic structure of the original text.

Overall, DeepL is slightly better than Google Translate at using correct syntax in its translations of English sentences. However, Google Translate can still translate sentences reasonably accurately with few errors that do not drastically change the semantic meaning. Nevertheless, at times, the resulting translation may violate Czech FSP due to its blind tendency to follow the syntactic structure of the original text.

## ***Pride and Prejudice vs The Crippled God***

Overall, the syntactic structures of machine translations of both *Pride and Prejudice* are mostly similar. The only difference is that syntactic errors are less frequent. That is most likely due to the fact that *The Crippled God* contains simpler and shorter sentences than *Pride and Prejudice*, which is most likely because it was written only a few years ago, using modern language. As a result, the artistic text was written with modern readers in mind as its target audience. Moreover, they could understand the text with no issues.

On the other hand, *Pride and Prejudice* was written more than two centuries ago, in an age which used a form of English that is considerably different from the one that is used today.

### 5.1.2 Passive

Passive voice is a syntactic construction often found in artistic texts. Although it is present in Czech syntax, its translation can be tricky as the Czech passive follows slightly different rules.

#### 5.1.2.1 Google Translate

##### *Pride and Prejudice*

Google Translate mostly retained the passive voice of sentences in its translation of *Pride and Prejudice*, where it is used quite frequently. As shown in example (7):

7.

##### **Original**

*"My dear Mr. Bennet," said his lady to him one day, "have you heard that Netherfield Park is let at last?"*

##### **Machine translator**

*"Můj drahý pane Bennete," řekla mu jednoho dne jeho paní, "slyšel jste, že Netherfield Park je konečně povolen?"*

##### **Professional translation**

*"Drahý manželé," pravila jednoho dne paní Bennetová onomu pánovi, „zdalepak už víte, že netherfieldské panství dostane konečně nájemce?"*

As you can see in example (7), the machine translator retained the original sentence's passive voice in its translation. The reason for this is, again, the tendency of Google Translate to blindly copy the word order of the original sentence, which, in example (7), backfired. This is because, although the original sentence is in the passive voice, it cannot be directly translated into a Czech sentence without altering the verb and adding an object, which the machine translator did not do. As a result, the machine translation violates the rules of Czech syntax. On the other hand, the professional translator avoided using the passive voice

altogether and used the active voice instead, which fits the sentence better. Additionally, the original sentence ends with a verb that the machine translator incorrectly translated. However, even if it used the word with the correct meaning, the sentence would still end with a transitive verb, which would also be incorrect as the object is omitted.

### ***The Crippled God***

*The Crippled God* also contained passive voice, although it appeared very sparingly, unlike in *Pride and Prejudice*. Moreover, there is no passive voice in the text sample from *The Crippled God*. Due to this fact, I have used sentences outside of the sampled text, as shown in example (8):

**8.**

#### **Original**

*When he set out, he was not surprised that the deathless guardian followed.*

#### **Machine translator**

*Když se vydal na cestu, nestačil se divit, že ho nesmrtelný strážce následoval*

#### **Professional translation**

*Když vykročil, nepřekvapilo ho, že ho nemrtvý strážce následuje.*

As you can see in example (8), both the machine and the professional translator shifted from the passive to the active voice. The reason for this is that translating this sentence into the passive voice would be difficult and unnecessary. What is most unusual is that, instead of just copying the syntactic structure of the original as Google Translate usually does, the machine translator created its own, contrary to the previous example (7).

### **5.1.2.2 DeepL**

#### ***Pride and Prejudice***

DeepL also translated the sentences in *Pride and Prejudice* with passive voice in a very similar manner to Google Translate, as shown in example (9):

## 9.

### Original

*An invitation to dinner was soon afterwards dispatched; and already had Mrs. Bennet planned the courses that were to do credit to her housekeeping, when an answer arrived which deferred it all.*

### Machine translator

*Brzy nato přišlo pozvání na večeři a paní Bennetová už plánovala chody, které měly být chloubou její domácnosti, když přišla odpověď, která vše odložila.*

### Professional translation

*Krátce nato mu bylo odesláno pozvání na oběd, a paní Bennetová již dumala, které chody by její kuchyni nejvíce sloužily ke cti, když tu přišla odpověď, jež vše zhatila.*

As you can see in example (9), the machine translator translated the sentence into the passive voice. However, unlike Google Translate in example (7), DeepL used the passive voice correctly. Moreover, DeepL actually used a different word order than the one in the original sentence and also added new words. On the other hand, the professional translator omitted the object of the original sentence and transformed the sentence into an active voice.

## *The Crippled God*

On the contrary, DeepL's translation of *The Crippled God* was very similar to the professional translation. Unfortunately, there were not enough sentences with passive voice in the sample, so for example (10), the sentence was extracted from a different part of the text:

## 10.

### Original

*We are sickened by the unknown, but knowledge can prove poisonous.*

### Machine translator

*Z neznámého se nám dělá špatně, ale poznání může být jedovaté.*

### Professional translation

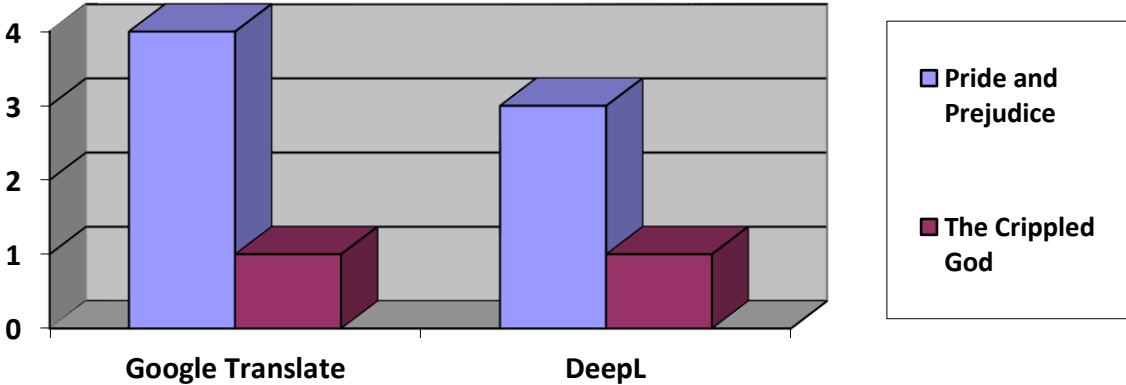
*Z neznámých věcí se nám dělá zle, nicméně poznání může být dvojsečné.*

As you can see in example (10), both machine and professional translators used active voice instead of the passive voice of the original sentence. They also identically shifted the syntactic structure by putting the subject at the beginning of the sentence. As a result apart from some synonyms the two translations are practically identical.

**5.1.2.3 Summary**

In summary, the passive voice of English sentences can definitely impact the translation and cause the machine translator to make syntactic mistakes.

**Frequency**



Graph 2: Graphically displayed how many times have the machine translators used passive voice.

	Google Translate	DeepL
<i>Pride and Prejudice</i>	4	3
<i>The Crippled God</i>	1	1

Table 2: Numerically displayed how many times have the machine translators used passive voice.



## Google Translate vs DeepL

Overall, DeepL was slightly better at translating passive. That is most likely because DeepL has a better understanding of Czech syntactic structures and their word order. Google Translate, on the other hand, mostly just copied the passive of the original sentence, even when it damaged the syntactic structure of the translation. As in example (11):

11.

**a) Original**

*We are sickened by the unknown, but knowledge can prove poisonous.*

**b) DeepL**

*Z neznámého se nám dělá špatně, ale poznání může být jedovaté.*

**c) Google Translate**

*Je nám zle z neznáma, ale znalosti se mohou ukázat jako jedovaté.*

## *Pride and Prejudice vs The Crippled God*

In terms of the usage of passive voice, there were no differences between the two artistic texts. The machine translators also generally translated the passive voice of both texts in the same way, as shown in example (12):

12.

**a) *Pride and Prejudice***

*"My dear Mr. Bennet," said his lady to him one day, "have you heard that Netherfield Park is let at last?"*

**b) *The Crippled God***

*When he set out, he was not surprised that the deathless guardian followed.*

### 5.1.3 Cleft sentences

Cleft sentences are one of the hardest syntactic constructions in the English language to translate. That is mainly because they do not exist in the Czech language. As in many old English artistic texts, there is a great number of them in *Pride and Prejudice*. Unfortunately, in the extracted samples of the texts, there were no cleft sentences present. Therefore, I have borrowed cleft sentences from other parts of the texts for this chapter. This applies to all the following examples in this chapter.

#### 5.1.3.1 Google Translate

##### *Pride and Prejudice*

As I have mentioned, there were a lot of cleft sentences in *Pride and Prejudice*, as shown in example (13):

13.

##### **Original**

*It is evident that you belong to the first circles.*

##### **Machine translation**

*Je evidentní, že patříte do prvních kruhů.*

##### **Professional translation**

*Zřejmě jste mistrem tohoto umění.*

As you can see in example (13), the machine translator has translated the cleft sentence word by word, blindly translating the sentence as Google Translate usually does. Professional translators, on the other hand, created completely new sentences with the meaning of the original. That would normally be a very unnecessary and bold move. However, since cleft sentences are syntactic constructions that do not exist in the Czech language, it is necessary to do so in this example. As a result, the professional translation is way more stylistic and fitting for the context of the original text, and it conveys the meaning of the original sentence in a very concise and comprehensive manner. On the other hand, the machine translation has a very abnormal syntactic structure for a Czech sentence.

## ***The Crippled God***

On the other hand, cleft sentences appeared very sparsely in *The Crippled God*, as shown in example (14):

**14.**

### **Original**

*It was she who entered Omtose Phellack and returned with the ship.*

### **Machine translator**

*Byla to ona, kdo vstoupil do Omtose Phellack a vrátil se s lodí.*

### **Professional translation**

*Ona vstoupila do Omtose Phellack a vrátila se s lodí.*

As you can see in example (14), the machine translator again translated the cleft sentence word for word. This further proves the point that Google Translate considers cleft sentences normal sentences, whose syntactic structure can be copied into the Czech language without drastic changes. On the other hand, the professional translator used a syntactic structure better suited for Czech sentences, while also emphasizing the part emphasized by the cleft sentence.

## **5.1.3.2 DeepL**

### ***Pride and Prejudice***

DeepL has also translated the cleft sentence from *Pride and Prejudice* word by word, as you can see in example (15):

**15.**

### **Original**

*With great energy; but it is always a subject which makes a lady energetic.*

### **Machine translator**

*S velkou energií, ale to je vždy téma, které dámu dodá energii.*

### **Professional translation**

*Hovořila jste s velkou vehemencí, ale na tento námět hovoří všechny dámy vehementně.*

As you can see in example (15), while the machine translator translated the cleft sentence word by word, the professional translator, on the other hand, combined it with the following clause. Therefore, the resulting sentence has a more suitable syntactic structure for the Czech language, and it does not contain words that are present in the original sentence but are unnecessary for the translation. Meanwhile, the machine translator has kept the same number of clauses as there were in the original, which damages the flow of the sentence.

### ***The Crippled God***

In *The Crippled God*, DeepL has followed the same principle as in *Pride and Prejudice*, as shown in example (16):

**16.**

#### **Original**

*The crone halted ten paces away, and to Precious Thimble's surprise it was Torrent who spoke first.*

#### **Machine translator**

*Krčmář se zastavil deset kroků od ní a k překvapení Drahomíry Náprstkové to byl Torrent, který promluvil jako první.*

#### **Professional translation**

*Baba se zastavila deset kroků od nich a k Žabničimu překvapení promluvil nejdřív Příval.*

In example (16), similar to *Pride and Prejudice*, the machine translator has translated the cleft sentence word by word. Consequently, this approach disrupts the flow of the text. In contrast, the professional translator restructured the sentence, emphasizing the part highlighted by the cleft sentence using the FSP instead. Additionally, the professional translator integrated the contents of the cleft sentence into the following clause, resulting in a shorter and more digestible overall sentence.

### 5.1.3.3 Summary

Overall, translating cleft sentences posed significant challenges for machine translators. While the resulting translations were comprehensible, their syntactic structure often felt unnatural. This was primarily due to machine translators' inability to adapt cleft sentences to the syntactic structure of Czech, where such constructions do not exist.

### Frequency

As mentioned earlier in this chapter, the examples used had to be borrowed from outside the selected samples. Therefore, the frequency of cleft sentences in both artistic texts is zero.

### Google Translate vs DeepL

In terms of differences between the machine translations, both Google Translate and DeepL translate cleft sentences in almost the same way. As in example (17):

17.

**a) Original**

*But it is a war you can end!*

**b) DeepL**

*Ale je to válka, kterou můžeš ukončit!*

**c) Google Translate**

*Ale je to válka, kterou můžeš ukončit!*

As you can see in example (17), both machine translations are identical word-for-word. From this, we can conclude that both machine translators translate cleft sentences exactly as they appear in the original text.

### *Pride and Prejudice vs The Crippled God*

The cleft sentences appeared much more frequently in *Pride and Prejudice* than they did in *The Crippled God*. However, the structures of cleft sentences in both *Pride and Prejudice* and *The Crippled God* were mostly the same. As seen in example (18):

18.

**a) *Pride and Prejudice***

*With great energy; but it is always a subject which makes a lady energetic.*

**b) *The Crippled God***

*The Bonehunters shall be the lodestone to the forces of the Forkrul Assail, Mortal Sword, but it is the Perish who will strike the death blow against the enemy.*

As you can see in example (18), both cleft sentences are integrated into long, complex sentences. This is the case for most cleft sentences in both artistic texts.

### **5.1.4 Syntactic constancy**

Syntactic constancy, a concept introduced by Libuše Dušková, refers to situations where a translated word in a translation assumes a different syntactic role than the original word in the source text.

For English as a language with fixed word order it was accordingly assumed that if the principle of end focus is to be complied with, the syntactic function of a clause element must be consistent with its regular sentence position. This constraint does not apply to Czech, which has free word order, and is hence largely free to order sentence elements according to their FSP function, irrespective of their function in the syntactic structure of the sentence. Sentences with basic distribution of communicative dynamism in both languages could thus be expected to display the same ordering of semantic elements, but syntactically divergent where the sentence position of an element is inconsistent with a particular syntactic function in English. (Dušková, 2003, p. 1)

Originally, the plan was to analyze the samples based on the concept of syntactic constancy. However, it soon became apparent that this would require a deeper focus and more time to conduct a thorough analysis and construct a compelling argument. Consequently, it was concluded that this subject would be beyond the scope of this bachelor thesis. Nonetheless, there is still valuable information about the syntactic constancy that I wish to present in this chapter, even though it was not part of the main analysis.

#### 5.1.4.1 Google Translate

In terms of the syntactic constancy, the Google translation mostly follows the structure of the original, but there are some exceptions, as shown in example (19):

19.

##### a) Original

*"My dear Mr. Bennet," said his lady to him one day, "have you heard that Netherfield Park is let at last?"*

##### b) DeepL

*"Můj drahý pane Bennete," řekla mu jednoho dne jeho paní, "slyšel jste, že Netherfield Park je konečně pronajatý?"*

##### c) Google Translate

*"Můj drahý pane Bennete," řekla mu jednoho dne jeho paní, "slyšel jste, že Netherfield Park je konečně povolen?"*

##### d) Professional translation

*„Drahý manželé,“ pravila jednoho dne paní Bennetová onomu pánovi, „zdalepak už víte, že netherfieldské panství dostane konečně nájemce?“*

In example (19), the professional translator has used the phrase "netherfieldské panství" as an object, while in the Google Translate translation, it is used as a subject. This is likely because Google Translate attempts to preserve the syntactic constancy of the original. As a result, the translated sentence has a strange structure and would appear unnatural to Czech readers. The professional translator has recognized this and adjusted the syntactic structure so that the sentence would appear natural in the Czech language.

#### 5.1.4.2 DeepL

Similarly, the DeepL translation is mostly similar to the original text. However, there are still some differences mainly caused by the professional translator deviating from the syntactic constancy of the original text, mainly to improve their translation's quality. This is something machine translators do very rarely, as shown in example (20):

20.

**a) Original**

*An invitation to dinner was soon afterwards dispatched; and already had Mrs. Bennet planned the courses that were to do credit to her housekeeping,*

**b) DeepL**

*Brzy nato přišlo pozvání na večeři a paní Bennetová už plánovala chody, které měly být chloubou její domácnosti,*

**c) Google Translate**

*Brzy poté bylo odesláno pozvání na večeři; a už měla paní Bennetová naplánovány kurzy, které měly ocenit její vedení domácnosti,*

**d) Professional translation**

*Krátce nato mu bylo odesláno pozvání na oběd, a paní Bennetová již dumala, které chody by její kuchyni nejvíce sloužily ke cti,*

As you can see in example (20), the translations differ on many language levels, but there is one significant difference in terms of the syntactic constancy between the professional and the Google Translate translation. The professional translation uses the last part of the example sentence, "které chody by její kuchyni nejvíce sloužily ke cti," as an object, but in the Google Translate version, it is used as an object complement, "které měly ocenit její vedení domácnosti." This is most likely due to Google Translate copying the syntactic constancy of the original text. As a result, the sentence does not have the syntactic structure of a Czech sentence and is hard to understand.

### 5.1.4.3 Google Translate vs DeepL

In terms of the syntactic constancy, both machine translations were very similar, mainly due to their insistence on following the syntactic constancy of the original text with almost no deviations. The only difference is that DeepL is slightly more likely to use a different syntactic constancy from the original text than Google Translate, as shown in example (21):



21.

**a) Original**

*And when the party entered the assembly room it consisted of only five altogether*

**b) DeepL**

*A když společnost vstoupila do shromažďovacího sálu, tvořilo ji celkem jen pět osob*

**c) Google Translate**

*A když skupina vstoupila do zasedací místnosti, skládala se pouze z pěti*

**d) Professional translation**

*Nakonec však do tanečního sálu vkročila pouze pětičlenná společnost*

As you can see in example (21), Google Translate has copied the syntactic structure of the original text and, as a result, has omitted the object in the last part of the sentence, "skládala se pouze z pěti." DeepL and the professional translator, on the other hand, recognized that this sentence would not be correct with an omitted object, so they added a noun derived from the context.

Overall, the machine translations show few differences due to the previously mentioned tendency to follow the structure of the original text. DeepL is only slightly more likely to deviate from this tendency than Google Translate, as demonstrated in example (21). Consequently, the professional translation has a better syntactic constancy due to the translator's ability to adjust the structure to fit the Czech language, which is often not suitable for directly mirroring the structure of the original text.

## 5.2 Morphology

In the next section of the analysis, we will delve into morphology, focusing on how machine translations handle various morphological aspects compared to professional translations. While Czech morphology generally adheres to set rules, which machine translators are usually aware of, mistakes in machine translations can still occur and as a result, can be hard to spot. In this chapter, I will go through various areas of morphology and list the errors the machine translators have made and how professional translators avoided making the same mistakes.

## 5.2.1 Gender

The first area of the analysis is gender. Since the English language has a natural gender, but the Czech language has a grammatical gender, it was inevitable that machine translators would make mistakes in this area. That was especially the case in the machine translations of *Pride and Prejudice* since the original text is mainly composed of dialogue, so machine translators can easily lose track of who is speaking.

### 5.2.1.1 Google Translate

#### *Pride and Prejudice*

In terms of morphology, Google Translate generally manages to apply correct grammatical gender to its translations. However, some errors still occurred, particularly in the lengthy dialogues of *Pride and Prejudice*. As demonstrated in example (22):

22.

**a) Original**

*Why, my dear, you must know, ...*

**b) Machine translation**

*Proč, má drahá, musíš vědět, ...*

**c) Professional translation**

*Jen považte, můj milý, ...*

As you can see in example (22), Google Translate failed to use the correct gender. This is most likely because the original word "dear" is a gender-neutral expression used in example (22) to refer to a male. Google Translate failed to derive this anaphoric information from the context and preceding sentences. Google Translate often makes these mistakes when the text mainly comprises dialogue exchanges between multiple people. My hypothesis is that this occurs because the machine translator fails to discern from the text who is speaking when there is no name or gender-specific word in the sentence.

#### *The Crippled God*

On the other hand, the machine translation of *The Crippled God* was entirely correct in terms of morphological gender.

### 5.2.1.2 DeepL

#### *Pride and Prejudice*

DeepL is, most of the time, also a very precise translator when it comes to using correct morphology in the target language. However, similar to Google Translate, the lengthy dialogues of *Pride and Prejudice* proved to be quite challenging in this regard, as shown in example (23):

23.

**a) Original**

*But, my dear, you must indeed go and see Mr. Bingley when he comes into the neighbourhood.*

**b) Machine translation**

*Ale, má drahá, musíš se opravdu jít podívat na pana Bingleyho, až přijede do sousedství.*

**c) Profesional translation**

*Nic naplat, drahý manželi, musíte se vypravit a pana Bingleyho po sousedsku přivítat, až sem přibude.*

As you can see in example (23), DeepL used the wrong gender when translating the original word “dear”. The same mistake that Google Translate made in its translation. The reason for this error is most likely the same as in the Google Translate translation. During dialogue exchanges, the machine translator loses track of who is speaking when there are no gender-specific words present.

#### *The Crippled God*

The DeepL translation of *The Crippled God* also had a few gender mistakes, as shown in example (24):

24.

**a) Original**

*Even should you succeed, Cotillion.*

**b) Machine translation**

*I kdybys uspěla, Cotillion.*

**c) Professional translation**

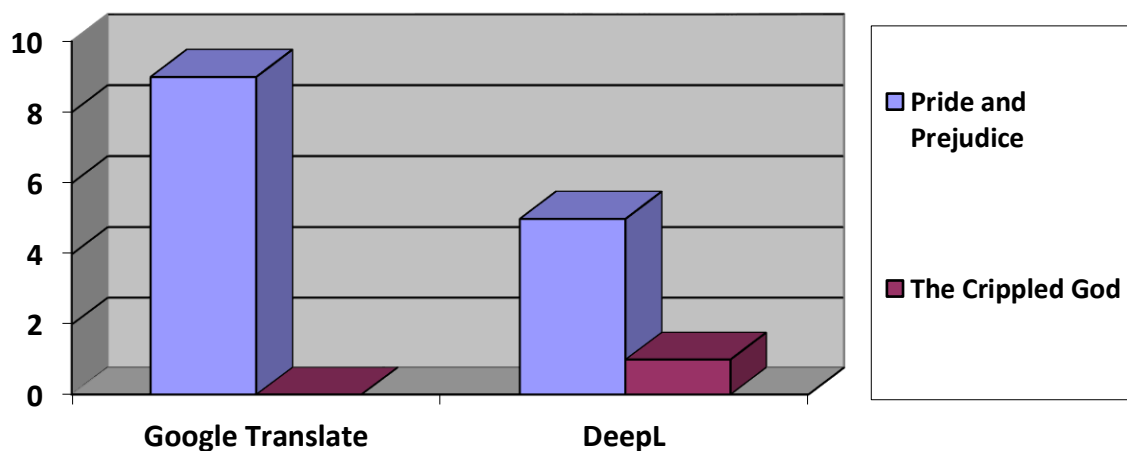
*I kdybys uspěl, Kotilione.*

As you can see in example (24), there are two morphological mistakes in the DeepL translation. The first one is the use of the wrong gender in the translation of the word “succeed”. DeepL has translated this word as “uspěla”, while the professional translator translated it as “uspěl”. This is a mistake because the subject in the original text is male. DeepL has made this mistake most likely due to the absence of gender-specific words in the original text that would indicate the subject's gender, similar to the issue encountered in the translation of *Pride and Prejudice*.

### 5.2.1.3 Summary

Overall, both machine translators were capable of using the correct gender. The only times they made mistakes were when the gender was anaphorically implied, and the sentence did not contain any gender-specific word.

### Frequency



Graph 3: Graphically displayed how many gender mistakes were in both machine translations.

	Google Translate	DeepL
<i>Pride and Prejudice</i>	9	5
<i>The Crippled God</i>	0	1

Table 3: Numerically displayed how many gender mistakes were in both machine translations.

### Google Translate vs DeepL

In terms of gender morphology, both machine translations are very similar. They mostly use the correct gender in the majority of the text. However, they struggle when the text does not contain gender-specific expressions, as shown in example (25):

**25.**

**a) Original**

*Oh! Single, my dear, to be sure!*

**b) DeepL**

*Ach! Svobodný, má drahá, to je jisté!*

**c) Google Translate**

*Ach! Svobodný, má drahá, jistě!*

As you can see in example (25), both machine translators used the wrong gender when translating the word “dear”. This is a serious mistake that would cause readers a lot of confusion and alter the meaning of the whole translation.

Overall, when gender needs to be derived from the context, both machine translators are likely to make errors. However, Google Translate made this mistake slightly more often than DeepL, which was especially apparent in the translations of *Pride and Prejudice*. From this, we can assume that in terms of grammatical gender, DeepL has a higher understanding of the context than Google Translate.

## ***Pride and Prejudice vs The Crippled God***

There was one key difference between the two texts that universally caused both machine translators to often make mistakes. This difference was the frequent use of the word “dear” in *Pride and Prejudice*. Since this word is gender-neutral, machine translators often do not have enough understanding of the context to use the correct gender. On the other hand, *The Crippled God* does not contain many gender-neutral words, so machine translators are less likely to use incorrect gender.

### **5.2.2 Tense**

The next area of morphology that was analyzed was tense. Czech tenses are simpler than English ones, so if the text contains only simple tenses, the machine translator, most of the time, uses the correct tense. However, artistic texts, especially the older ones, often contain complex tenses, which can cause machine translators to make mistakes.

#### **5.2.2.1 Google Translate**

##### ***Pride and Prejudice***

One of those texts is *Pride and Prejudice*, which, due to its long, complex sentences that often contained tenses with perfect aspects, proved to be quite difficult to translate correctly for Google Translate. As in example (26):

**26.**

**a) Original**

*Is that his design in settling here?*

**b) Machine translation**

*To je jeho záměr, aby se tu usadil?*

**c) Profesional translation**

*Z toho důvodu se sem tedy stěhuje?*

As you can see in example (26), the machine translator translated the verb “settling” as “usadil”, while the professional translator translated it as “stěhuje”. Regardless of the words' lexical differences, there is a significant difference between the tenses they are in. The machine translator used the past tense, which is a mistake, and the professional translator used the present tense. The reason why this is a mistake is because it contradicts the context and the information provided by the previous sentences. The machine translation of this sentence states that the subject has already finished moving, which is not true. He is in the process of doing so. The reason why the machine translator made this mistake is most likely that the original verb is in the present continuous, which does not exist in the Czech language. Moreover, Google Translate lacks sufficient understanding of the context to realize this is a mistake.

### ***The Crippled God***

On the other hand, the machine translation of *The Crippled God* did not contain any mistakes in terms of the morphological tense. That is most likely due to the fact that there are very few advanced tenses present in the original text, which are not present in the Czech language and, as a result, are hard to translate. However, there were instances when DeepL has used a different tense than the professional translator. However, these differences were completely justified in the machine translation and did not carry different meanings than the original and the professional translation.

### 5.2.2.2 DeepL

#### *Pride and Prejudice*

DeepL has also made some mistakes in the tense of verbs. As in the example (27):

27.

**a) Original**

*Is that his design in settling here?*

**b) Machine translation**

*To je jeho záměr; když se tu usadil?*

**c) Profesional translation**

*Z toho důvodu se sem tedy stěhuje?*

As you can see in example (27), the machine translator used the wrong tense when translating the word “settling”. The machine translator used past tense and translated it as “usadil”. This is wrong for two reasons. First, in the original text’s context, the subject has not finished moving but is in the process of doing so, but the machine translator has translated the sentence as if the action is already finished. This mistranslation changes the meaning of the original sentence and contradicts the previous sentences in the machine translation and, as a result, can cause reader confusion. Second, in the first part of the sentence, the machine translator used the present tense, which does not make sense and violates the Czech morphology rules. My hypothesis on why DeepL made this mistake is that because the Czech literal translation of the word “settling” in the present tense does not make sense in the translated sentence, the machine translator decided to use the past tense.

#### *The Crippled God*

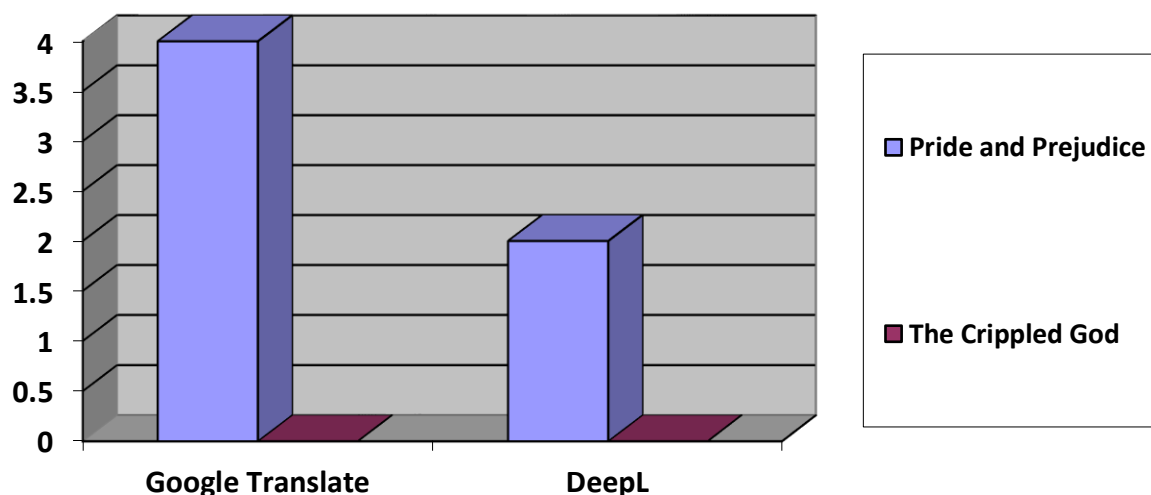
On the other hand, similar to Google Translate’s translation, DeepL has made no tense mistakes in the translation of *The Crippled God*. The reason is also likely the same, as in the sample from *The Crippled God*, there are way fewer verbs with advanced tenses, which are difficult to translate for machine translators, than in *Pride and Prejudice*. Similar to the machine translation of *Pride and Prejudice*, DeepL at times used a different tense than the professional translator. However, these changes fit into the translation and do not convey different meanings.



### 5.2.2.3 Summary

Overall, tense mistakes were quite rare, and both machine translators were very adept at using the correct tense. The mistakes were more likely to happen when the original contained complex tenses that are not present in the Czech language

#### Frequency



Graph 4: Graphically displayed how many tense mistakes were in both machine translations.

	Google Translate	DeepL
<i>Pride and Prejudice</i>	4	2
<i>The Crippled God</i>	0	0

Table 4: Numerically displayed how many tense mistakes were in both machine translations.

### Google Translate vs DeepL

As we saw in the examples above, both Google Translate and DeepL made mistakes in the tense of the verbs. The only systematic difference in the mistakes made in the translations of *Pride and Prejudice* is that thanks to DeepL's better understanding of the context, it is more likely to use the correct tense, as shown in example (28):

28.

**a) Original**

*and a report soon followed that Mr. Bingley was to bring twelve ladies and seven gentlemen with him to the assembly.*

**b) DeepL**

*a brzy následovala zpráva, že pan Bingley s sebou na shromáždění přiveze dvanáct dam a sedm gentlemanů.*

**c) Google Translate**

*a brzy následovala zpráva, že pan Bingley měl s sebou na shromáždění přivést dvanáct dam a sedm pánů.*

As you can see in example (28), due to the future tense being expressed through verbs with past tense “was to bring”, Google Translate assumed the action took place in the past. DeepL, on the other hand, was able to derive from the context that the action would take place in the near future.

Overall, the correct tense usage in both machine translations is mostly the same, as both machine translators made similar mistakes with similar frequency in the same places. DeepL holds a slight advantage due to its better understanding of the context, as mentioned previously.

### ***Pride and Prejudice vs The Crippled God***

As we saw, both machine translators used the wrong tense in some cases, but this only occurred in translations of *Pride and Prejudice*, while translations of *The Crippled God* did not contain any errors. The reason for this discrepancy is likely because *The Crippled God* did not feature as many complex tenses. In contrast, the sample of *Pride and Prejudice* contained numerous such complex tenses that do not exist in the Czech language. As a result, without a direct translation available and due to their previously mentioned insufficient understanding of the context, machine translators often used the wrong tense.

### 5.2.3 Number

Usages of incorrect noun numbers were very in machine translations, as only one mistake was present in both machine translations of *The Crippled God*, as shown in example (29). There were other differences in terms of noun numbers between machine and professional translations. However, they were not mistakes as they fit into the context of their respective translations and the original text.

**29.**

#### **Original**

*He sheathed his daggers.*

#### **b) DeepL**

*Zabalil dýky do pochvy.*

#### **c) Google Translate**

*Zasunul dýky do pochvy.*

#### **d) Professional translation**

*Kotilion vrátil dýky do pochev.*

As you can see, both machine translators translated the word “sheaths”, which is omitted in the original text, as “pochvy,” which in the sentence is a singular noun. On the other hand, the professional translated it as “pochev,” which is a plural noun. It's evident that the machine translations are incorrect. This is because it's impossible to sheath multiple daggers into a single sheath. Machine translators made this mistake because they could not visualize how actions take place in real life and viewed the sentence only as sequences of words. Moreover, since the word “sheaths” in the original text is omitted, machine translators had no choice but to guess the number of this noun, as it must be included in the Czech translation for clarity. Without the adverb of place, the sentence would not make sense.

Overall, the machine translators were very accurate at using the correct number of nouns. However, when this type of mistake does happen, it is usually when the number is not stated in the original text and visualisation is required to determine it.

## 5.2.4 Case

Similarly, case mistakes were also rare.

### 5.2.4.1 Google Translate

#### *Pride and Prejudice*

These mistakes mainly appeared in Google Translate's translations. As in example (30) from *Pride and Prejudice*.

30.

#### a) Original

*and I am sure she is not half so handsome as Jane, nor half so good-humoured as Lydia.*

#### b) Machine translation

*a jsem si jistý, že není ani z poloviny tak hezká jako Jane, ani z poloviny tak dobrá nálada jako Lydia.*

#### c) Profesional translation

*a já tvrdím, že není zdaleka tak krásná jako Jane a ani zdaleka tak veselá a příjemná jako Lydia.*

As you can see in example (30), the machine translator has used the wrong case for the translation of the word “good-humoured”. The machine translator, instead of using an adjective as it is the word class of the original word, used a noun with the first case inflexion, which does not make sense in this sentence. On the other hand, the professional translator used two adjectives, which fit this sentence much better. What is particularly interesting about this example is that Google Translate usually does not use words from a different word class than the one in the original text. My hypothesis on why it deviated from this rule is that there is no one-word adjective with the same meaning as the original “good-humoured” in the Czech language. As a solution, the machine translator used adjectives and nouns. However, it failed to use the wrong inflexion, due to the difference in the word class between the translation and the original.

## ***The Crippled God***

Next example (31) of the incorrect usage of cases is from *The Crippled God*.

**31.**

### **a) Original**

*'Tell me,' he resumed, 'what do you think you're seeing here? Desperation? Panic?'*

### **b) Machine translation**

*"Pověz mi," pokračoval, „co si myslíš, že tady vidíš? Zoufalství? Panika?"*

### **c) Profesional translation**

*"Pověz mi," pokračoval, „co si myslíš o tom, co tady vidíš? Je to zoufalství? Panika?"*

As you can see, the machine translator used the wrong case in the translation of the word "panic." The case of this noun is determined by the preceding sentence. Subsequently, the reason for this mistake is either that the word was outside the machine translator's anaphorical scope of reference, or the machine translator did not realize it was anaphorically determined by the previous sentence. On the other hand, the professional translator modified the previous sentence by adding two words. As a result, although the professional translator translated the word "panic" the same way as the machine translator, it was correct.

## **5.2.4.2 DeepL**

### ***Pride and Prejudice***

Unlike Google Translate, DeepL has not made any tense mistakes when translating *Pride and Prejudice*.

### ***The Crippled God***

Similarly, DeepL has made only half of the mistakes the Google Translate made when translating *The Crippled God*. As in example (32):

32.

**a) Original**

*Truly? Mael – truly?*

**b) Machine translation**

*Opravdu? Mael - opravdu?*

**c) Profesional translation**

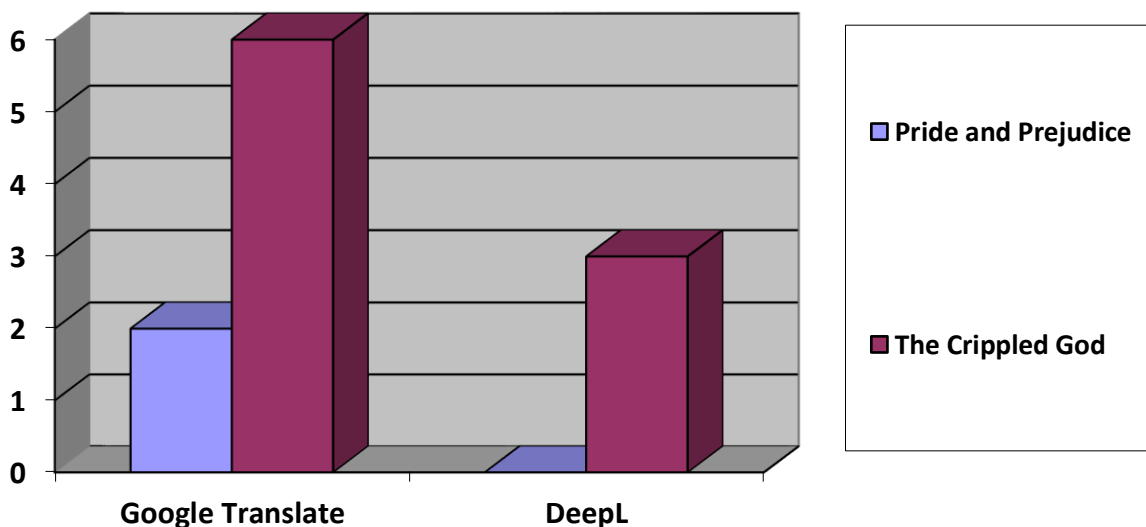
*Opravdu? Maeli – opravdu?*

As you can see in example (32), the machine translator has failed to use the correct case when translating the proper name “Mael.” The reason for this is most likely that this case is defined cataphorically by the rest of the sentence that follows the dash. Therefore, either the machine translator did not recognize this cataphoric link or the dash after the proper name disguised it.

### 5.2.4.3 Summary

Overall, only very rarely did the machine translators use the wrong case. Usually, it was when it was anaphorically defined, when the machine translator translated a word into a different word class or when the machine translator did not change the spelling of the proper name.

### Frequency



Graph 5: Graphically displayed how many case mistakes were in both machine translations.

	Google Translate	DeepL
<i>Pride and Prejudice</i>	4	0
<i>The Crippled God</i>	6	3

Table 5: Numerically displayed how many case mistakes were in both machine translations.

## Google Translate vs DeepL

In terms of usage of correct cases, Google Translate's accuracy was fairly high. Although not as high as DeepL's, as you can see in the frequency table above. DeepL also did not make any case mistakes in its translation of *Pride and Prejudice*. From this, we can deduce that DeepL has a higher understanding of Czech cases than Google Translate.

### *Pride and Prejudice* vs *The Crippled God*

In terms of cases, the main difference between the two artistic texts was that both machine translators made more mistakes in *The Crippled God* than in *Pride and Prejudice*. The reason for this is most likely that *The Crippled God* contains more proper names which are the places where it is most likely a machine translator will use the wrong case due to machine translators' reluctance to change the spelling of proper names when translating them.

## 5.3 Lexical aspect

The last area of language that was analysed was the lexical aspect. Unsurprisingly, all the translations very differed in terms of what lexical items they contained. This was especially the case in *Pride and Prejudice*, which contained a lot of archaic words that are no longer used or have different meanings in modern language. *The Crippled God* also contained some difficult words, like made-up terms, that also proved to be challenging for machine translators to translate. These differences were separated into two groups, synonyms and errors, based on far off is their meaning from the professional translation.

### 5.3.1 Synonyms

As I said, there were a lot of lexical differences between translations. Most of these differences were synonyms with slightly different meanings. Machine translators translate words more literally, while professional translators use words that would fit the context. As a result, there were a lot of differences between machine and professional translations.

#### 5.3.1.1 Google Translate

##### *Pride and Prejudice*

In terms of synonyms, there were a lot of differences between the professional translation and the Google Translate translation of *Pride and Prejudice*. That is because both translators have different systems for picking specific words in the target language that match the meaning of the words in the source language. This means that even though the meaning of the translations is the same, the words they share can be close to none. This was especially the case in *Pride and Prejudice*, as shown in example (33):

33.

##### a) Original

*"But it is," returned she; "for Mrs. Long has just been here, and she told me all about it." Mr. Bennet made no answer. "Do you not want to know who has taken it?" cried his wife impatiently.*

##### b) Machine translation

*"Ale je," odpověděla; "Právě tu byla paní Longová a všechno mi o tom řekla." Pan Bennet neodpověděl. "Nechceš vědět, kdo to vzal?" vykřikla jeho žena netrpělivě.*

##### c) Human translation

*„Už je tomu tak,“ pokračovala, „právě se odtamtud vrátila paní Longová a všechno mi to vypověděla.“ Pan Bennet na to nic neříkal. „Cožpak nechcete vědět, kdo tam přijde?“ zvolala jeho choť netrpělivě.*

The first thing we can see in example (33) is that the professional translation is six words longer than the machine translation. That is because Google Translate is trying to translate the text into the Czech language using the same number of words as there are in the source language. The professional translator, on the other hand, adds words that help convey the meaning of the original in a more eloquent way. Another thing that is present is the large



number of synonyms in both translations. For example, the original word “told” was translated by Google Translate as “řekla”, while the professional translator translated it as “vypověděla”. That is because machine translators usually use the literal definitions of the source words. Professional translators, on the other hand, use the context of the text to choose the word that has the closest meaning to the meaning of the source word, even when it means using words that have different literal meanings than they would have in the source language but fit the context of the text more. As you can see in example (11), Google Translate translated the original word “returned” as “odpověděla”, but the professional translator translated it as “pokračovala”, even though that is not a dictionary definition of this word.

### ***The Crippled God***

The synonyms used in *The Crippled God* are the same as in the machine translation of *Pride and Prejudice*, as most of the differences between machine translation and professional translators were synonyms that had similar meanings or lexical errors. The main difference is the reason for the errors. In *Pride and Prejudice*, there were archaic words that are not used as often nowadays. In *The Crippled God*, on the other hand, the reason is the usage of metaphors and made-up terms and names. The machine translator again uses words with the closest literal meaning to the original word, as in example (34).

#### **34.**

##### **a) Original**

*No, they talked in mutters and grating scrapes, her perfect ancestors, and they were the voices of her private song, keeping the demon at bay.*

##### **b) Machine Translation**

*Ne, mluvili mumláním a škrábáním, její dokonalí předkové, a byly to hlasy její soukromé písně, která démona držela na uzdě.*

##### **c) Professional translation**

*Ne, oni mluvili tlumeným, skřípavým vrzáním, její dokonalí předkové, a byli hlasy její soukromé písně, udržující toho démona na uzdě.*

As you can see in example (34), there is not that big of a difference in the meaning between the two translations. For example, Google Translate translated the original phrase “they talked in mutters and grating scrapes” as “mluvili mumláním a škrábáním”, while the

professional translator translated it as “oni mluvili tlumeným, skřípavým vrzáním”. As you can see, the machine translator gave the translation of this most literal meaning as it could. The professional translator used words with a similar meaning, “vrzání”. Subsequently, the professional translator translated the phrase using two adjectives and a noun, unlike the original and the machine translator, which used two nouns, as did the original text.

### 5.3.1.2 DeepL

#### *Pride and Prejudice*

In terms of the usage of synonyms, DeepL follows the same principle as Google Translate. Most of the different synonyms are interchangeable and only slightly change the meaning, as shown in example (35):

35.

#### **a) Original**

*His brother-in-law, Mr. Hurst, merely looked the gentleman; but his friend Mr. Darcy soon drew the attention of the room by his fine, tall person, handsome features, noble men, and the report which was in general circulation within five minutes after his entrance, of his having ten thousand a year.*

#### **c) Machine translation**

*Jeho švagr, pan Hurst, se jen tvářil jako gentleman, ale jeho přítel pan Darcy brzy upoutal pozornost místnosti svou pěknou, vysokou postavou, hezkými rysy, vznešeným chováním a zprávou, která se rozšířila do pěti minut po jeho příchodu, že má deset tisíc ročně.*

#### **Profesional translation**

*Pan Hurst, jeho švagr, vypadal pouze urozeně, avšak jeho přítel pan Darcy brzy vzbudil všeobecnou pozornost svou urostlou, vysokou postavou, čistými rysy, hrdým držením a zprávou, která šla od úst k ústům za pět minut poté, co vstoupil do sálu, že má totiž jmění vynášející deset tisíc ročně.*

As you can see in example (35), the original word “fine” is translated as “pěknou” in the DeepL translation, while the professional translator rendered it as “urostlou”. Both of these translations have a similar meaning and could be used interchangeably in this context.

### ***The Crippled God***

Similarly to *Pride and Prejudice*, there is a significant discrepancy in the lexical aspect between the two translations of *The Crippled God*. However, there are fewer differences compared to *Pride and Prejudice*, likely due to the use of more modern language in *The Crippled God*. These variances range from minor synonyms that slightly alter the original text's meaning to outright mistranslations. Nonetheless, like in *Pride and Prejudice*, the majority of differences are simply synonyms, as shown in example (36):

#### **36.**

##### **a) Original**

*They had bargained with coins of pain, and those coins came from a vault that never emptied.*

##### **b) Machine Translation**

*Smlouvali s mincemi bolesti a ty mince pocházely z trezoru, který se nikdy nevyprázdnil.*

##### **c) Professional translation**

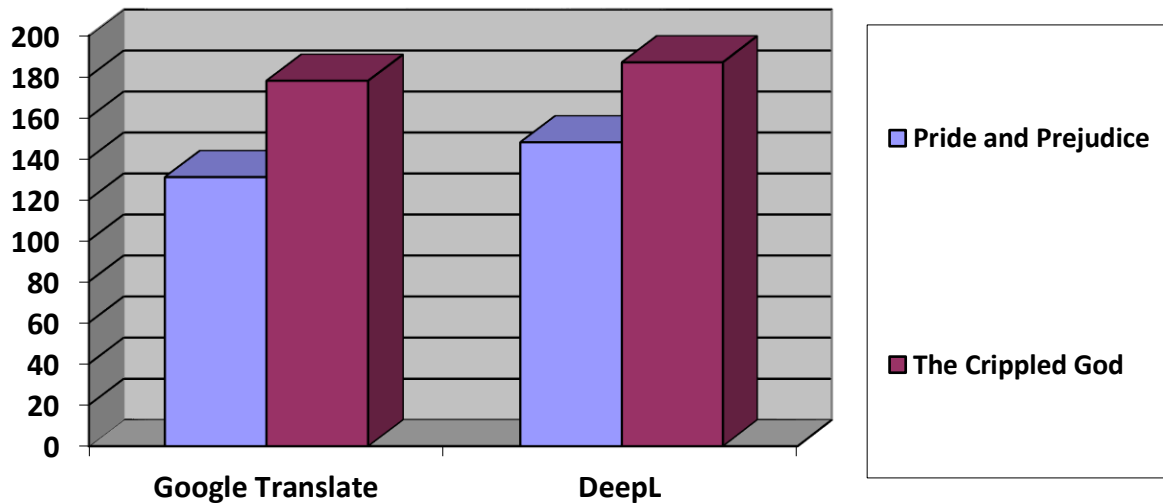
*Smlouvali o mince bolesti a ty mince pocházely z nevyčerpatelné pokladnice.*

In example (36), the most significant disparity between the two translations lies in the rendering of the original phrase “vault that never emptied.” The machine translator translated this phrase as “trezoru, který se nikdy nevyprázdnil,” while the professional translator opted for “nevyčerpatelné pokladnice.” Both translations convey very similar meanings, but the professional translator chose to render the word “vault” using more archaic expressions, aligning it with the setting of the story and its fictional world. In contrast, the machine translator used the word “trezoru,” which has a closer meaning to the original word but is too modern for the context of the story. Additionally, the professional translator condensed the original phrase “that never emptied” into a single word, “nevyčerpatelné” for the sake of brevity.

### 5.3.1.3 Summary

Overall, there was a large amount of lexical synonyms across all translations, which was the most frequent and prominent type of difference that separated all translations from each other.

#### Frequency



Graph 6: Graphically displayed how many words both machine translations contained that were different but synonymous with the words used by the professional translator.

	Google Translate	DeepL
<i>Pride and Prejudice</i>	131	148
<i>The Crippled God</i>	178	187

Table 6: Numerically displayed how many words both machine translations contained that were different but synonymous with the words used by the professional translator.

#### Google Translate vs DeepL

In terms of the lexical aspect, both machine translations are vast different from each other and use a large number of synonyms to get as close as possible to the meaning of the original, as shown in example (37):

37.

**a) Original**

*He smiled a ravaged smile.*

**b) DeepL**

*Usmál se zpusťšeným úsměvem.*

**c) Google Translate**

*Usmál se zničeným úsměvem.*

In terms of accuracy, the DeepL translation has a meaning closer to the original. However, that does not mean it has the same words as the professional translation does. For example, the main difference in example (16) between the two machine translations is the translation of the original word “ravaged”. DeepL has translated this word as “zpusťšeným”, while Google Translate translated it as “zničeným”. However, while the professional translator used the same word as Google Translate did, that does not make the DeepL translation incorrect. The word used by DeepL has a very similar meaning and could replace the word “zničeným.”

Overall, DeepL, in both translations of *Pride and Prejudice* and *The Crippled God*, uses more words that are synonymous with their counterparts in the original text. Occasionally, Google Translate uses words that are just as good or even better. However, DeepL is generally more likely to use synonyms with closer meaning and higher frequency.

***Pride and Prejudice vs The Crippled God***

Overall, the synonyms appear in machine translations of both artistic texts at very similar frequencies. However, the synonyms in *The Crippled God* tend to have a closer meaning to the professional translation. That is most likely due to the fact that this artistic text is mainly written using modern words that are often used to train machine translators. On the other hand, synonyms in *Pride and Prejudice* tend to be modern terms that only have similar meanings. This is likely because *Pride and Prejudice* contains many archaic words that are rarely used in modern texts, or they have evolved in meaning since the time the text was written.

### 5.3.2 Errors

Another type of lexical difference that frequently occurred in machine translations was when a machine translator chose words that carried meaning not relevant to the context of the original text and were not synonymous with the professional translation, otherwise known as lexical errors. In other words, lexical errors are the most frequent errors machine translators make in their translations of artistic texts. This is mainly due to machine translators' major flaw, which is a limited understanding of context.

#### 5.3.2.1 Google Translate

##### *Pride and Prejudice*

Google Translate's translation of *Pride and Prejudice* contained numerous lexical errors, primarily due to high frequency of archaic words in the original text, despite modifications made for modern readers. This is evident in example (38).

38.

##### a) Original

*An invitation to dinner was soon afterwards dispatched; and already had Mrs. Bennet planned the courses that were to do credit to her housekeeping, when an answer arrived which deferred it all.*

##### b) Machine translation

*Brzy poté bylo odesláno pozvání na večeři; a už měla paní Bennetová naplánovány kurzy, které měly ocenit její vedení domácnosti, když přišla odpověď, která vše odložila.*

##### c) Human translation

*Krátce nato mu bylo odesláno pozvání na oběd, a paní Bennetová již dumala, které chody by její kuchyni nejvíce sloužily ke cti, když tu přišla odpověď, jež vše zhatila.*

In example (38), both translations differ significantly from each other. However, many of these differences involve words that carry distinct meanings rather than just being mere synonyms. For instance, the professional translator rendered the original word “dinner” as “večeře,” while Google Translate translated it as “oběd.” This constitutes a clear mistranslation by Google Translate. Interestingly, “dinner” should be a straightforward word for Google Translate to handle due to its simple meaning. Therefore, such mistranslations can

be considered random. Despite the mistranslation, the overall meaning of the sentence remains largely unchanged.

Another example of a similar mistranslation is the original word “courses.” Google Translate rendered it as “kurzy,” while the professional translator translated it as “chody.” This mistranslation highlights the machine translator's struggle to grasp context. While “kurzy” is indeed one of the dictionary definitions of “courses,” it does not align with the context of the original text. In contrast, the professional translator's choice of “chody” fits the context perfectly. This issue underscores one of the challenges faced by machine translators: when a word has multiple meanings dependent on context, they may struggle to determine the appropriate interpretation based solely on syntactic structure. Consequently, they may select words that, like in this case, do not align with the context of the text. Unlike the previous mistranslation, this error is likely to cause confusion for the reader and impede the understanding of the original text's meaning.

### ***The Crippled God***

The lexical errors also appeared in the machine translation of *The Crippled God* due to the original containing a lot of metaphors and made-up names, as shown in the example (39):

**39.**

**a) Original**

*She was done with bargains.*

**b) Machine Translation**

*S výhodami skončila.*

**c) Professional translation**

*Ona už s dohodami skoncovala.*

In example (39), the machine translator translated the original word “bargains” as “výhodami” while the professional translator translated it as “dohodami”. Google Translate’s translation has a completely different meaning than the original word “bargains” and also does not fit into the context of the original text. The reason for this error is unknown as there is no logical reason why Google Translate would choose this word, and this mistake can be classified as random. This is one of the detriments of modern machine translation systems’ neural networks.

### 5.3.2.2 DeepL

#### *Pride and Prejudice*

DeepL also made some lexical mistakes, although with lesser frequency. As expected the words that the machine translator struggled with the most were archaic and are used rarely in modern English, as shown in example (40):

40.

#### **a) Original**

*Why, my dear, you must know, Mrs. Long says that Netherfield is taken by a young man of large fortune from the north of England; that he came down on Monday in a chaise and four to see the place, and was so much delighted with it, that he agreed with Mr. Morris immediately;*

#### **b) Machine translation**

*Proč, má drahá, musíš přece vědět, že paní Longová říká, že Netherfield získal mladý zámožný muž ze severní Anglie; že v pondělí přijel v bryčce a ve čtyřech, aby si to tu prohlédl, a byl tím tak nadšený, že se okamžitě dohodl s panem Morrisem;*

#### **c) Professional translation**

*Jen považte, můj milý, to vás bude zajímat: paní Longová říká, že pánem na Netherfieldu se stane velmi zámožný mladík ze severní Anglie, v pondělí se tam prý přijel podívat v kočáře se čtyřspřežím, a tak se mu to zalíbilo, že se s panem Morrisem okamžitě dohodl,*

As you can see in example (40), the original phrase “chaise and four” was translated by the DeepL translator as “bryčce a ve čtyřech”, while the professional translator translated it as “kočáře se čtyřspřežím”. Not only is the DeepL translation incorrect in the context of the original text, but even on its own, the phrase does not make sense. My hypothesis on why the DeepL translator translated the word this way is that the original phrase “chaise and four” is very archaic, so DeepL decided to translate the individual words and tried to put them together in a phrase.



## ***The Crippled God***

A similar case, also happened when DeepL was translating *The Crippled God*. As in example (41):

**41.**

**a) Original**

*Darkness, indeed, but also pressure.*

**b) Machine translation**

*Vskutku temnota, ale také tlak.*

**c) Professional translation**

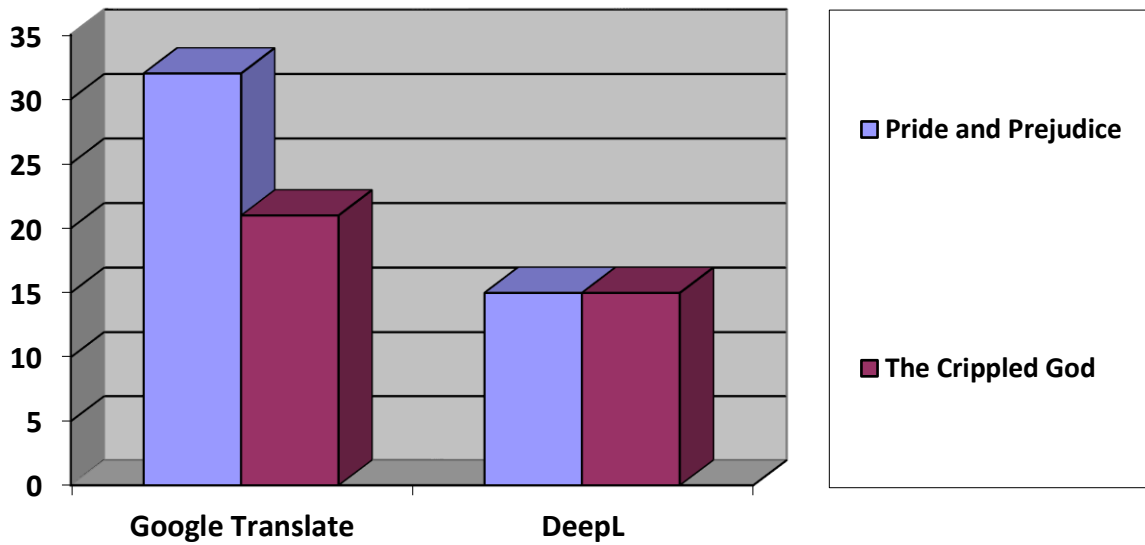
*Byla tam tma a také tlak.*

As you can see in example (41), the DeepL translation contains a significant mistake. DeepL has translated the original phrase “Darkness, indeed” as “Vskutku temnota”. However, this sequence of words does not make sense in the Czech language. DeepL, unaware of this, translated the original phrase word for word. In contrast, the professional translator recognized that this phrase cannot be translated literally. Therefore, they chose Czech words that have the closest meaning to the original while also making sense.

### **5.3.2.3 Summary**

Overall, lexical errors were the most frequent type of errors. This is primarily because the selection of lexical items from the target language heavily depends on context, which both machine translators lacked a deep understanding of.

## Frequency



Graph 7: Graphically displayed how many lexical mistakes were in both machine translations.

	Google Translate	DeepL
<i>Pride and Prejudice</i>	32	15
<i>The Crippled God</i>	21	15

Table 7: Numerically displayed how many lexical mistakes were in both machine translations.

## Google Translate vs DeepL

In terms of lexical errors, DeepL is less likely to make lexical errors than Google Translate, as shown in example (42):

**42.**

### a) Original

*And when the party entered the assembly room it consisted of only five altogether*

### b) DeepL

*A když společnost vstoupila do shromažďovacího sálu, tvořilo ji celkem jen pět osob”*

### c) Google Translate

*A když skupina vstoupila do zasedací místnosti, skládala se pouze z pěti*

As you can see in example (42), both machine translators translated the original phrase “assembly room” differently. DeepL translated it as “shromažďovacího sálu”, which is not significantly different from the term used by the professional translator, “tanečního sálu”, in terms of meaning. However, Google Translate rendered it as “zasedací místnosti”, which, while having a similar meaning, is incorrect in the historical context of the original text as it is too modern. This demonstrates how machine translators sometimes interpret words too literally, as also illustrated in example (43).

### 43.

#### a) Original

*When he set out, he was not surprised that the deathless guardian followed.*

#### b) DeepL

*Když se vydal na cestu, nepřekvapilo ho, že ho nesmrtelný strážce následoval.*

#### c) Google Translate

*Když se vydal na cestu, nepřekvapilo ho, že ho nesmrtelný strážce následoval.*

Both machine translators rendered the original word “deathless” as “nesmrtelný”, while the professional translator opted for “nemrtvý”. Although both machine translations are literal renderings of the word, they are incorrect in the context of the original text. This mistake stems from a lack of understanding of the context by the machine translators. In contrast, the professional translator's choice of “nemrtvý”, while typically a literal translation of the English word “undead”, better fits the context.

Overall, both machine translations contain lexical errors, but DeepL is generally more likely to avoid them. However, it is by no means flawless.

### ***Pride and Prejudice vs The Crippled God***

The frequency of lexical errors was slightly higher in *Pride and Prejudice* than in *The Crippled God*. This discrepancy can be attributed to the fact that *The Crippled God* is written in language tailored to modern readers, whereas *Pride and Prejudice* employs archaic words or terms with nuanced meanings. Machine translators, primarily trained on modern texts, struggle with these archaic or nuanced words, leading to more errors in translations of *Pride and Prejudice*. Additionally, *The Crippled God* includes many metaphorical phrases, which pose challenges for machine translators. Despite difficulties in conveying metaphors

accurately, machine translations of *The Crippled God* generally preserved similar semantic meanings to the professional translation and the original text.

### 5.3.3 Proper names

Another aspect of the lexical analysis focused on the translation of proper names, which presented a unique challenge in both *Pride and Prejudice* and *The Crippled God* due to the inclusion of names not commonly found in the Czech language. Machine translators employ a straightforward system for translating proper names, yet, as demonstrated throughout previous chapters, this system is far from perfect. Machine translations may produce names that are unpronounceable for Czech speakers or fail to capture the metaphorical significance of the original names.

#### 5.3.3.1 Google Translate

##### *Pride and Prejudice*

*Pride and Prejudice* features numerous English names that lack direct equivalents in Czech. Google Translate's approach to handling these names is to leave them untranslated, as demonstrated in example (44).

44.

##### a) Original

*"My dear Mr. Bennet," said his lady to him one day, "have you heard that Netherfield Park is let at last?"*

##### b) Machine translation

*"Můj drahý pane Bennete," řekla mu jednoho dne jeho paní, "slyšel jste, že Netherfield Park je konečně povolen?"*

##### c) Professional translation

*„Drahý manželé,“ pravila jednoho dne paní Bennetová onomu pánovi, „zdalepak už víte, že netherfieldské panství dostane konečně nájemce?“*

In example (44), the machine translator retained the proper name unchanged, while the professional translator rendered it as “netherfieldské panství”. The issue with the machine translation lies in the inclusion of the word “park”, which holds a different literal meaning

than intended in the original context, where it forms part of the proper name. Consequently, readers might misconstrue “Netherfield Park” as a regular park bearing the name “Netherfield”, rather than recognizing it as a manor.

### ***The Crippled God***

*The Crippled God*, on the other hand, contains a great number of made-up names, as is common in most fantasy literary works. These names can be metaphorical or a combination of two unrelated words. However, Google Translate’s method of translating them remains largely the same as when it translated *Pride and Prejudice*, as shown in example (45):

**45.**

**a) Original**

*Even should you succeed, Cotillion.*

**b) Machine translator**

*I kdybys uspěl, Cotillion.*

**c) Professional translation**

*I kdybys uspěl, Kotilione.*

As evident in example (45), the machine translator retained the spelling of the original name, even omitting any inflexion. In contrast, the professional translator modified the spelling of the word to make it easier for Czech readers to pronounce, while preserving the same pronunciation as the original word.

### **5.3.3.2 DeepL**

#### ***Pride and Prejudice***

Subsequently, DeepL has translated proper names very similarly to Google Translate, as shown in example (46):

**46.**

**a) Original**

*though I must throw in a good word for my little Lizzy.*

**b) Machine translator**

*i když se musím přimluvit za svou malou Lizzy.*

**c) Professional translation**

*ačkoli já bych se přimlouval za mou rozmilou Lízinku.*

As you can see in example (46), DeepL has left the spelling the same as it is in the original, the same way as Google Translate did. On the other hand, the professional translator has transformed its spelling into one of a Czech name and also changed it into a diminutive, which fits the context better. Although the professional translation fits Czech text better, the machine translation is not inherently wrong.

### ***The Crippled God***

However, that is not the case, as we can see in example (47), where DeepL's tactic failed.

**47.**

**a) Original**

*Errastas had his suspicions, and that is all the Errant needs.*

**b) Machine translator**

*Errastas měl své podezření, a to je vše, co Errant potřebuje.*

**c) Professional translation**

*Errastas měl svá podezření a on nic dalšího nepotřebuje.*

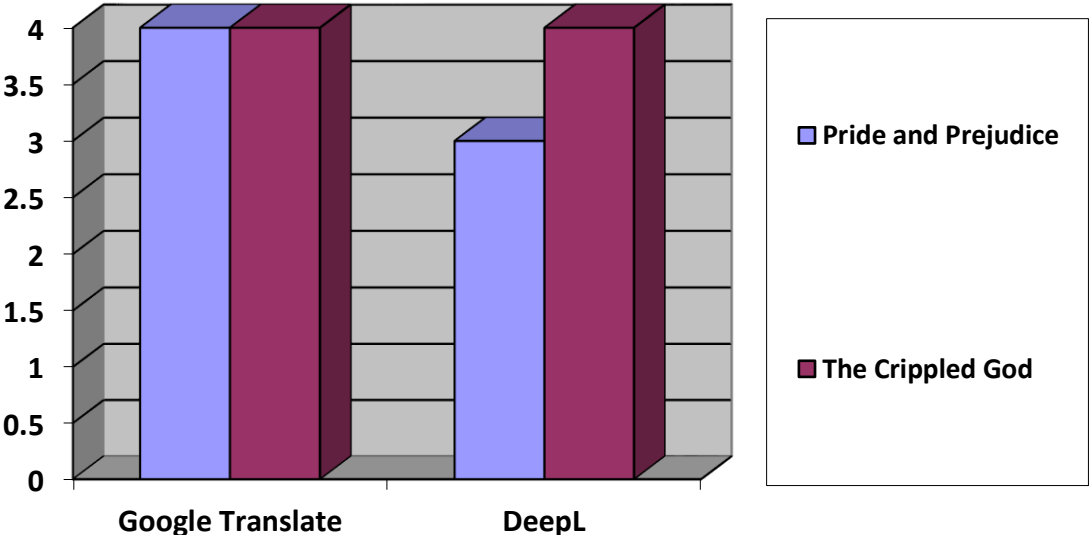
As observed in previous examples in this chapter, the machine translator also retained the spelling of the name unchanged in example (47), which, in this instance, could lead to reader confusion. This confusion arises from the fact that in the second part of the original sentence, the author employs a shortened version of the name used in the first part. While English speakers might recognize "Errant" as a shortened form of "Errastas," Czech readers

might mistakenly interpret "Errant" as a distinct name referring to a different individual, given that English names may be less familiar to them. Consequently, the professional translator opted to use personal pronouns instead, ensuring that readers do not misinterpret the intended meaning.

### 5.3.3.3 Summary

Overall, both machine translators have straightforward systems for translating proper names, or any term that begins with a capital letter. They simply use the spelling of the original proper name.

### Frequency



Graph 8: Graphically displayed how many different proper names both machine translations contained, whose spelling differed from the proper names in the professional translations.

	Google Translate	DeepL
<i>Pride and Prejudice</i>	4	3
<i>The Crippled God</i>	4	4

Table 8: Numerically displayed how many different proper names both machine translations contained, whose spelling differed from the proper names in the professional translations.

## Google Translate vs DeepL

In terms of proper names, both machine translations are mostly the same. As seen in the previous examples, both machine translators typically leave the name unchanged and use it in its original form, unless there is a very straightforward translation available. This was the case in both *Pride and Prejudice* and *The Crippled God*. However, there are still some differences between them, as illustrated in example (48):

48.

### a) Original

*that he is to take possession before Michaelmas, and some of his servants are to be in the house by the end of next week.*

### b) DeepL

*že se ho ujme před Michaelmami a do konce příštího týdne se v domě objeví několik jeho sluhů.*

### c) Google Translate

*že se ho zmocní před Michaelmasem a někteří z jeho sluhů mají být v domě do konce příštího týdne.*

As you can see in example (48), both machine translators attempted to translate the original name, resulting in complete amalgamations of letters that would be impossible for Czech speakers to pronounce or decipher. Moreover, its meaning could easily be misinterpreted as referring to a person when, in reality, it denotes a specific date. Hence, the professional translator rendered it as "před Svatým Michalem." My hypothesis, regarding why machine translators attempted to translate this proper name and not others, is likely due to the inflexion at the end of the original word, which both machine translators tried to convey in Czech, as the original inflexion would not make sense. As seen in example (15), both machine translators failed to do so, albeit in different ways. However, there were also differences between the translators in *The Crippled God*, as shown in example (49):



**49.**

**a) Original**

*Do you believe in failure, Edgewalker?*

**b) DeepL**

*Věříš na selhání, Hranaři?*

**c) Google Translate**

*Věříš v neúspěch, Edgewalkere?*

***Pride and Prejudice vs The Crippled God***

The proper names in both artistic texts are quite distinct. *Pride and Prejudice* predominantly features classic English names from its time period, while *The Crippled God* is characterized by mostly invented names, which are occasionally metaphorical. Overall, the names in *Pride and Prejudice* are easier for both machine translators to handle. This is partly because some of these names have become familiar in the Czech language due to historical language contact between English and Czech. Additionally, even when the machine translator retains the original name without alteration, it typically doesn't seem out of place to the average reader, who would likely be able to pronounce it without difficulty.

On the other hand, the invented names in *The Crippled God* are typically treated similarly by both translators. Machine translators often opt to retain these names without translation, using them as they appear in the original text. However, this approach can sometimes lead to issues, as machine translators may fail to inflect these names properly. This oversight can appear as a mistranslation to readers.

## 6. Final Summary

### 6.1 Google Translate vs Professional Translator

Overall, Google Translate's translation performance was inferior to that of professional translators across all language aspects analyzed. Google Translate demonstrated the highest accuracy in morphology, with various types of morphological errors appearing only rarely in its translations of both artistic texts. This suggests that Google Translate possesses a strong understanding of Czech morphological rules. This makes sense as morphological mistakes are relatively straightforward to identify and are typically governed by a set of rules, which makes them the main priority for machine translation software designers.

The next area of language where Google Translate was fairly accurate was syntax. Google Translate's accuracy in syntax was relatively high, especially in its translation of *The Crippled God*. However, Google Translate's approach to syntax has a significant drawback. It typically follows the word-for-word syntactic structure of the original sentence, which can detrimentally affect the readability and flow of the translated text. This issue is exacerbated when the original sentence is in passive voice or contains a cleft construction, as it often violates the Czech FSP (Functional Sentence Perspective). Additionally, Google Translate does not rearrange or omit semicolons or periods, even when it may be beneficial to do so. Thus, despite the relatively low occurrence of very obvious syntactic mistakes, there is still room for improvement in Google Translate's handling of syntax.

The reason for this is a major defect of Google Translate, which is a lack of context understanding. For example, when a sentence contained a homonym, Google Translate would decide its meaning only through the surrounding words, which was often not correct. This was the most common cause of most lexical mistakes in Google Translate's translations of both artistic texts. Other words that caused lexical mistakes were archaic words of *Pride and Prejudice* and the made-up and metaphorical terms of *The Crippled God*. As a result, lexical mistakes were the most frequent type of mistakes, which often require a great deal of attention to spot.

The last area of language, where Google Translate was least accurate was the lexical aspect. For instance, when confronted with a homonym, Google Translate often determined its meaning solely based on surrounding words, often leading to incorrect translations. This was the most common cause of most lexical mistakes in Google Translate's translations of both artistic texts. Additionally, archaic terms in *Pride and Prejudice* and the metaphorical

and made-up terms in *The Crippled God* also caused a great number of lexical mistakes. As a result, lexical errors were the most common type of mistake, which often required a great deal of attention to spot.

## 6.2 DeepL vs Professional Translator

Similarly, DeepL's translations did not reach the quality of professional translations. However, at many levels of language, it is more correct than Google Translate's translation. In particular, morphology was the area of language where DeepL excelled. Grammatical gender was the only area of morphology where the results were less straightforward. Although, DeepL surpassed Google Translate in the translation of *Pride and Prejudice*, but made one more gender mistake than Google Translate in the translation of *The Crippled God*. Other than that, the translation was almost mistake-free in all other areas of morphology analyzed in the texts.

On the other hand, the results from the analysis of syntax were more ambiguous. Similarly to Google Translate's translation, DeepL's translation also followed the syntactic structure of the original text, which at times violated Czech FSP. However, in terms of syntactic shifts, DeepL's translation of *Pride and Prejudice* had a syntactic structure more similar to the professional translation than Google Translate's translation, but not in the translation of *The Crippled God*. DeepL, unlike Google Translate, also did not hesitate to omit semicolons or combine sentences. My hypothesis is that DeepL is more likely to form its own syntactic structures, which can differ from those of the professional translations or the original text. So, the original sentences of *The Crippled God* just happened to be simpler, which makes DeepL more creative.

On the other hand, the results in terms of the lexical aspect were more straightforward. DeepL still was not as accurate as professional translators and also lacked a complete understanding of context. However, DeepL's understanding of the context is still higher than that of Google Translate. DeepL's lexical accuracy was also rather high. However, it is still DeepL's weakest area of language.

### 6.3 Google Translate vs DeepL

As I have already mentioned and it is also obviously apparent from the examples provided, at most levels of language DeepL's translation was more accurate and correct.

In terms of syntax, DeepL was more likely to deviate from the structures of both original artistic texts. However, that was not always the case in terms of syntactic shifts from the professional translations. For example, DeepL's translation of *Pride and Prejudice* had fewer deviations from the syntactic structure of the professional translation than Google Translate's translation did. On the other hand, Google Translate's translation of *The Crippled God* had slightly fewer deviations than DeepL's translation. From this, we can deduce that DeepL's syntactic structures vary depending on the type of text that he is translating. Google Translate's syntactic structure, on the other hand, will always be very different from the one used by professional translators. Obviously, that does not guarantee that DeepL's syntactic structure is better or more correct, but it definitely makes it more diverse. It is also the way in which machine translators can improve and in the future rival or even surpass the syntactic structures of professional translations. However, machine translators still have their limits which were especially apparent when translating passives and cleft sentences, where both translators almost always used the original syntax structure. Even when it was detrimental.

As for the lexical aspect, the results were quite clear. DeepL's translation had fewer lexical errors and used more diverse language compared to Google Translate's translation. This was especially noticeable in the translations of *The Crippled God*, where both machine translators' use of synonyms increased significantly. Moreover, in terms of synonyms, DeepL was slightly more prone to be creative and often used context-specific words, which is why it differs quite a bit from professional translations. However, this creativity is very limited as we could see when translating proper names, where both machine translators almost always used the spelling of the original word.

In terms of morphology, the results were also clear. DeepL had fewer morphological mistakes in almost every area analyzed in both artistic texts. The only exception was the aforementioned inconsistency in terms of grammatical gender, where DeepL made one mistake in its translation of *The Crippled God* in contrast to Google Translate's translation, which did not contain any. On the other hand, in the translations of *Pride and Prejudice*, Google Translate's translation contained more gender mistakes than DeepL's translation. Throughout my analysis, I was not able to find an explanation for this inconsistency.

#### **6.4 *Pride and Prejudice vs The Crippled God***

In terms of the artistic texts, both machine translators were less accurate when translating *Pride and Prejudice*. The only exceptions to this were proper names in *The Crippled God* for both machine translators. The proper names differences were probably due to the reason *The Crippled God* contains a lot of made-up names, that are often metaphorical, which most of the time machine translators did not even try to translate. Meanwhile, *Pride and Prejudice* contained a lot of old English names, which a lot of were transferred to the Czech language over time. As a result, machine translators had an easier time translating names from *Pride and Prejudice*, because a lot of them have been coined into Czech vocabulary.

Other than that, on all other levels of language that were analyzed (syntax, morphology, lexical aspect), the machine translations of *Pride and Prejudice* contained way more mistakes than the machine translations of *The Crippled God*. *The Crippled God* was also written only a few years ago and intended for modern readers. Moreover, machine translators are usually trained using these modern texts. *Pride and Prejudice*, on the other hand, was written more than two hundred years ago. The reprint was obviously modified so that modern speakers could understand it. Otherwise, the text would be challenging for a contemporary English reader to comprehend. However, the changes were made in a manner that aligns with the context of the story and preserves the author's style, resulting in the text containing words that are rarely used in modern texts.

## 7. Conclusion

In conclusion, both Google Translate and DeepL did not consistently reach the accuracy and correctness of the professional translators in translations of both texts. Although some phrases or even sentences were on par with professional translations, they were not consistent enough to apply this to the whole translation. However, if we compare the machine translations against each other, we will find out that generally DeepL translations were more consistently correct and conveyed meaning in a more cohesive and comprehensive way. This was especially apparent in terms of lexical aspects and morphology. From this, we can conclude that DeepL has a higher understanding of both the text's context and morphological rules of the Czech language. DeepL also had a better understanding of the anaphorical scope of reference.

In terms of syntax, the results were less straightforward, but what we can conclude is that Google Translate follows the original text's syntactic structure more closely while DeepL is more likely to deviate from it. However, both machine translators still struggle with complex syntactic structures like passive voice and cleft sentences.

On the other hand, the results on the difficulty of the artistic texts were quite clear. The artistic text that was more difficult for machine translators to translate was *Pride and Prejudice*. The main factors responsible for this were the archaic words and long complex sentences in *Pride and Prejudice*. However, there were still things present in *The Crippled God* that proved to be difficult for the machine translators to translate. Those were, especially metaphorical phrases and made-up terms, which required a high understanding of context to translate correctly. In summary, we can conclude that both Google Translate and DeepL are less accurate and correct when translating older artistic texts, like *Pride and Prejudice*, and have higher accuracy when translating modern artistic texts, like *The Crippled God*.

As it currently stands both Google Translate and DeepL are unable to consistently produce translations of the same quality as professional translations on the large bodies of text. However, as technology advances I believe that in the future there will come a time when machine translators are able to produce translations that are on par or even surpass the professional translations. Our duty will be to prepare and ensure that even in such future human translators will have a place and are able to make a living fulfilling their passions through the art of translating.

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
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# Appendix


## Legend for the analysis

Shifts in syntactic structure - 


Lexical mistakes - 


Synonyms - 


Tense mistakes - 


Gender mistakes - 

Case mistakes - 

Number mistakes - 

Passive voice - 

Proper names - 

Shift in formality - 



## First sample - *Pride and Prejudice* by Jane Austen

### Original (1980)

#### Page 5 to 6

It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife. However little known the feelings or views of such a man may be on his first entering a neighbourhood, this truth is so well fixed in the minds of the surrounding families, that he is considered the rightful property of some one or other of their daughters.

"My dear Mr. Bennet," said his lady to him one day, "have you heard that Netherfield Park is let at last?" Mr. Bennet replied that he had not. "But it is," returned she; "for Mrs. Long has just been here, and she told me all about it." Mr. Bennet made no answer. "Do you not want to know who has taken it?" cried his wife impatiently. "You want to tell me, and I have no objection to hearing it." This was invitation enough. "Why, my dear, you must know, Mrs. Long says that Netherfield is taken by a young man of large fortune from the north of England; that he came down on Monday in a chaise and four to see the place, and was so much delighted with it, that he agreed with Mr. Morris immediately; that he is to take possession before Michaelmas, and some of his servants are to be in the house by the end of next week." "What is his name?" "Bingley." "Is he married or single?" "Oh! Single, my dear, to be sure! A single man of large fortune; four or five thousand a year. What a fine thing for our girls!" "How so? How can it affect them?" "My dear Mr. Bennet," replied his wife, "how can you be so tiresome! You must know that I am thinking of his marrying one of them." "Is that his design in settling here?" "Design! Nonsense, how can you talk so! But it is very likely that he may fall in love with one of them, and therefore you must visit him as soon as he comes." "I see no occasion for that. You and the girls may go, or you may send them by themselves, which perhaps will be still better, for as you are as handsome as any of them, Mr. Bingley may like you the best of the party." "My dear, you flatter me. I certainly have had my share of beauty, but I do not pretend to be anything extraordinary now. When a woman has five grown-up daughters, she ought to give over thinking of her own beauty." "In such cases, a woman has not often much beauty to think of." "But, my dear, you must indeed go and see Mr. Bingley when he comes into the neighbourhood." "It is more than I engage for, I assure you." "But consider your daughters. Only think what an establishment it would be for one of them. Sir William and Lady Lucas are determined to go, merely on that account, for in general, you know, they visit no newcomers. Indeed you must go, for it will be impossible for us to visit him if you do not." "You are over-scrupulous, surely. I dare say Mr. Bingley will be

very glad to see you; and I will send a few lines by you to assure him of my hearty consent to his marrying whichever he chooses of the girls; though I must throw in a good word for my little Lizzy." "I desire you will do no such thing. Lizzy is not a bit better than the others; and I am sure she is not half so handsome as Jane, nor half so good-humoured as Lydia. But you are always giving her the preference." "They have none of them much to recommend them," replied he; "they are all silly and ignorant like other girls; but Lizzy has something more of quickness than her sisters" (Austen, 1813, p. 5-6).

### **Page 10 to 11**

An invitation to dinner was soon afterwards dispatched; and already had Mrs. Bennet planned the courses that were to do credit to her housekeeping, when an answer arrived which deferred it all. Mr. Bingley was obliged to be in town the following day, and, consequently, unable to accept the honour of their invitation, etc. Mrs. Bennet was quite disconcerted. She could not imagine what business he could have in town so soon after his arrival in Hertfordshire; and she began to fear that he might be always flying about from one place to another, and never settled at Netherfield as he ought to be. Lady Lucas quieted her fears a little by starting the idea of his being gone to London only to get a large party for the ball; and a report soon followed that Mr. Bingley was to bring twelve ladies and seven gentlemen with him to the assembly. The girls grieved over such a number of ladies, but were comforted the day before the ball by hearing, that instead of twelve he brought only six with him from London—his five sisters and a cousin. And when the party entered the assembly room it consisted of only five altogether—Mr. Bingley, his two sisters, the husband of the eldest, and another young man. Mr. Bingley was good-looking and gentlemanlike; he had a pleasant countenance, and easy, unaffected manners. His sisters were fine women, with an air of decided fashion. His brother-in-law, Mr. Hurst, merely looked the gentleman; but his friend Mr. Darcy soon drew the attention of the room by his fine, tall person, handsome features, noble mien, and the report which was in general circulation within five minutes after his entrance, of his having ten thousand a year. The gentlemen pronounced him to be a fine figure of a man, the ladies declared he was much handsomer than Mr. Bingley, and he was looked at with great admiration for about half the evening, till his manners gave a disgust which turned the tide of his popularity; for he was discovered to be proud; to be above his company, and above being pleased; and not all his large estate in Derbyshire could then save him from having a most forbidding, disagreeable countenance, and being unworthy to be compared with his friend (Austen 1813, p. 10-11).

## Machine translation (Google Translate)

Page 5 to 6

Je všeobecně uznávanou pravdou, že svobodný muž, který má velké jmění, musí mít nedostatek manželky. Jakkoli málo známé mohou být pocity nebo názory takového muže při jeho prvním vstupu do sousedství, tato pravda je tak dobře zafixována v myslích okolních rodin, že je považován za právoplatné vlastnictví té či oné z jejich dcer. "Můj drahý pane Bennete," řekla mu jednoho dne jeho paní, "slyšel jste, že Netherfield Park je konečně povolen?" Pan Bennet odpověděl, že ne. "Ale je," odpověděla; "Právě tu byla paní Longová a všechno mi o tom řekla." Pan Bennet neodpověděl. "Nechceš vědět, kdo to vzal?" vykřikla jeho žena netrpělivě. "Chceš mi to říct a já nemám nic proti tomu, abych to slyšel." Toto bylo dostatečné pozvání. "Proč, má drahá, musíš vědět, paní Longová říká, že Netherfield je odvezen mladým mužem velkého majetku ze severu Anglie; že v pondělí přijel dolů v křesle a ve čtyřech, aby to místo viděl, a byl tak velmi ho to potěšilo, že okamžitě souhlasil s panem Morrisem; že se ho zmocní před Michaelmasem a někteří z jeho sluhů mají být v domě do konce příštího týdne." "Jak se jmenuje?" "Bingley." "Je ženatý nebo svobodný?" "Ach! Svobodný, má drahá, jistě! Svobodný muž s velkým majetkem; čtyři nebo pět tisíc ročně. Jaká skvělá věc pro naše dívky!" "Jak to? Jak je to může ovlivnit?" "Můj drahý pane Bennete," odpověděla jeho žena, "jak můžete být tak unavený! Musíte vědět, že myslím na jeho sňatek s jednou z nich." "To je jeho záměr, aby se tu usadil?" "Design! Nesmysl, jak můžeš tak mluvit! Ale je velmi pravděpodobné, že se do jednoho z nich může zamilovat, a proto ho musíš navštívit, jakmile přijde." "Nevidím pro to žádnou příležitost. Můžete jít vy a dívky, nebo je můžete poslat samy, což možná bude ještě lepší, protože jak jste hezký jako kdokoli z nich, pan Bingley vás může mít ze všech nejraději." "Má drahá, lichotíš mi. Určitě jsem měl svůj podíl na kráse, ale teď nepředstírám, že jsem něco mimořádného. Když má žena pět dospělých dcer, měla by přestat myslet na svou vlastní krásu." "V takových případech žena často nemá moc krásy k pomyšlení." "Ale, má drahá, musíte se skutečně jít podívat na pana Bingleyho, až přijede do sousedství." "Ujišťuji vás, že je to víc, než kvůli čemu se angažují." "Ale vezměte v úvahu své dcery. Jen si pomyslete, jaký by to byl podnik pro jednu z nich. Sir William a lady Lucasová jsou odhodláni jít, jen proto, protože obecně víte, nenavštěvují žádné nováčky. Opravdu musíte jít", protože nebude možné, abychom ho navštívili, pokud to neuděláte." "Jsi přehnaně skrupulí, jistě. Troufám si říct, že pan Bingley tě velmi rád uvidí; a já ti pošlu pár řádků, abych ho ujistil o svém srdečném souhlasu s tím, aby si vzal z dívek

kteřoukoli z nich." Musím říct dobré slovo pro svou malou Lizzy." "Přeji si, abys nic takového neudělal. Lizzy není o nic lepší než ostatní; a jsem si jistý, že není ani z poloviny tak hezká jako Jane, ani z poloviny tak dobrá nálada jako Lydia. Ale ty jí dáváš vždycky přednost." "Nemají nikoho, kdo by je moc doporučil," odpověděl; "Všechny jsou hloupé a ignorantské jako ostatní dívky; ale Lizzy má něco rychlejšího než její sestry."

## Page 10 to 11

Brzy poté bylo odesláno pozvání na večeři; a už měla paní Bennetová naplánovány kurzy, které měly ocenit její vedení domácnosti, když přišla odpověď, která vše odložila. Pan Bingley musel být následující den ve městě, a proto nemohl přijmout čest jejich pozvání atd. Paní Bennetová byla docela vyvedena z míry. Nedokázala si představit, co by mohl mít ve městě tak brzy po svém příjezdu do Hertfordshire; a začala se bát, že by mohl pořád lítat z jednoho místa na druhé, a nikdy se neusadila v Netherfieldu, jak by měl. Lady Lucasová trochu uklidnila své obavy tím, že začala myšlenku, že odjede do Londýna jen proto, aby uspořádal velkou párty na ples; a brzy následovala zpráva, že pan Bingley měl s sebou na shromáždění přivést dvanáct dam a sedm pánů. Dívky truchlily nad takovým počtem dam, ale den před plesem je utěšilo, když se doslechly, že místo dvanácti si s sebou z Londýna přivezl jen šest – svých pět sester a sestřenicí. A když skupina vstoupila do zasedací místnosti, skládala se pouze z pěti – Mr. Bingley, jeho dvě sestry, manžel nejstarší a další mladý muž. Pan Bingley byl pohledný a gentlemanský; měl příjemnou tvář a snadné, nedotčené způsoby. Jeho sestry byly krásné ženy s výrazem rozhodné módy. Jeho švagr, pan Hurst, na gentlemána jen vypadal; ale jeho přítel pan Darcy brzy upoutal pozornost místnosti svou pěknou, vysokou postavou, hezkými rysy, vznešeným vzhledem a zprávou, která se do pěti minut po jeho vstupu dostala do oběhu, že má deset tisíc ročně. Pánové o něm prohlásili, že je to půvabná mužská postava, dámy o něm prohlásily, že je mnohem hezčí než pan Bingley, a asi polovinu večera se na něj dívali s velkým obdivem, až jeho chování vyvolalo znechucení, které obrátilo jeho popularitu; neboť bylo zjištěno, že je pyšný; být nad jeho společností a nad potěšením; a ne celý jeho velký majetek v Derbyshire ho pak mohl zachránit od toho, aby měl nanejvýš odporný, nepříjemný výraz a nebyl hoděn být srovnáván se svým přítelem.

## Machine translation (DeepL)

### Page 5 to 6

Je všeobecně **známou pravdou**, že svobodný muž, který má **dobré jmění**, musí mít **nouzi** o ženu. **Ať už jsou pocity nebo názory** takového muže při jeho prvním vstupu do sousedství **jakkoli málo známé, tato pravda je v myslích okolních rodin natolik pevně zakotvena, že je považován za právoplatný majetek některé z jejich dcer.** "Můj drahý pane Bennete," řekla mu jednoho dne jeho paní, "slyšel jste, že **Netherfield Park je konečně pronajatý?**" Pan Bennet odpověděl, že ne. "**Ale je, opáčila paní, protože tu právě byla** paní Longová a všechno mi o tom řekla." Pan Bennet neodpověděl. "Nechceš snad vědět, **kdo ji vzal?**" **zvolala** jeho žena netrpělivě. "Chceš mi to říct a já nemám nic proti tomu, abych to **slyšela.**" **To bylo dostatečné pozvání.** "**Proč, má drahá, musíš přece vědět, že paní Longová říká, že Netherfield získal mladý zámožný muž ze severní Anglie; že v pondělí přijel v bryčce a ve čtyřech, aby si to tu prohlédl, a byl tím tak nadšený, že se okamžitě dohodl s panem Morrisem; že se ho ujme před Michaelmami a do konce příštího týdne se v domě objeví několik jeho sluhů.**" "Jak se jmenuje?" "Bingley." "Je ženatý, nebo svobodný?" "Ach! Svobodný, **má drahá, to je jisté!** Svobodný muž s velkým **jměním**; čtyři nebo pět tisíc ročně. **To je pro naše děvčata skvělá věc!**" "Jak to? **Jak je to může ovlivnit?**" "**Drahý pane Bennete,**" odpověděla jeho žena, "**jak můžete být tak otravný!** Musíte **přece** vědět, že **uvážuji o tom, že si jednu z nich vezme za manželku.**" "To je jeho záměr, **když se tu usadil?**" "Záměr! Nesmysl, **jak můžete takhle mluvit!** Ale je **velmi pravděpodobné**, že se do některé z nich zamiluje, a proto ho musíte navštívit, jakmile **přijede.**" "**Nevidím k tomu žádnou příležitost.** Můžete jít s děvčaty, nebo je můžete poslat samotné, což bude možná ještě lepší, protože jste **stejně hezká jako kterákoli z nich** a panu Bingleymu se možná budete líbit ze všech **nejvíc.**" "**Má drahá, lichotíte mi. Jistě jsem měla svůj podíl na kráse, ale teď nepředstírám, že jsem něco mimořádného.** Když má **žena pět dospělých dcer, měla by přestat myslet na vlastní krásu.**" "V takových **případech žena často nemá moc krásy, aby na ni myslela.**" "**Ale, má drahá, musíš se opravdu jít podívat na pana Bingleyho, až přijede do sousedství.**" "Ujišťuji vás, **že je to víc, než na co se zavazují.**" "**Ale vezměte v úvahu své dcery. Jen pomyslete, jaký by to byl podnik pro jednu z nich. Sir William a lady Lucasová jsou rozhodnutí jet už jen kvůli tomu, protože obecně, jak víte, nenavštěvují žádné nově příchozí. Vskutku musíš jet, protože pokud nepojedeš, bude pro nás nemožné ho navštívit.**" "**Jste jistě příliš skrupulózní. Troufám si říci, že pan Bingley vás velmi rád uvidí, a já mu prostřednictvím vás pošlu pár řádků, abych ho ujistila o svém srdečném souhlasu s tím, že si může vzít kteroukoli z dívek, kterou si vybere, i když se musím přimluvit za svou malou Lizzy.**" "**Přeji si, abyste nic takového neudělala.** Lizzy není o nic lepší než ostatní a **jsem si jistá, že není ani z poloviny tak hezká jako Jane, ani z poloviny tak dobromyslná jako Lydie. Ale ty jí vždycky dáváš přednost.**" "Žádná z **nich nemá moc co**

doporučit," odpověděl, "všechny jsou hloupé a nevzdělané jako ostatní dívky, ale Lizzy má v sobě něco víc pohotovosti než její sestry."

## Page 10 to 11

Brzy nato přišlo pozvání na večeři a paní Bennetová už plánovala chody, které měly být chloubou její domácnosti, když přišla odpověď, která vše odložila. Pan Bingley musel být následující den ve městě, a proto nemohl přijmout jejich pozvání atd. Paní Bennetová byla docela vyvedena z míry. Nedokázala si představit, co by mohl mít ve městě tak brzy po svém příjezdu do Hertfordshiru, a začala se obávat, že bude neustále léhat z jednoho místa na druhé a nikdy se v Netherfieldu neusadí tak, jak by měl. Lady Lucasová trochu uklidnila své obavy tím, že začala uvažovat o tom, že odjel do Londýna jen proto, aby sehnal početnou společnost na ples; a brzy následovala zpráva, že pan Bingley s sebou na shromáždění přiveze dvanáct dam a sedm gentlemanů. Dívky se nad takovým počtem dam rmoutily, ale den před plesem je uklidnila zpráva,110 že místo dvanácti s sebou z Londýna přivezl jen šest - svých pět sester a sestřenici. A když společnost vstoupila do shromažďovacího sálu, tvořilo ji celkem jen pět osob - pan Bingley, jeho dvě sestry, manžel nejstarší z nich a další mladý muž. Pan Bingley byl pohledný a gentlemanský; měl příjemnou tvář a lehké, neafektované způsoby. Jeho sestry byly pěkné ženy s rozhodným módním vystupováním. Jeho švagr, pan Hurst, se jen tvářil jako gentleman, ale jeho přítel pan Darcy brzy upoutal pozornost místnosti svou pěknou, vysokou postavou, hezkými rysy, vznešeným chováním a zprávou, která se rozšířila do pěti minut po jeho příchodu, že má deset tisíc ročně. Pánové o něm prohlašovali, že je to muž pěkné postavy, dámy prohlašovaly, že je mnohem hezčí než pan Bingley, a zhruba polovinu večera se na něj dívali s velkým obdivem, dokud jeho způsoby nevyvolaly odpor, který zvrátil jeho popularitu; ukázalo se totiž, že je pyšný, že se vyvyšuje nad společnost a že se mu nikdo nelíbí, a ani jeho velký majetek v Derbyshiru ho pak nemohl uchránit před tím, aby měl velmi nepříjemný a protivný výraz a nebyl hoden srovnání se svým přítelem.

## Human translation (1986, translated by Eva Kondrysová)

### Page 2 to 3

Všeobecně panuje skálopevné přesvědčení, že svobodný muž, který má slušné jmění, se neobejde bez ženušky. A přistěhuje-li se někam takovýto mladík, je tento názor tak zakořeněn v myslích sousedních rodin, že jej považují za pravoplatné vlastnictví té které dcery ještě dříve, než mají možnost se obeznámit s jeho vlastními pocity nebo zásadami v tomto ohledu.

„Drahý manželé,“ pravila jednoho dne paní Bennetová onomu pánovi, „zdaleka už víte, že netherfieldské panství dostane konečně nájemce?“ Pan Bennet odvětil, že nikoli. „Už je tomu tak,“ pokračovala, „právě se odtamtud vrátila paní Longová a všechno mi to vypověděla.“ Pan Bennet na to nic neříkal. „Cožpak nechcete vědět, kdo tam přijde?“ zvolala jeho choť netrpělivě. „Vidím, že byste mi to ráda sdělila, a jsem hotov vás vyslechnout.“ Tato pobídka stačila. „Jen považte, můj milý, to vás bude zajímat: paní Longová říká, že pánem na Netherfieldu se stane velmi zámožný mladík ze severní Anglie, v pondělí se tam prý přijel podívat v kočáře se čtyřspřežím, a tak se mu to zalíbilo, že se s panem Morrisem okamžitě dohodl, má se prý nastěhovat ještě před Svatým Michalem a část služebnictva přibude prý už koncem příštího týdne.“ „Jak se jmenuje?“ „Bingley.“ „Je ženatý nebo svobodný?“ „Ach, svobodný! Svobodný je, drahý choti! Svobodný mladík, a jak zámožný, má čtyři nebo pět tisíc ročně. To je něco pro naše děvčata!“ „Jak to? Co je jim po tom?“ „Že mě můžete tak zlobit, drahý choti,“ odvětila paní Bennetová. „Víte dobře, že pomyslím na to, aby si jednu z nich vzal.“ „Z toho důvodu se sem tedy stěhuje?“ „Z toho důvodu! Jak můžete říci takovou hloupost! Ale není přece vůbec vyloučeno, že by se mohl do některé zamilovat, a proto ho okamžitě, jakmile přijede, musíte navštívit.“ „To bych ani nepovažoval za nutné. Zajed'te tam s děvčaty sama, anebo je pošlete bez doprovodu, což snad bude nejmoudřejší, protože vás žádná půvabem nepředčí, a třeba byste se panu Bingleymu nejlépe líbila vy.“ „I vy lichotníku! Kdysi jsem snad nebyvala zrovna ošklivá, avšak nyní si už na nic nedomyšlím. Nehodí se, aby matka pěti dospělých dcer dbala na vlastní krásu.“ „V tom případě měla asi i dřív sotva nač dbát.“ „Nic naplat, drahý manželé, musíte se vypravit a pana Bingleyho po sousedsku přivítat, až sem přibude.“ „Ujišťuji vás, že o to ani za mák nestojím.“ „Nezapomínejte, že máte dcery. Považte, jaká by to byla partie pro jednu z nich! Sir William a lady Lucasová za ním chtějí rozhodně zajít, a to výhradně z onoho důvodu; víte přece, že jinak nové lidi nenavštěvují. Není vyhnutí, musíte to učinit, protože jinak bychom tam nemohly my.“ „Načpak takové cavyky! Jsem si jist, že vás pan Bingley rád uvidí, a já vám dám s sebou krátký průvodní dopis, že ochotně svoluji, aby si vzal, kterou chce, ačkoli já bych se přimlouval za mou rozmilou Lízinku.“ „Nic takového rozhodně nedovolím. Líza není o nic lepší než ostatní, a já tvrdím, že není zdaleka tak krásná jako Jane a ani zdaleka tak veselá a příjemná jako Lydia. Jenže vy jí odjakživa nadřuzujete.“ „Žádná z nich nestojí za fajfku tabáku,“ odpověděl. „Jsou hloupé a pošetilé, jako děvčata bývají, ale Lízinka je přece jen trochu čipernější než její sestry“ (Austen 1986, p. 2-3).

Krátce nato mu bylo odesláno pozvání na oběd, a paní Bennetová již dumala, které chody by její kuchyni nejvíce sloužily ke cti, když tu přišla odpověď, jež vše zhatila. Pana Bingleyho volají neodkladné záležitosti nazítří do Londýna, a tak s velkou lítostí sděluje, že není s to přijmout prokázanou poctu, atd. Paní Bennetová byla úplně vyvedena z míry. Nedovedla si představit, co naléhavého by mohl mít na práci ve městě tak krátce poté, co přibyl do Hertfordshiru, a vyjádřila obavy, zda snad nepoletuje stále z jednoho místa na druhé a nikdy se v Netherfieldu pořádně neusadí. Lady Lucasová ji poněkud upokojila domněnkou, že snad odjel do Londýna jen pro tu velkou společnost, co hodlá přivést na ples, a brzy přišla zpráva, že s panem Bingleym přijede dvanáct dam a sedm pánů. Dívky rmoutil tak velký počet dam, avšak den před plesem se trochu utěšily, když zvěděly, že jich s sebou přivezl ne dvanáct, ale jen šest - pět sester a jednu sestřenici. Nakonec však do tanečního sálu vkročila pouze pětičlenná společnost - pan Bingley, jeho dvě sestry, manžel starší z nich a ještě jeden mladý pán. Pan Bingley měl pohledný a ušlechtilý zjev, příjemnou tvář a přátelské, nestrojené vystupování. Jeho sestry byly půvabné a dělaly dojem dam velkého světa. Pan Hurst, jeho švagr, vypadal pouze urozeně, avšak jeho přítel pan Darcy brzy vzbudil všeobecnou pozornost svou urostlou, vysokou postavou, čistými rysy, hrdým držením a zprávou, která šla od úst k ústům za pět minut poté, co vstoupil do sálu, že má totiž jmění vynášející deset tisíc ročně. Pánové prohlašovali, že je to junák, dámy usoudily, že je mnohem větší fešák než pan Bingley, a polovinu večera k němu všichni vzhlíželi s vřelým obdivem, až jeho chování zavedlo příčinu k všeobecnému rozčarování a veškeré nadšení vyprchalo, neboť společnost shledala, že je pyšný, že mu nejsou dost vznešení a že se tu nebaví, a pak už ho ani rozlehlé statky v Derbyshiru nezachránily, aby neměl odpudivý, nepříjemný zevnějšek a aby svému příteli nedosahoval ani po kotníky (Austen 1986, p. 5-6).



## Second Sample - *The Crippled God* by Steven Erikson

Original (2011)

Page 11-13

The blackened iron surfaces seemed to swirl, two pewter rivers oozing across pits and gouges, the edges ragged where armour and bone had slowed their thrusts. He studied the sickly sky's lurid reflections for a moment longer, and then said, 'I have no intention of explaining a damned thing.' He looked up, eyes locking. 'Do you understand me?' The figure facing him was incapable of expression. The tatters of rotted sinew and strips of skin were motionless upon the bones of temple, cheek and jaw. The eyes held nothing, nothing at all. Better, Cotillion decided, than jaded scepticism. Oh, how he was sick of that. 'Tell me,' he resumed, 'what do you think you're seeing here? Desperation? Panic? A failing of will, some inevitable decline crumbling to incompetence? Do you believe in failure, Edgewalker?' The apparition remained silent for a time, and then spoke in a broken, rasping voice. 'You cannot be so...audacious.' 'I asked if you believed in failure. Because I don't.' 'Even should you succeed, Cotillion. Beyond all expectation, beyond, even, all desire. They will still speak of your failure.' He sheathed his daggers. 'And you know what they can do to themselves.' The head cocked, strands of hair dangling and drifting. 'Arrogance?' 'Competence,' Cotillion snapped in reply. 'Doubt me at your peril.' 'They will not believe you.' 'I do not care, Edgewalker. This is what it is.' When he set out, he was not surprised that the deathless guardian followed. We have done this before. Dust and ashes puffed with each step. The wind moaned as if trapped in a crypt. 'Almost time, Edgewalker.' 'I know. You cannot win.' Cotillion paused, half turned. He smiled a ravaged smile. 'That doesn't mean I have to lose, does it?'

Dust lifted, twisting, in her wake. From her shoulders trailed dozens of ghastly chains: bones bent and folded into irregular links, ancient bones in a thousand shades between white and deep brown. Scores of individuals made up each chain, malformed skulls matted with hair, fused spines, long bones, clacking and clattering. They drifted out behind her like a tyrant's legacy and left a tangled skein of furrows in the withered earth that stretched for leagues. Her pace did not slow, as steady as the sun's own crawl to the horizon ahead, as inexorable as the darkness overtaking her. She was indifferent to notions of irony, and the bitter taste of irreverent mockery that could so sting the palate. In this there was only necessity, the hungriest of gods. She had known imprisonment. The memories remained fierce, but such

recollections were not those of crypt walls and unlit tombs. Darkness, indeed, but also pressure. Terrible, unbearable pressure. Madness was a demon and it lived in a world of helpless need, a thousand desires unanswered, a world without resolution. Madness, yes, she had known that demon. They had bargained with coins of pain, and those coins came from a vault that never emptied. She'd once known such wealth. And still the darkness pursued. Walking, a thing of hairless pate, skin the hue of bleached papyrus, elongated limbs that moved with uncanny grace. The landscape surrounding her was empty, flat on all sides but ahead, where a worn-down range of colourless hills ran a wavering claw along the horizon. She had brought her ancestors with her and they rattled a chaotic chorus. She had not left a single one behind. Every tomb of her line now gaped empty, as hollowed out as the skulls she'd plundered from their sarcophagi. Silence ever spoke of absence. Silence was the enemy of life and she would have none of it. No, they talked in mutters and grating scrapes, her perfect ancestors, and they were the voices of her private song, keeping the demon at bay. She was done with bargains. Long ago, she knew, the worlds – pallid islands in the Abyss – crawled with creatures. Their thoughts were blunt and simple, and beyond those thoughts there was nothing but murk, an abyss of ignorance and fear. When the first glimmers awakened in that confused gloom, they quickly flickered alight, burning like spot fires. But the mind did not awaken to itself on strains of glory. Not beauty, not even love. It did not stir with laughter or triumph. Those fires, snapping to life, all belonged to one thing and one thing only (Erikson, 2011, p. 11-13).

## Page 20

'Well,' Mael grunted, 'first we need to survive the night. I have brought the one you sought.' 'I see that. Thank you, old friend. Now tell me, what of the Old Witch?' Mael grimaced. 'The same. She tries again, but the one she has chosen... well, let us say that Onos T'oolan possesses depths Olar Ethil cannot hope to comprehend, and she will, I fear, come to rue her choice.' 'A man rides before him.' Mael nodded. 'A man rides before him. It is...heartbreaking.' "'Against a broken heart, even absurdity falters.'" "'Because words fall away.'" Fingers fluttered in the glow. "'A dialogue of silence.'" "'That deafens.'" Mael looked off into the gloomy distance. 'Blind Gallan and his damnable poems.' Across the colourless floor armies of sightless crabs were on the march, drawn to the alien light and heat. He squinted at them. 'Many died.' 'Errastas had his suspicions, and that is all the Errant needs. Terrible mischance, or deadly nudge. They were as she said they would be. Unwitnessed.' K'rul lifted his head, the empty hood now gaping in Mael's direction. 'Has he won, then?'

Mael's wiry brows rose. 'You do not know?' 'That close to Kaminsod's heart, the warrens are a mass of wounds and violence.' Mael glanced down at the wrapped corpse. 'Brys was there. Through his tears I saw.' He was silent for a long moment, reliving someone else's memories. He suddenly hugged himself, released a ragged breath. 'In the name of the Abyss, those Bonehunters were something to behold!' The vague hints of a face seemed to find shape inside the hood's darkness, a gleam of teeth. 'Truly? Mael – truly?' Emotion growled out in his words. 'This is not done. Errastas has made a terrible mistake. Gods, they all have' (Erikson 2011, p. 20)!

## Machine translation (Google Translate)

### Page 11-13

Zčernalé železné povrchy jako by vířily, dvě cínové řeky vytékaly přes jámy a rýhy, okraje byly roztržené tam, kde brnění a kosti zpomalily jejich nápor. Ještě chvíli si prohlížel odporne odlesky nechutné oblohy a pak řekl: „Nemám v úmyslu vysvětlovat nějakou zatracenou věc.“ Vzhledl a upřel oči. „Rozumíš mi?“ Postava, která stála před ním, nebyla schopna výrazu. Útržky shnilých šlach a cary kůže byly nehybné na kostech spánku, tváři a čelisti. Oči nedržely nic, vůbec nic. Lepší, usoudil Cotillion než unavený skepticismus. Ach, jak mu z toho bylo zle. „Pověz mi,“ pokračoval, „co si myslíš, že tady vidíš? Zoufalství? Panika? Selhání vůle, nějaký nevyhnutelný úpadek, který se rozpadá v neschopnost? Věříš v neúspěch, Edgewalkere?“ Zjevení chvíli mlčelo a pak promluvílo zlomeným chraplavým hlasem. „Nemůžeš být tak... troufalý.“ „Ptal jsem se, jestli věříš v neúspěch. Protože já ne.“ „I kdybys uspěl, Cotillion. Nad všechna očekávání, nad, dokonce nad veškerou touhu. Pořád budou mluvit o tvém selhání.“ Zasunul dýky do pochvy. „A ty víš, co si dokážou udělat sami se sebou.“ Hlava se naklonila, prameny vlasů visely a visely. „Arogance?“ „Kompetence,“ odsekl Cotillion v odpovědi. „Pochybuji o mně na vlastní nebezpečí.“ „Nebudou ti věřit.“ „Je mi to jedno, Edgewalkere. Tohle je ono.“ Když se vydal na cestu, nepřekvapilo ho, že ho nesmrtelný strážce následoval. Už jsme to dělali dříve. Prach a popel se nadouval s každým krokem. Vítr stépal, jako by byl uvězněn v kryptě. „Už je skoro čas, Edgewalkere.“ „Já vím. Nemůžeš vyhrát.“ Cotillion se napůl otočil. Usmál se zničeným úsměvem. „To neznamena, že musím prohrát, že?“

Prach se za ní zvedl a zkroutil. Z ramen se jí táhly desítky příšerných řetězů: kosti ohnuté a složené do nepravidelných článků, prastaré kosti v tisících odstínech mezi bílou a tmavě

hnědou. Každý řetěz tvořily desítky jedinců, deformované lebky porostlé vlasy, srostlé páteře, dlouhé kosti, klapání a klapání. Unášeli se za ní jako dědictví tyrana a ve vyschlé zemi po sobě zanechali spleť přádeno brázd, které se táhlo na celé ligy. Její tempo se nezpomalilo, bylo tak stále jako slunce, které se plazilo k obzoru před námi, tak neúprosné jako tma, která ji dostihla. Byla lhostejná k myšlenkám ironie a hořké chuti neuctivého výsměchu, který mohl tak bodnout patro. V tom byla jen nutnost, nehladovější z bohů. Zнала vězení. Vzpomínky zůstaly divoké, ale takové vzpomínky nebyly vzpomínky na stěny krypt a neosvětlené hrobky. Tma, samozřejmě, ale také tlak. Strašný, nesnesitelný tlak. Šílenství bylo démon a žilo ve světě bezmocných potřeb, tisíce nezodpovězených tužeb, ve světě bez řešení. Šílenství, ano, toho démona znala. Smlouvali s mincemi bolesti a ty mince pocházely z trezoru, který se nikdy nevyprázdnil. Kdysi takové bohatství poznala. A tma stále pronásledovala. Chůze, něco jako paštika bez chloupků, kůže v odstínu vyběleného papyru, protáhlé končetiny, které se pohybovaly s podivnou grácií. Krajina, která ji obklopovala, byla prázdná, rovná ze všech stran, ale vpředu, kde se podél obzoru vlnil dráp opotřebovaných bezbarvých kopců. Přivedla s sebou své předky a ti chřestili chaotický chór. Nezanedala po sobě ani jednoho. Každá hrobka v její linii teď zela prázdnotou, vyhloubená jako lebky, které vyplenila z jejich sarkofágů. Ticho vždy mluvilo o nepřítomnosti. Ticho bylo nepřítelem života a ona nic z toho neměla. Ne, mluvili mumláním a škrábáním, její dokonalí předkové, a byly to hlasy její soukromé písně, která démona držela na uzdě. S výhodami skončila. Kdysi dávno, věděla, se světy – bledé ostrovy v Propasti – hemžily stvořeními. Jejich myšlenky byly neomalené a jednoduché a za těmito myšlenkami nebylo nic jiného než šero, propast nevědomosti a strachu. Když se v tom zmateném šeru probudily první záblesky, rychle se rozsvítily a pálily jako bodové ohně. Ale mysl se neprobudila k sobě na nádech slávy. Ani krásy, dokonce ani lásky. Nevyvolalo to smích ani triumf. Ty požáry, které se probouzely k životu, patřily jediné a jediné věci.

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"No," zabručel Mael, "nejdříve musíme přežít noc." Přinesl jsem toho, koho jsi hledal. „To vidím. Děkuji, starý příteli. A teď mi řekni, co Stará čarodějnice?“ Mael se zašklebil. Stejný. Zkouší to znovu, ale ten, kterého si vybrala... no, řekněme, že Onos T'oolan má hlubiny, které Olar Ethil nemůže doufat, že pochopí, a obávám se, že svou volbu lituje. „Před ním jede muž. Mael přikývl. „Před ním jede muž. Je to... srdcervoucí.“ „Protí zlomenému srdci pokulhává i absurdita.“ „Protože slova odpadávají.“ „Prsty se třepotaly v záři.“ „Dialog ticha.“ „To je ohlušující.“ Mael pohlédl do ponuré dálky. „Slepý Gallan a jeho zatracené básně.“ Po

bezbarvé podlaze pochodovaly armády nevidomých krabů, které přitahovalo cizí světlo a teplo. Zamžoural na ně. „Mnoho zemřelo.“ „Errastas měl podezření, a to je vše, co Errant potřebuje. Hrozná náhoda nebo smrtící šťouchnutí. Byli takoví, jak řekla, že budou. Bez svědka.“ K'rul zvedl hlavu a prázdná kápě teď zírала Maelovým směrem. „Takže vyhrál?“ Mael zvedl obočí. "Ty to nevíš?" "Tak blízko Kaminsodovu srdci jsou ty chodby hromadou ran a násilí." Mael pohlédl dolů na zabalenou mrtvolu. „Byl tam Brys. Přes jeho slzy jsem viděl.“ Dlouhou chvíli mlčel a znovu prožíval vzpomínky někoho jiného. Najednou se objal a zhluboka se nadechl. „Ve jménu Propasti, na ty Lovce kostí se dalo koukat!“ Zdálo se, že nejasné náznaky tváře našly tvar v temnotě kápě, záblesk zubů. 'Opravdu? Mael – opravdu?' V jeho slovech zavrčely emoce. „To se nedělá.“ Errastas udělal hroznou chybu. Bohové, všichni mají!

## Machine translation (DeepL)

### Page 11-13

Zčernalé železné povrchy jako by vířily, dvě cínové řeky vytékají přes důlky a rýhy, okraje ošoupané v místech, kde pancíř a kosti zpomalovaly pohyb, jejich údery. Ještě chvíli studoval churavé odlesky oblohy, a pak řekl: "Nemám v úmyslu nic vysvětlovat. Vzhledl, oči mu padly do oka. "Rozumíš mi? Postava, která stála proti němu, nebyla schopna výrazu. Střepy ztrouchnivělé šlach a pruhy kůže se nehýbaly na kostech spánku, tváře a obličej. V očích nebylo nic, vůbec nic. Lepší, rozhodl se Cotillion, než znuděná skepse. Toho měl plné zuby. Řekni mi," pokračoval, "co si myslíš, že tu vidíš? Zoufalství? Paniku? Selhání vůle, nějaký nevyhnutelný úpadek, který se hrouť do neschopnosti? Věříš na selhání, Hranaři? Zjevení chvíli mlčelo a pak přerývaně promluvalo, skřípavým hlasem. "Nemůžeš být tak... troufalý. "Ptal jsem se, jestli věříš v neúspěch. Protože já ne. "I kdybys uspěla, Cotillion. Nad všechna očekávání, dokonce nad, všech přání. Stejně se bude mluvit o tvém neúspěchu. Zabališ dýky do pochvy. "A ty víš, co si mohou udělat. Hlava se mu zaklonila, prameny vlasů mu visely a unášely se. "Arogance? 'Kompetence,' vyštěkl Cotillion v odpověď. "Pochybujte o mně na vlastní nebezpečí. "Nebudou ti věřit. "To je mi jedno, Hranaři. Tak to prostě je. Když se vydal na cestu, nepřekvapilo ho, že ho nesmrtelný strážce následoval. Tohle už jsme dělali. S každým krokem se nadouval prach a popel. Vítr sténal, jako by byl uvězněn v kryptě. "Už je skoro čas, Hranaři. "Já vím. Nemůžeš vyhrát. Cotillion se zastavil, napůl se otočil. Usmál se zpusťšeným úsměvem. "To není neznámá, že musím prohrát, že ne?"

“Prach se za ní zvedl a zkroutil. Z jejich ramen se táhly desítky příšerných řetězů: kosti ohnuté a složené do nepravidelných článků, prastaré kosti v tisíci odstínech mezi bílou a tmavě hnědou. Každý řetěz tvořily desítky jedinců, znetvořené lebky matně porostlé vlasy, srostlé páteře, dlouhé kosti, klapající a rachotící. Odplouvaly za ní jako tyranův odkaz a zanechávaly v seschlé půdě spletité klubko brázd, které se táhlo celé míle. Její tempo se nezpomalilo, bylo stejně stálé, jako když se slunce samo plazí k obzoru před sebou, stejně neúprosné jako tma, která ji dohání. Byla lhostejná k pojmům ironie a hořké chuti neuctivého výsměchu, který by mohl tolik bodnout na patře. V tom byla jen nutnost, nejhladovější z bohů. Poznala vězení. Vzpomínky zůstávaly divoké, ale takové vzpomínky nebyly vzpomínkami na zdi krypt a neosvětlené hrobky. Vskutku temnota, ale také tlak. Strašlivý, nesnesitelný tlak. Šílenství bylo démonem a žilo ve světě bezmocné nouze, tisíce nezodpovězených tužeb, ve světě bez řešení. Šílenství, ano, toho démona znala. Smlouvali s mincemi bolesti a ty mince pocházely z trezoru, který se nikdy nevyprázdnil. Kdysi poznala takové bohatství. A temnota ji stále pronásledovala. Kráčela, věc s bezvlasou paštikou, kůží odstínu vyběleného papyru, protáhlými končetinami, které se pohybovaly s podivuhodnou ladností. Krajina kolem ní byla prázdná, rovná na všechny strany kromě té před ní, kde se podél obzoru táhl zvlněný pahorek bezbarvých kopců. Přivedla s sebou své předky a ti chřestili chaotickým chórem. Nezanechala za sebou ani jednoho. Každá hrobka jejího rodu teď zela prázdnotou, stejně prázdná jako lebky, které vyrabovala z jejich sarkofágů. Ticho vždy vypovídalo o nepřítomnosti. Ticho bylo nepřítelem života a ona si ho nechtěla nechat líbit. Ne, mluvili v mručení a skřípavých skřehotech, její dokonalí předkové, a byli to hlasy její soukromé písně, držící démona na uzdě. S vyjednáváním skončila. Věděla, že kdysi dávno se světy - bledé ostrovy v Propasti - hemžily nestvůrami. Jejich myšlenky byly tupé a prostě a za nimi se skrývalo jen šero, propast nevědomosti a strachu. Když se v tom zmateném šeru probudily první záblesky, rychle se rozhořely a vzplály jako bodové ohně. Ale mysl se neprobudila sama k sobě na kmenech slávy. Ani krása, dokonce ani láska. Nevzrušovala se smíchem ani triumfem. Všechny ty ohně, které se probouzely k životu, patřily jen a jen jedné věci.

## Page 20

"No," zavrčel Mael, "nejdřív musíme přežít noc. Přivedl jsem toho, koho jsi hledal." "To vidím. Děkuji ti, starý příteli. A teď mi řekni, co je se Starou čarodějnici? Mael se ušklíbl. "To samé. Znovu to zkouší, ale ten, koho si vybrala... no, řekněme, že Onos T'oolan má hlubiny, které Olar Ethil nemůže doufat, že pochopí, a obávám se, že bude litovat své volby." Muž jede

před ním. Mael přikývl. "Muž jede před ním. Je to... srdcervoucí. "Proti zlomenému srdci se i absurdita vzpírá." "Protože slova padají." Prsty se zachvěly v záři. "Dialog ticha." "Který ohlušuje." Mael se zahleděl do ponuré dálky. 'Slepý Gallan a jeho zatracené básně. Po bezbarvé podlaze se daly na pochod armády bezprizorných krabů, které přitahovalo cizí světlo a teplo. Zamžoural na ně. "Mnoho jich zemřelo. "Errastas měl své podezření, a to je vše, co Errant potřebuje. Strašlivé neštěstí nebo smrtící šťouchnutí. Byli takoví, jak říkala. Beze svědků. K'rul zvedl hlavu, prázdná kápě teď zejíci Maelovým směrem. "Takže vyhrál? Maelovo drátěné obočí se zvedlo. "Ty to nevíš?" "Že v blízkosti Kaminsodova srdce jsou válečné stezky masou ran a násilí. Mael pohlédl na zabalenou mrtvolu. 'Byl tam Brys. Přes jeho slzy jsem to viděl. Dlouhou chvíli mlčel, oživoval cizí vzpomínky. Náhle se objal a vydechl přerývaně. 'Ve jménu Propasti, ti Lovci kostí byli něco, na co se dalo dívat!' Zdálo se, že v temnotě kápě našly tvar nejasné náznaky tváře, záblesk zubů. "Opravdu? Mael - opravdu? V jeho slovech se zračily emoce. "Tohle není hotové. Errastas udělal strašlivou chybu. Bohové, to udělali všichni!

## Human translation (2012, translated by Dana Krejčová)

### Page 12 to 14

Kotilion vytáhl dvě dýky. Zrak mu padl na čepele. Začerněné železo jako by vířilo, dvě cínové řeky stékající přes dolíčky a rýhy. Okraje byly zubaté, jak zbroj a kost zpomalily bodnutí. Ještě chvíli si prohlížel bledý odraz odporné oblohy. „Nehodlám vysvětlovat vůbec nic,“ prohlásil a vzhlédl. „Je to jasné?“ Oslovený nebyl schopen se jakkoliv tvářit. Spánkové, lícni a čelistní kosti pokrývaly jen cáry zetlelých šlach a pruhy kůže. V očích nebylo nic, vůbec nic. Kotilion nicméně usoudil, že je to lepší než znuděná nedůvěra. Té už měl opravdu plné zuby. „Pověz mi,“ pokračoval, „co si myslíš o tom, co tady vidíš? Je to zoufalství? Panika? Selhání vůle, nějaký nevyhnutelný úpadek rozpadající se do neschopnosti? Věříš v selhání, Pomezičnicku?“ Zjevení chvíli mlčelo, než promluvílo zlomeným, drsným hlasem. „Nemůžeš být tak... opovážlivý.“ „Ptal jsem se tě, jestli věříš v selhání. Protože já v něj nevěřím.“ „I kdybys uspěl, Kotilione. Nade všechno očekávání, dokonce nad veškerou touhu. Oni budou stejně mluvit o tvém selhání.“ Kotilion vrátil dýky do pochev. „Víš, co si můžou.“

Zjevení naklonilo hlavu na stranu a pramínky vlasů se zhoupily a zavlály. „Nadutost?“ „Způsobnost,“ odsekl Kotilion. „Pochybuj o mně jen na vlastní nebezpečí.“ „Neuvěří ti.“ „Mně je to jedno, Pomezičnicku. Tak to je.“ Když vykročil, nepřekvapilo ho, že ho nemrtvý strážce následuje. Tohle už tu bylo. Při každém kroku zviřovali prach a popel. Vítr sténal, jako by byl polapený v kryptě. „Už je skoro čas, Pomezičnicku.“ „Já vím. Nemůžeš vyhrát.“ Kotilion se zastavil a pootočil se. Předvedl zničený úsměv. „To ale ještě neznamená, že musím prohrát, ne?“

Prach se za ní zvedal a vířil. Od ramen se jí táhly desítky příšerných řetězů: kosti pozohýbané do nepravidelných ok, prastaré kosti tisíce odstínů od bílé po tmavohnědou. Každý řetěz tvořily desítky těl, znetvořené lebky s vlasy, spojené páteře, dlouhé kosti, chřestící a klapající. Táhly se za ní jako tyranův odkaz a zanechávaly ve vyprahlé půdě zašmodrchané předivo brázd na celé lígy daleko. Nezpomalila, krok měla stejně pravidelný jako slunce ploužící se k obzoru před ní, stejně neúprosný jako temnota, která ji předbíhala. Ironie jí byla lhostejná, stejně jako hořká pachut' neuctivého výsměchu, jež umí tolik štípat na patře. Byla v tom pouze nezbytnost, ten nejhladovější z bohů. Poznala uvěznění. Vzpomínky zůstávaly jasné, ale nebyly to vzpomínky na zdi krypty a neosvětlené hrobky. Byla tam tma a také tlak. Hrozný, nesnesitelný tlak. Šílenství bylo démonem a žilo ve světě bezmocné touhy, nesplněných přání, ve světě bez předsevzetí. Šílenství, ano, toho démona poznala. Smlouvali o mince bolesti a ty mince pocházely z nevyčerpatelné pokladnice. Ona takové bohatství poznala. A tma ji stále pronásledovala. Šla dál, tvor s lysou lebkou, kůží barvy vyběleného papýru, příliš dlouhými údy pohybujícími se s tajemným půvabem. Okolní krajina byla pustá, všude jen samá rovina, pouze vepředu natahovala váhavě spár podél obzoru řada bezbarvých kopců. Nesla si s sebou své předky a ti sborově chřestili. Nenechala za sebou nikoho. Každá hrobka její pokrevní linie nyní zela prázdnotou, dutá jako lebky, jež vyloupila z jejich sarkofágů. Ticho neustále hovořící o nepřítomnosti. Ticho bylo nepřítelem života a ona ho nehodlala snášet. Ne, oni mluvili tlumeným, skřípavým vrzáním, její dokonalí předkové, a byli hlasy její soukromé písni, udržující toho démona na uzdě. Ona už s dohodami skoncovala. Věděla, že kdysi dávno se světy – bledé ostrovy v Propasti – hemžily tvory. Jejich myšlenky byly tupé a jednoduché a kromě nich tu byla jen tma, propast nevědomosti a strachu. Když se v tom zmateném přítmí probudily první záblesky, se zablikáním se rychle rozsvítily a hořely jako ohně. Mysl se však neprobouzela k náporu slávy. Ani krásy, dokonce ani lásky ne. Neprobírala se se smíchem či vítězstvím. Ty ohně, probouzející se k životu, všechny náležely jedné a jediné věci (Erikson 2012, p. 11-13).



„Inu,“ zabručel Mael, „nejdřív musíme přežít noc. Přinesl jsem toho, o koho jsi žádal.“ „To vidím. Děkuji, starý příteli. A nyní mi pověz, co stará čarodějka?“ Mael se ušklíbl. „Totéž. Zkouší to znovu, ale ten, jehož si vybrala... řekněme, že Onos T'oolan v sobě má hlubiny, kterým Olar Ethil nemůže nikdy porozumět, a bojím se, že své volby bude nakonec tuze litovat.“ „Jede před ním člověk.“ Mael kývl. „Jede před ním člověk. Je to... k uzoufání smutné.“ „Před zlomeným srdcem selhává dokonce i absurdnost.“ „Protože slova odpadají.“ „V záři se zakmitaly prsty. „Rozhovor mlčení.“ „Které ohlušuje.“ Mael se zadíval do tmavé dálavy. „Slepý Gallan a ty jeho zatracené básně.“ Po bezbarvém dně pochodovaly armády slepých krabů, přitahované cizím světlem a teplem. Mael přimhouřil oči. „Mnozí zemřeli.“ „Errastas měl svá podezření a on nic dalšího nepotřebuje. Strašlivá smůla či nebezpečné postrčení. Bylo to tak, jak řekla. Beze svědků.“ K'rul zvedl hlavu a Maelovým směrem se otočila prázdná kápě. „Zvítězil tedy?“ Mael zvedl drsné obočí. „Ty to nevíš?“ „Tak blízko Kaminsodovu srdci jsou chodby samá rána a násilí.“ Mael se zadíval na zabalenou mrtvolu. „Brys tu byl. Viděl jsem jeho slzami.“ Na dlouhou dobu se odmlčel, prožívaje vzpomínky jiného. Náhle se schoulil a roztřeseně vydechl. „Ve jménu Propasti, ti Lovci kostí ale byli něco!“ Ve tmě v kápi jako by se objevil náznak obličeje, záblesk zubů. „Opravdu? Maeli – opravdu?“ Z jeho slov se hrnul hněv. „Ještě to neskončilo. Errastas udělal hroznou chybu. Bohové, oni všichni ji udělali“ (Erikson 2012, p. 22)!