

Filozofická fakulta Univerzity Palackého

**Style of Translation: A Comparison of Translation
Strategies in the Works of Michal Prokop, Radovan
Baroš and Tomáš Bicek in Vince Flynn's Books**
(Diplomová práce)

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Bc. Sára Guryčová

Filozofická fakulta Univerzity Palackého

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**Styl překladu: porovnání překladatelských strategií
Michala Prokopa, Radovana Baroše a Tomáše Bicka
v překladech knih Vince Flynna**

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Angličtina se zaměřením na tlumočení a překlad

Vedoucí práce: Mgr. Jitka Zehnalová, Dr.

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Declaration:

I hereby declare that I have worked on this thesis on my own and have only used the sources listed in the bibliography.

In Olomouc, November 20th 2019

Sára Guryčová

Abstrakt

Magisterská práce se zabývá problematikou stylu v překladu. Práce se zaměřuje na analýzu autorského stylu, stylu překladatele a překladatelských strategií. Podle dvojice autorů Jeffries a McIntyre se při stylistické analýze používají tradičně metody kvalitativní. S rozvojem počítačových technologií se však karta obrací (2010, 11). Proto je součástí práce kvantitativní výzkum, který má prověřit, je-li tato metoda při stylistické analýze účinná. Metodologii pro tento výzkum poskytla vedoucí práce. Vzhledem k tomu, že je velmi komplexní, bylo třeba ji upravit, aby odpovídala následujícím cílům. Prvním cílem práce je na třech knihách vydefinovat autorský styl amerického spisovatele, autora špionážních thrillerů, Vince Flynna, respektive formální stránku jeho textů. Druhá série analýz si dává za cíl odhalení překladatelských strategií, pro které se jednotliví překladatelé rozhodli a pomocí kterých převedli *formální* stránku výchozích textů. Třetím cílem práce je na základě analýz identifikovat potenciální styly překladatelů. Cílem práce není hodnocení kvality překladu.

Klíčová slova: styl, formální aspekty stylu, autorský styl, styl překladatele, literární překlad, thriller

Abstract

This thesis deals with the phenomenon of style of translation. It focuses on the analysis of authorial style, translator style and translation strategies. Jeffries and McIntyre claim, that most methods used in stylistic analyses have been qualitative so far. In more recent years, however, with the development of computer technology, researches have made use of quantitative methods more frequently (2010, 11). For this reason, a quantitative research was conducted whose goal is to test whether small corpora in combination with a text processor are powerful enough to conduct such research. The aims of the present thesis are firstly, to explore authorial style of an American detective novel writer Vince Flynn, secondly to explore the transfer of authorial style in Czech translations of his books, and thirdly to explore whether there are any definable translator styles in the target texts. The analyses focus on the *formal* side of the texts only. Assessment of the quality of the translations is not the aim of the thesis.

Key words: style, formal aspects of style, authorial style, translator style, literary translation, thriller

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I hereby apologize to those who are not fond of numbers, tables and graphs. There a lot of them in here.

List of Abbreviations

RQ	research question
SIDS	sentence introducing direct speech
ST	source text
ST 1	Executive Power
ST 2	Act of Treason
ST 3	Protect and Defend
TT	target text

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INTRODUCTION

As Paul Goodman once said, "[t]o translate, one must have a style of his own, for otherwise the translation will have no rhythm or nuance, which come from the process of artistically thinking through and molding the sentences. (...) The problem of translation is to retreat to a simpler tenor of one's own style and creatively adjust this to one's author" (quoted from MacDonald 2008, 84).

According to the definition by Leech and Short, the term style is usually applied to the linguistic characteristic of a writer, period, genre, school of writing but scarcely to the work of a translator. The reason might be that the goal of literary stylistics is to shed light on the author's art (2007, 10). Unless one considers a translator to be a literary artist, "a translator cannot have, indeed should not have, a style of his or her own, the translator's task being simply to reproduce as closely as possible the style of the original" as proposed by Baker (2000, 244). On the other hand, Baker herself suggests that translators indeed do have a style of their own, and that corpus methodologies can be used to reveal translators' stylistic profiles. (2000, 245). Another view in relation to translators and their works is proposed by Malmkjær who seems to adhere to a dualist view of style and to the view that stylistic choices made by translators have no literary relevance (2003, 38).

Jeffries and McIntyre claim, that most methods used in stylistic analyses have been qualitative so far. In more recent years, however, with the development of computer technology, researches have made use of quantitative methods more frequently. If statistically significant differences between the data are found, it is possible to have a discussion about what they mean stylistically (2010, 11). As it seems that this technological approach is relatively new in the research area of stylistic analysis, the practical part of the thesis tests its methods. The research includes the possibilities of using small ad hoc created corpora combined with a text processor to find out whether they are powerful enough to conduct high-quality, in this case, quantitative research.

For this reason, the aims of the present thesis are: firstly to define authorial style of an American detective novel writer Vince Flynn, secondly to explore the transfer of authorial style in Czech translations of his books, and thirdly to investigate whether there are any definable translator styles in the target texts. The analyses, which constitute the second part of the thesis, focus on the *formal* side

of the texts only. Assessment of the quality of the translations is not the aim of the thesis, so no evaluative judgements are passed. The three following novels by Flynn have been chosen: *Executive Power* (translated as *Výkonná moc* by Tomáš Bicek), *Act of Treason* (translated as *Akt zrady* by Radovan Baroš) and *Protect and Defend* (translated as *Střežit a bránit* by Michal Prokop).

Based on the theoretical background of the research area, the following three research questions (RQ) have been formulated.

RQ 1: What constitutes Flynn's authorial style regarding the formal side of his writing?

RQ 2: What are the translation strategies used by the individual translators to transfer the formal side of Flynn's writing?

RQ 3: Based on the analyses, are there any definable translator styles in the target text?

Chapter 1 provides a theoretical framework by reviewing current literature and is subdivided into five parts. The first one explores style in general terms with the use of sources such as Leech and Short (2007), Brannen (1993) and Boase-Beier (2006). The second one is dedicated to authorial style. Theoretical background is provided by Biber and Conrad (2009), Saldanha (2005) and more. The third one explains the relevance of the world system of translation to the assumption about the outcome of the analyses, which is that the translators will, more or less, adhere to the formal style of the ST. The fourth one deals with the translator voice and explores different views on the level of his/her presence in the target text. The last one describes translator style. Some of the most prominent authors are Baker (2000), Bosseaux (2007), Munday (2008) and Malmkjær (2003).

Chapter 2 gives information about American detective novel writer Vince Flynn, his writing career as well as personal life. Three subchapters are dedicated to the narrative structure, the protagonist of the novels and the term genre. Then, the three analysed novels are introduced. For each book, short summary, list of characters and reader reviews are provided. Section 2.4 discusses the translators of Flynn's books to Czech and gives account of their translation activity and other professional activities.

Chapter 3 explains the methodology which has been used to address the three research questions. It was provided by the supervisor, who makes use of it in

her own research, and adjusted to fit the purposes of the present thesis. Then, methodology of comparative analyses is described.

Chapter 4 is a practical one. Following the steps introduced in the Methodology section, a quantitative research is conducted, and authorial style is analysed. Narrative prose to direct speech ratio is computed to support the claim that much of the story is portrayed through narrative prose. In the second half, the STs are compared with their TTs. The analysis focuses on the whole text, 10% text sample and 1% text sample.

Chapter 5 is a conclusion. As the thesis poses three RQs and deals with six books in total, the results are divided into three subchapters to make them clear and well-organized. This chapter is a summary of the research findings, it draws conclusions from those findings and indicates some of their implications.

1. THEORETICAL BACKGROUND

This chapter is divided into five subchapters. The first one explores style in general terms. The second chapter is dedicated to authorial style, the third one explains the relevance of the world system of translation to the assumption about the outcome of the analyses, which is that the translators will adhere to the formal style of the ST. The fourth chapter deals with the translator voice and explores different views on the level of his/her presence in the target text. The last one describes translator style.

1.1 Style in General Terms

Style is a term which is used in so many different ways by researchers from several disciplines. The EAGLES (Expert Advisory Group on Language Engineering Standards) authors use the term style to mean "the way texts are internally differentiated other than by topic; mainly by the choice of the presence or absence of some of a large range of structural and lexical features. Some features are mutually exclusive (e.g. verbs in the active or passive mood), and some are preferential, e.g. politeness markers and mitigators" (1996, 22).

Stylistics or general stylistics can be used as an umbrella term for analyses both of literary and non-literary varieties of language. Since the scope of focus is so broad, stylistics works closely with sociolinguistics. Stylistics is sometimes referred to as literary stylistics or linguistic stylistics for following reasons: literary because it focuses on literary texts, and linguistic because its methodologies are borrowed from linguistics. Nevertheless, its interest often lies not only in literary texts, but also in linguistic models which can be used for linguistic or stylistic analysis (Wales 2001, 373). Non-literary stylistics and studies of register link situational types of language to prevailing functions, for example advertising with elements of persuasion (Wales 2001, 169).

According to the definition by Leech and Short, as was already mentioned in the Introduction, the term style is usually applied to the linguistic characteristic of a writer, period, genre, school of writing but scarcely to the work of a translator. The reason might be that the goal of literary stylistics is to shed light on the author's art (2007, 10). Brannen defines style as "the form in which the material, i.e. the message is presented" and he agrees with the widely accepted view that style is "the individualistic mark of a writer, [...] [the] quality of

expression differentiating one writer from another". He also pinpoints the importance of the notion of word choice which is another term for style that he uses (1993, 142–3).

There are two interrelated movements in linguistics that have a more lasting impact on methods of contemporary stylistics: Russian Formalism and Czech structuralism represented by the Prague Linguistic Circle. Of the former one, key figures are Viktor Borisovič Šklovskij and Boris Tomashevsky; of the latter, Jan Mukařovský and Vilém Mathesius. It is Roman Jakobson whose work links these two movements together. Their theoretical contributions are, among others, the concept of foregrounding, and study of language functions, especially the notion of the poetic function in language which stands out in respect of its particular appeal to stylisticians. Foregrounding refers to a "form of textual patterning which is motivated specifically for literary-aesthetic purposes" (Simpson 2004, 50). Jakobson describes poetic function as follows: "[it] projects the principle of equivalence from the axis of selection into the axis of combination" (1960, 358).

Even though the group was influenced by Russian formalism and is sometimes referred to as Czech formalism, the label structuralism is misleading. Actually, it is a functionalist tradition which perceives the language from a dynamic point of view. The concepts that were introduced by the Prague Linguistic Circle are central to the Czech and Slovak translation theories in many ways, such as semiotics, style as a unifying principle, language functions, social-cultural environment. The semiotic and social-cultural approaches are discussed by British and Czech functionalists. The British tradition was situated in more convenient conditions from the historical point of view. It has provided support for discourse-analytically oriented translation scholars and even today it continues to be active in the field of research of translation as social communication. As the historical context for Czech functionalists was different, their influence has not really crossed the borders of Czech and Slovak environment mainly because of ideological reasons. However, the influence on such theoreticians as Levý and Popovič are nonnegligible (Zehnalová 2018, 38–40).

According to Prague School, style is a unifying principle that connects all levels of a text; and meaning comprises form and content in a dynamic whole embedded in social context. For this reason, Levý uses term *ideo-aesthetic function of sign* (rather than just *aesthetic function*) which should be transferred to

the TT (2011, xviii–xix). For Popovič, however, "translation is a matter of style" (1975, 27). There seems to be a disagreement between the two scholars but in fact, Levý's ideo-aesthetic function is similar to the definition of style proposed by Popovič: "a dynamic configuration of expressive features of a text" (1975, 287). In contrast with the Anglo-Saxon tradition which studied the style of literary texts, the scholars representing the Czech tradition studied style of both literary and non-literary texts. Mukařovský dealt with style of literary texts regarding poetic function, foregrounding and semantic gesture, and Havránek proposed the theory of functional languages/styles (Zehnalová 2018, 40).

The Slovak tradition is represented by Miko who developed a theory of style, which goes beyond linguistic conception of style and touches semantics as well. It is a considerably different conception of style which can be applied to all types of texts: "A stylistic model of a literary work represents an enlarged, methodically and theoretically deepened interpretation of the expressional conception of style. [...] The expressional style conception proceeds from the commutation of text's function and its structure, as well as from the postulate of their parallel analysis" (1973, 290). For Miko, style includes thematic and linguistic means in the literary work. He calls the components of style expressional categories which differentiate the styles of various texts. Not only are these differences present at the language level but also in theme (1973, 290). Popovič adopted Miko's theory and presents style in highly abstract terms as follows:

The system of qualities of expression has its own intrinsic order and hierarchic gradation. From the most general categories corresponding to the two basic qualities of language [...], the system moves through the mediating categories [...] to specific qualities that do not permit further analysis [...]. Every category following in sequence is at the same time a differentiation of its predecessor (1970, 84).

As has been implied by Boase-Beier in her *Stylistic Approaches to Translation*, style is no longer looked on from the linguistic point of view only but factors such as "voice, otherness, foreignization, contextualization and culturally-bound and universal ways of conceptualizing and expressing meaning" (2006, 2) have been included in stylistic studies. For this reason, it is worth observing how

translators deal with cultural elements in the ST and how this influences his/her individual style. She also claims that "[l]iterary translation can be seen as the translation of style because it is the style of a text which allows the text to function as literature" (2006, 114).

1.2 Authorial Style

Leech and Short claim that style is a relational term: it is a use of language correlating with some extralinguistic x called stylistic domain. This x can correspond for example to writer or period. It defines texts, in which the characteristic of language use can be found. Even though they admit that the concept of authorial style can be overemphasised, Leech and Short draw the connection between style and an author's personality which is peeking through by the means of "some small detail reflecting a habit of expression or thought, and this seems to confirm that each writer has a linguistic 'thumbprint', an individual combination of linguistic habits" (2007, 10). It seems that every author will eventually leave some kind of a trace in the text because he/she makes linguistic decisions in the process of the text production.

However, the style of an author can be considered "more than the habitual language patterns and structures each person has developed and uses unconsciously" (Saldanha 2005, 47). For example, the use of foregrounding is perceived as a conscious strategy as it makes textual elements stand out from the surroundings for aesthetic reasons (Saldanha 2005, 44). According to Biber and Conrad "styles are normally distinguished for the texts *within* a register or genre. The most common application of this concept is to describe systematic variation within the register/genre of fiction" (2009, 18). Particular fictional styles are often associated with individual authors. For example, authors like Virginia Woolf, Victor Hugo and William Faulkner are famous for using extremely long complex sentences which demand a certain something from the reader: patience. On the contrary, Ernest Hemingway preferred a terse minimalist style of writing that dispensed with flowery adjectives and he got straight to the point.

With regard to the fact that the TT is undoubtedly based on the ST, the translator conveys as much similar impression of the TT as he/she decides. In case the translator conveys as much as possible, such translation approach is called, using Nida's terms, dynamic equivalence (1964, 159) which he describes as follows: "the message of the original text has been so transported into the receptor

language that the response is essentially that of the original receptor" (Nida and Taber 1969, 202). This is true for the authorial style as well. It is up to the translator how much emphasis he/she puts on the transfer of the authorial style. This effect be achieved using the means of style. With that being said, Levý stresses that matching the style of TT to the style of ST is a very problematical task and it can never be done completely (2011, 61). In other words, the question is how the translator manages to convey the authorial style and to which extent he/she leaves his/her own thumbprint.

Firstly and most importantly, the translator should estimate the function of the ST as well as the aims of the author. Parks stresses the significance of this pre-translating stage as "the translator's sensitivity to the language and context of the original leads to an assessment of its intentions, and it is to those that he [or she] then strives to be faithful" (2007, 9). As Levý explains, the translator is first of all a reader. "The reader and the translator receive the work in the form of a text, and in the process of its perception the text functions as objective material, which is transformed by the recipient subject, the reader" (2011, 27). According to Boase-Beier, reading is "a dynamic, open-ended process, where the translator as reader constructs the meaning of the ST and coproduces the meaning of the TT, which is then, in turn, constructed by the TT reader" (2008, 145).

However, a number of problems might arise when defining the author's aims. Firstly, the interpretation of a literary work will probably differ from reader to reader in contrast with for example a recipe whose aim is clearly straightforward – to guide the reader through the process of cooking. Parks proposes a possible solution which is to take into consideration the generally accepted distinction among genre novels and works of art: "We say a work is a genre novel when it adheres to a particular and well-known model, for example the detective story. [...] In such cases, there is a clearly identifiable intention – uncomplicated entertainment" (2007, 9).

Secondly, Parks points out that translators sometimes tend to impose their own visions which may lead to unfaithful translations (2007, 141). Levý has a very similar view on this as Parks because according to him, "subjective identification with the work by readers is one of the greatest pitfalls translators are subject to" (2011, 40). The reason might be that such identification leads to localisation which may not correspond with the objective sense intended by the author. For this reason, translators should avoid imposing their own ideas so as to

produce as closely as possible the intention of the ST. Levý also believes that translator's interpretation of the ST can be realistic only if he/she is able to "avoid succumbing to cheap personal sentimentality and self-projection" (2011, 40).

To produce a quality translation, it is essential for the translator to uncover the literary strategies of the author to be translated. According to Lörscher, translation strategy is "a potentially conscious procedure for the solution of a problem which an individual is faced with when translating a text segment from one language to another" (1991, 76). A broader definition of a translation strategy is suggested by Hejwowski as "a translator's (consciously or unconsciously) preferred procedure within an entire text or its significant passages" and distinguishes it from technique, which he defines as "the choice of a solution to a specific problem encountered during the translation process" (2004, 76).

1.3 The World System of Translation

Translation strategies are, among other things, influenced by the existence of the world system of translation. Such system is hierarchical and divides languages based on the percentage of translations from them into other languages (Heilbron 1999, 436). Here, only Czech and English are discussed as they are the most relevant languages for the thesis.

A given language can occupy one of the four following positions in the system: hypercentral, central, semi-central and peripheral. The system applies a simple position assignment rule for the languages: the more the language occupies a central position, the less translations can be found on the book market in the given country. For example, English is a hypercentral language with share of 55 to 60% of all translated books. In the US and UK, however, only 2 to 4% of all published books are translations. On the other hand, countries in which a peripheral language is spoken, have high translation rate, such as Netherlands, where every fourth book is a translation (Heilbron 2010, 2–4). This data implies that exists an inverse relationship between the position of the language in the system and the number of translations which can be found on the book market of its country.

The position of the Czech language is semi-central with a share of 1 to 3% of all translated books (Heilbron 1999, 437). According to the latest statistics created by the UNESCO database Index Translationum in 2009, Czech occupies the 13th position in the world. For these reasons, translations have a higher status

and are more important in the peripheral languages (= Czech), as they comprise most of the books in the country. What is more, translators from central to peripheral languages tend to adhere to foreignizing translation strategies (Heilbron 2010, 6). This means that generally, they follow the ST norms and opt for translation that is termed *faithful* by Toury (1995, 56). Based on this, it is expected that the three translators whose works are analysed in the second part of the thesis, will, more or less, follow this general rule as well, as they translate to a peripheral language.

1.4 Translator's Voice

One of the first ones to discuss the concept of translator's voice is Lawrence Venuti who presents the translator's invisibility in the TT. He claims that "the voice that the reader hears in any translation made on the basis of *simpativo* is always recognized as the author's, never as a translator's, nor even as some hybrid of the two" (1995, 238). According to him, translators can make themselves more visible and detectable by using nonstandard and heterogenous language and by that produce rather foreignized TT. In case the translator succeeds in creating fluent and smooth TT, Venuti views it as the "original" as he considers translation to be an "independent form of writing" (1995, 1).

The notion of translator's voice was pointed out by Hermans who poses a relevant question: What makes translators choose a certain translation strategy over others repeatedly? As there are dozens of decisions translators have to make, which are neither fully predetermined nor totally idiosyncratic, based on what do they rule out some and opt for others? (1999, 74) He believes that "the translated narrative discourse always contains more than one voice [...] as an index of the Translator's discursive presence" (1996, 27). He calls the translator's voice the *second voice* which might be in some cases completely undetectable in the TT. Hermans holds a view that the translator will inevitably leave a trace in the text, asking: "Exactly whose voice comes to us when we read translated discourse?" (1996, 26). This suggests that translator's voice should be assumed as a fact even if it is not apparent. At first sight, as explained by Boase-Beier, the translator appears to be invisible but his/her presence in the text is detectable to some extent as he/she has to make choices of the expressions in the translation process (2006, 5).

Regarding the relationship between the author's voice and the translator's one, Barnstone poses two possible scenarios: the voice of the author is preserved in the TT and consequently, the translator's voice is suppressed, or, on the other hand, the translator's voice becomes dominant (1993, 28–29). Munday contends that the translator reworks the already sculpted material of the author's words into new words in the target language which may bear the fingerprint of the translator's idiolect or preferred translation strategies (2008, 17), which brings us directly to the notion of translator style.

1.5 Translator Style

"Style is absolute; you either take it or leave it. If it is lost in translation, then, presumably, the author is lost too, the individual vision is lost; we are left with a text that may or may not be successful, that may or may not be full of interesting ideas, but it is [...] [the original author] no longer" (Parks 2007, 240).

So far, not many translation theorists have been interested in the study of the style of a translator. The reason might be that the adopted approach is source-oriented, meaning that translation is very often seen as a reproductive process of the ST style rather than one containing creativity. Just as Boase-Beier claims "the style of the translation is defined by its relation to the source text" (2006, 66). Moreover, as Levý says "translators tend to be less creative than authors, they are also more inclined to adopt routine expressions current in their domestic literature (inverted word order to suggest archaic usage, or a specific dialect for comic effect etc.)" (2011, 54).

Unless one considers a translator to be a literary artist, "a translator cannot have, indeed should not have, a style of his or her own, the translator's task being simply to reproduce as closely as possible the style of the original" as implied by Baker (2000, 244). She was probably among the first theorists to apply the notion of translator style specifically to translation.

On the other hand, Baker herself adopts a clearly target-oriented perspective and believes that translators indeed *do have* a style of their own, and that corpus methodologies can be used to reveal translators' stylistic profiles. She describes style as "a kind of thumb-print that is expressed in a range of linguistic - as well as non-linguistic - features" (2000, 245). Such definition includes the notion of translator's voice defined by Hermans in previous chapter. The notion of style according to Baker may include for example consistent use of specific

translation strategies, and especially translator's characteristic use of language, his/her individual linguistic habits, compared to other translators, including glossing in the body of the text, use of prefaces, footnotes, and the translator's choice of the type of material he/she decides to translate (2000, 245). Baker thinks it is more crucial to focus on the manner of expression that is typical of a translator, rather than simply instances of open intervention. These are the reasons why style in her study is seen as a repetition of preferred patterns in translator's linguistic behaviour.

Similarly, Bosseaux believes that the presence of the translator in the text can be revealed by observing his/her style which she defines as "the manner of expression or the characteristic use of language that is typical of a translator" (2007, 23). In much the same vein as Baker, Munday uses a metaphor to talk about the individual style of a translator and associates it with "linguistic fingerprint of an individual translator or of translations, those linguistic elements that make a translated text or series of texts identifiably the work of a particular individual or indeed genre" (2008, 7).

Another view of style in relation to translators and their works is proposed by Malmkjær. She draws a distinction between *stylistic analysis* and the *study of style*. The former is concerned with the semantics of the text and comprises of two stages that study: how a text means what it means, and why the text is shaped the way it is. On the other hand, the study of style involves the "consistent and statistically significant regularity of occurrence in text of certain items and structures, or types of items and structures, among those offered by the language as a whole" (2003, 38) and can be done without any considerations of meaning. Malmkjær seems to adhere to a dualist view of style and to the view that stylistic choices made by translators have no literary relevance.

A comparison among these views can be drawn. Baker perceives style as something which is consistent throughout a number of translations without taking into consideration the nature of their STs. Malmkjær and Boase-Beier see it differently. According to them, style is a type of response to the STs. Based on this, it can be said that the latter linguists are interested in the style of the text, but Baker works with the style of the translator. Their starting point of the analysis of style is different as well. Malmkjær and Boase-Beier search for stylistic patterns in the ST, Baker prefers to examine the translations first.

Nevertheless, several obstacles arise when describing a translator's individual style. For example, how the author's and translator's voices can be distinguished? Is there any 'standard' translation, theoretically showing no translator's intervention? Leech and Short present monist and dualist perspectives in approach to style which are in opposition. This dualist concept allows researchers to focus only on the form, not taking into consideration the content. Moreover, these perspectives suggest that it possible to write and translate in a neutral style, but it is still relevant to ask why the translator opted for such translation strategy (2007, 13).

2. V. FLYNN & TRANSLATORS OF HIS BOOKS TO CZECH

This chapter describes the professional background of the author Vince Flynn and the translators of his books to Czech as to give the reader a basic account of types of texts which they deal with. Flynn's books have been translated by eight translators so far. Once again, the novels chosen for the analyses, which constitute the second part of the thesis, are *Výkonná moc* (Executive Power) by Tomáš Bicek, *Akt zrady* (Act of Treason) by Radovan Baroš, and *Střežit a bránit* (Protect and Defend) by Michal Prokop.

2.1 Vince Flynn (1966–2013)

Vincent J. Flynn was an American author who was born in St. Paul, Minnesota, in 1966. In 1984, he graduated from the St. Thomas Academy, a military school, and the University of St. Thomas with a degree in economics in 1988. Later, he took a job in a commercial real estate company and in his free time he was considering themes for a book he had in mind. Even though he was diagnosed with dyslexia in grade school and had had problems with reading and writing all his life, he set off on a path of a literary writer. He struggled with the publishing houses for five years when he decided to take a very unusual action at that time and self-published his first novel. Not even two weeks went by and he had a new agent and two-book deal with Pocket Books, a Simon & Schuster imprint, as the book, *Term Limits*, was a major success. (Vince Flynn, n.d.a). In 2010, he was diagnosed with stage three metastatic prostate cancer and died in hospital on June 19, 2013. He was 47 (Vince Flynn, n.d.b).

Since the publication of *Protect and Defend* in 2007, Flynn's books have regularly been #1 New York Times bestsellers (Vince Flynn, 2013). The reason might be that he chose to write about current affairs such as Islamic fundamentalists, the war on terrorism, the struggles in the highest political circles and the methods of current news agencies. FrontPage magazine, an online journal, interviewed Flynn asking about popularity of his books. "In my series," he said, "the heroes are the men and women of the Secret Service, the CIA, Special Forces, the whole national security apparatus. And the villains are, shockingly enough, Islamic radical fundamentalists." He added: "The secondary villains that I have are politicians and bureaucrats. It's very easy to build a story around that because it's reality" (Tapson, 2012).

Braden reveals three secrets that Flynn employed to tell such great stories. Firstly, it is the willingness to share yourself with the readers. While reading Flynn's books, the reader can be sure what his opinion on the issues is. Mitch Rapp, the protagonist, is a man who can be respected even by people with a different point of view. In order to fully connect with the core readership, author must be ready to let some readers go as he/she cannot please everybody. Secondly, the writing must be simple but not too much. What makes Flynn special is the fact that he provides his readers with the other side of the story – the villain's motives. He gives the readers the chance to understand why terrorists would see things differently and why they would act the way they do. His characters have simple motivations but the way the story is told is complex with the use of emotions which can take the writing to a new level. Lastly, Flynn was a really curious man who did his research thoroughly. He was even invited to Washington DC to explain the source of such knowledge. Based on his research, he was able to incorporate the smallest details into his story so that the readers can feel what the characters feel, such as the emotion while being launched out of a nuclear submarine. People who have experienced it in real life could not believe the level of accuracy in Flynn's novels when describing their feelings (Braden, 2013).

Much in the same vein, Bidinotto claims that many American troops love Flynn's novels because they feature the operations of CIA agent Mitch Rapp. They can identify with this character on many levels. He inspires them with his bravery and determination when fighting against terrorism and saving the country. The stories are filled with action, political intrigue, and realistic insider knowledge of government agencies, their operations, and machinations. Flynn's research is so deep that it seems he has access to the detailed plans of all top-secret government buildings and security cameras. It makes the reader feel like he/she is right in the middle of the action. Rapp's character is based on Flynn's political beliefs that are right-of-centre: he is hot-tempered, unapologetic American patriot. His enemies are, besides terrorists, individuals on high places who are willing to give up their nation's security for selfish reasons and left-of-centre political beliefs. On the other hand, a number of people cover Rapp's back, such as the head of the CIA Dr. Irene Kennedy, former SEAL team men, agents of the White House Secret Service detail and others. The only drawback that Bidinotto finds are frequent grammar and spelling mistakes that can be found in

each Flynn's novel. He points out that the publisher is in the need of a good proof-reader (Bidinotto, 2007).

2.2 Flynn's Novels

The following **Table 1** is an overview of all Flynn's novels which have been translated to Czech so far. It contains the name of the original novel, its publication date, as well as the Czech translation, its publication date and the name of the translator. The novels chosen for the analysis are highlighted in yellow and a more detailed description of them is provided in the following chapters.

Original Book	Pub. Year	Translation	Pub. Year in Czech	Translator
Term Limits	1997	Ultimátum	1999	Jan Eisner
Transfer of Power	1999	Převzetí moci	2000	Vít Herynek
The Third Option	2000	Třetí volba	2002	Petr Kovács
Separation of Power	2001	Nebezpečný plán	2003	Milan Hausner
Executive Power	2003	Výkonná moc	2005	Tomáš Bicek
Memorial Day	2004	Na počest padlým	2005	Tomáš Bicek
Consent to Kill	2005	Svolení zabíjet	2007	Radovan Baroš
Act of Treason	2006	Akt zrady	2008	Radovan Baroš
Protect and Defend	2007	Střežit a bránit	2009 2012	Michal Prokop
Extreme Measures	2008	Radikální opatření	2010	Michal Prokop
Pursuit of Honor	2009	Ve jménu cti	2011	Michal Prokop
American Assassin	2010	Americký zabiják	2012 2017	Michal Prokop
Kill Shot	2012	Smrtící výstřel	2013	Michal Prokop
The Last Man	2012	Poslední muž	2014 2018	Michal Prokop

The Survivor	2015	Hra bez pravidel	2016 2018	Michal Prokop
Order to Kill	2016	Příkaz zabít	2017	Michal Prokop
Enemy of the State	2017	Nepřítel státu	2018	Roman Lipčák
Red War	2018	Rudá válka	2019	Roman Lipčák
Lethal Agent	2019	-	-	-

Table 1: Overview of all Translations of Flynn's Novels
Source: Online database of National Library of the Czech Republic

As the table reveals, eighteen detective novels by Flynn are currently available on the Czech book market. *American Assassin* is the first book with whom the protagonist's story begins, even though it was not published sooner than in 2010. The most recent one, *Red War*, was published in 2018 and was translated in 2019 by Roman Lipčák. On September 24, 2019 *Lethal Agent* was published as an eighteenth book of Mitch Rapp series. In the first book, *Term Limits* from 1997, Rapp does not appear. Till 2012, it can be said that there is a two-year spacing between the original and its translation to Czech.

Starting in 1999, for eleven years (with one exception in 2002), Flynn published a novel per year. The pattern was broken in November 2010 when he was diagnosed with stage three metastatic prostate cancer, just a month after publishing *American Assassin*. However, he continued writing and finished his two next books *Kill Shot* and *The Last Man*. *The Survivor*, while a continuation of the Mitch Rapp series, and a direct sequel to *The Last Man*, was written by Kyle Mills who has taken over the series since Flynn's passing in 2013. Flynn wrote chapter one (approximately three pages) of *The Survivor* (Mitch Rapp Fan, n.d.).

In an article posted on his web kylemills.com, Mills wrote: "My goal with *The Survivor* is to stick very closely to Vince's style and to try to capture Mitch exactly as he did. I'm lucky that *The Last Man* included a lot of clues as to where Mitch's story would go next." He then continues: "The hope is to create a book that even lifelong fans will have a hard time differentiating from the rest of the series. Not an easy task, but I'm working hard to get as close as I can" (Kyle Mills, n.d.). The book was published in 2015 and based on the many reviews, Mills did a great job following Flynn's footsteps: "Seamless! This one word describes the juxtaposition of two authors corroborating on one novel. [...] Kyle

Mills certainly wove his style into Vince's so that it's impossible to say who wrote what" (Vince Flynn, n.d.c).

2.2.1 Narrative structure

The novels have an omniscient third person narrator with the author acting as the narrator. It allows Flynn to be able to describe the inner thoughts and feelings of characters and avoid the limitations of the first-person point of view where the knowledge of the reader is limited to the knowledge of the protagonist. The reader is privy to the private thoughts of each character as the story comes to focus on the decisions that he/she must make. This narrative style is a necessity since there are many principal characters that appear in parallel and simultaneous storylines. For this reason, description of this fictional world includes numerous reporting structures such as *decided that*, *noticed that*. Much of the story is portrayed through narrative prose. In comparison with it, the dialogues of characters are rather minor, and thus it contains few features that are typical of face-to-face conversation. The story is told as a narration of past events. These choices are all stylistic which means that they are associated with the preferences of the author regarding the way he wants to tell the story.

2.2.2 The Protagonist

Flynn's detective series centre around the twenty-two-year-old fictional assassin Mitch Rapp, nicknamed Iron Man, who is an undercover CIA counter-terrorism agent. His main job is to prevent terrorist attacks on the United States. This character is presented as an aggressive operative. Flynn chose the last name of the character after his friend from college, Eric Rapp. He wanted it to be monosyllabic and easy to remember as he said in an interview for Transnational Institute (Bidinotto, 2011).

Rapp has olive skin, almost black eyes and black hair. As a former All-American Lacrosse player, he keeps himself in top athletic shape. He has several scars across his body, most visibly the elongated knife one on his right, running from his ear to his jawline on the left side of his cheek. He also has a separate knife wound on his right side, and at least five bullet scars on his body. The one on his shoulder is covered by a thick scar, he has been shot twice in the stomach, once in the leg and once in the buttocks (Mitch Rapp Fan, n.d.). Other characters are mentioned in the chapter 2.3 along with the description of the analysed novels.

The Mitch Rapp story begins with *American Assassin*, followed by *Kill Shot*, *Transfer of Power*, *The Third Option*, *Separation of Power*, *Executive Power*, *Memorial Day*, *Consent to Kill*, *Act of Treason*, *Protect and Defend*, *Extreme Measures*, *Pursuit of Honor*, *The Last Man*, *The Survivor*, *Order To Kill*, *Enemy of the State*, *Red War*, and *Lethal Agent*. The character of Mitch Rapp does not appear in Flynn's first book *Term Limits* (Vince Flynn, n.d.d). *American Assassin* was released as a major film in September 2017, starring Dylan O'Brian (IMBd, n.d.).

2.2.3 **Genre**

As Flynn is the author of fiction, it is important to define the term genre. The concept of genre has been tackled by many scholars over the decades. Each of them looks at it from a different point of view but majority of the theories are based on a similar ground. One of the definitions was proposed by Swales according to whom the category of genre "comprises a class of communicative events, the members of which share some set of communicative purposes [...] [that] are recognized by expert 26 members of the parent discourse community and thereby constitute the rationale for the genre [...] [which] shapes the schematic structure of the discourse and influences and constrains choices of content and style" (1990, 58).

Interestingly, in her revised monograph from 1997, when she was creating her model for translation quality assessment, House builds her theoretical background for genre noticeably on Martin's views. He strictly distinguishes between register and genre and proposes that registers are realized throughout language and genres are realized throughout registers. He continues:

Genres are how things get done, when language is used to accomplish them. They range from literary to far from literary forms: poems, narratives, expositions, lectures, seminars [...]. The term genre is used here to embrace each of the linguistically realized activity types which comprise so much of our culture (1985, 250).

Among the more recent scholars are Biber and Conrad who deal with the analysis of three different perspectives on text varieties, namely register, genre and style. According to them,

[t]he genre perspective is similar to the register perspective in that it includes description of the purposes and situational context of a text variety, but its linguistic analysis contrasts with the register perspective by focusing on the conventional structures used to construct a complete text within the variety (2009, 2).

This means that the authors do not perceive genre as a taxonomic category but rather as of the three analytical perspectives on text variability.

2.2.3.1 *Detective Genre & Its Subgenres*

Detective genre is a sub-genre of popular fiction and has its own sub-genres. A distinction between literary fiction and popular fiction (also called genre fiction), however, should be made first. According to a freelance writer Steven Petite, literary fiction focuses on the ideas and its plot may not be always relevant. It is "comprised of the heart and soul of a writer's being, and is experienced as an emotional journey through the symphony of words, leading to a stronger grasp of the universe and of ourselves" (Petite, 2014). According to Christy French, literary fiction is "character driven and appeals to a smaller, more intellectual audience. A work of literary fiction may fall into any of the genres. However, what sets it apart are such things as excellent writing and originality of thought and style that raise it above ordinary writing" (French, 2005). In other words, French perceives a work of literary fiction as something which is relevant to the style of writing, differs from ordinary writing and is intended for a different type of audience. On the other hand, both French and Petite in their articles agree, that in popular fiction, the plot is important and is intended for a broad audience as its main purpose is to entertain the reader, tell a captivating story and help him/her escape from reality to another world.

There are two forms of the detective genre that focus mainly on criminal part of the story: *police procedural* and *hard-boiled* mode. Both of these styles are widely spread and popular in the United States. Scaggs defines police procedural as "a sub-genre of detective fiction that examines how a team of professional policemen (and women) work together" (2005, 30). Hard-boiled fiction is typically identified as a distinctively American sub-genre with three typical characteristics: Californian setting, the American vernacular, and the portrayal of

crimes that were increasingly becoming part of the everyday world of early twentieth century America (2005, 57).

Todorov presents completely distinct three types of detective narrative: the *whodunit*, the *thriller*, and the *suspense* story. Whodunit type presents two stories, namely the story of the crime and the story of the investigation, while the thriller one focuses more on the second story or the investigation. The third type, suspense, combines elements of the above mentioned. Regarding whodunit, there is no one specific setting but it is true that domestic and familiar situation intensifies the tension which is experienced by the readers. The first story tells the reader what happened, and the second story clarifies how the truth was pieced together and shown to the reader. The thriller mixes the narratives together and the action takes place at the same time as reporting of events. The milieu of the thriller works with violence, generally sordid crime and amorality of the characters. Moreover, it keeps the reader wondering whether the protagonists will live or die. (1977, 42–52). Flynn's novels are considered thrillers. These three types (the whodunit, the thriller, and the suspense story) coexist together but adhere to different rules.

2.3 The Analysed Novels

This subchapter introduces the analysed novels in more detail. It provides metadata which concerns information about the source text and the target text. The following data is put in a table: title, name of the author and translator, publisher, year of publication, edition, and number of pages. Each section gives a list of characters which appear in the corresponding novel and describes the main plot. Lastly, three customer reviews of the novels according to amazon.com are provided for each novel.

2.3.1 *Executive Power*

Metadata	
Source text	
Title	Executive Power
Author	Vince Flynn
Publisher	NYC: Atria Books
Year of publication	2003
Edition	First

Pages	384 (Hardcover)
Target text	
Title	Výkonná moc
Translator	Tomáš Bicek
Publisher	Prague: BB art
Year of publication	2005
Edition	First
Pages	383
Direct translation	Yes

Table 2: *Executive Power: Metadata*

It is Vince Flynn's fifth novel, and the fourth to feature Mitch Rapp. Other characters in the novel are Anna Rielly/Rapp, NBC White House Correspondent and Rapp's wife from *Executive power to Consent to Kill*; his retired Navy SEAL friend Scott Coleman, former commander of SEAL Team Six; the head of the CIA Dr. Irene Kennedy; Lieutenant Jim Devolis, leader of SEAL squad; Muslim rebel group Abu Sayyef; leader of the Mossad Ben Freidman; a mysterious man simply known as David; Prince Abdul Bin Aziz; Lieutenant Jackson; computer genius Marcus Dumond.

The story opens in medias res. Lieutenant Devolis and his Navy SEALs check their equipment in a boat in the Philippine Sea. They are on a rescue mission. Abu Sayyaf, a radical Muslim group operating in the Philippines, had kidnapped a family of Americans on vacation. Devolis and his team have no idea that their mission has been compromised and that they are marching into a trap. Mitch Rapp is a kind of person who does not like being in the centre of attention. Therefore, he works under cover which was unfortunately blown up when President Hayes acknowledged his pivot role in the fight against terrorism. This put a target on his back. For this reason, he settled down, married Anna and becoming an advisor to the CIA, he took a desk job. Other events result in a huge terrorist plan made by a man known as David and financed by the rich Saudi Prince Omar. This makes Rapp leave the office and operate in the field again, endangering his and Anna's safety. He flies to the Philippines to take care of the situation. At the same time, Prince Omar's bombs explode prior to an Israeli Apache helicopter missile attack. Later, the Palestinian ambassador to the United Nations and the Saudi ambassador are killed on American soil. This happens right

before vote on a French resolution for a free independent Palestine. The job is to find out who is behind all of this.

The average customer review of this novel is 4.7 out of 5 stars with 950 customer reviews on Amazon, 72% of people gave five stars, 19% gave four stars, 6% gave three stars. Shawshank: "Awesome story. Suspense was driving me mad and I couldn't set the book down! Very well written as all of the Vince Flynn books are."

Steve F: "I don't think Vince Flynn is capable of writing a boring novel. Executive Power is fast paced and Mitch Rapp is deadly efficient (as usual). The big issue I have is that the separate story lines are just that, entirely separate."

John Adler: "Another great Mitch Rapp thriller. Some things change and others do not. Regardless of the role or the job Mitch is always out in front. The addition of his new wife, Anna, is a positive step" (Amazon, n.d.a).

2.3.2 *Act of Treason*

Metadata	
Source text	
Title	Act of Treason
Author	Vince Flynn
Publisher	NYC: Atria Books
Year of publication	2006
Edition	First
Pages	432 (Hardcover)
Target text	
Title	Akt zrady
Translator	Radovan Baroš
Publisher	Prague: BB art
Year of publication	2008
Edition	First
Pages	335
Direct translation	Yes

Table 3: *Act of Treason: Metadata*

It is the seventh book of Mitch Rapp series. Other characters are recent governor of Georgia Josh Alexander; Mark Ross - Senator aspiring to win the election; the head of the CIA Dr. Irene Kennedy; the director of the FBI Skip McMahon;

Rapp's target Alexander Deckas; Rapp's friend Scott Coleman, a sleazy billionaire Cy Green; wealthy Swiss banker Joseph Speyer; computer genius Marcus Dumond; President Stevens's Chief of Staff and Josh Alexander's Presidential Campaign Manager Stu Garret.

The story begins in October of a presidential election year. Josh Alexander and Mark Ross are hot candidates. In the final weeks of their campaign, their motorcade was hit by a car bomb. Alexander and his running mate had narrowly escaped. Soon after the attempt on their lives, Alexander celebrates his victory, but the terrorists have not been found yet. However, it seems to be the work of al-Qaeda despite the fact that the U.S. has gone to great lengths to eliminate the terrorists. Irene Kennedy and Special Agent Skip McMahon receive classified piece of information that is so disturbing that they even discuss getting rid of it because it contains intelligence pointing to some of the most powerful players in Washington. They call Rapp for help.

The average customer review of this novel is 4.7 out of 5 stars with 948 customer reviews on Amazon, 72% of people gave five stars, 20% gave four stars, 6% gave three stars. Avid Reader: "There is an attack on the motorcade carrying the presidential and vice presidential nominees. [...] [T]he intrigue is spell binding. Mitch Rapp is of course at the [centre] of the investigation and there are plenty of twists and turns in the plot. This is a great read and it moves very quickly. Strongly recommend."

Ronny: "The Act of Treason (which I have read 3 times) is just another fabulous example of how timely and so realistic, Vince brought his fiction to be so believable."

Wendy D.: "It is truly fa[s]cinating to have a peek into the most private meetings at the highest level of government and view the turf wars that have great significance in our lives that a majority of us are never even aware. I look forward to having time to read some of the other books recommended because of my interest in the Flynn series" (Amazon, n.d.b).

2.3.3 *Protect and Defend*

Metadata	
Source text	
Title	Protect and Defend
Author	Vince Flynn
Publisher	NYC: Atria Books
Year of publication	2007
Edition	First
Pages	416 (Hardcover)
Target text	
Title	Střežit a bránit
Translator	Michal Prokop
Publisher	Prague: BB art
Year of publication	2009
Edition	First
Pages	300
Direct translation	Yes

Table 4: *Protect and Defend: Metadata*

It is the eighth novel in the Mitch Rapp Series. Other characters are the leader of the Iranian Ministry of Intel and Security Azad Ashani; Supreme Leader of Iran Ayatollah Ali Hoseini-Nassiri; Lebanese terrorist Imad Mukhtar; president of Iran Amatullah; leader of Hezbollah in Lebanon Imad Mukhtar; Adam Shoshan posing as janitor Moshen Norwrasteh at Isfahan nuclear facility; head of security at Iran's Isfahan nuclear facility Ali Farahani; Chief of Iran's armed forces Major General Dadress; the head of the CIA Dr. Irene Kennedy; Governor of Georgia Josh Alexander; President Stevens's Chief of Staff and Josh Alexander's Presidential Campaign Manager Stu Garret; President Alexander's Secretary of State Sunny Wicka; a floater for the CIA and Deputy Director of operations Rob Ridley; Deputy Assistant Attorney General in charge of counterterrorism Peggy Stealey; computer genius Marcus Dumond.

The story of *Protect and Defend* takes place mainly in Iran and Iraq. The real action begins in Iran where astronomical amount of money is being spent on the development of a secret nuclear reactor. Israel destroys the facility and Iranian government blames the U.S. and threatens her. The president fears terrorist attack

and calls Rapp into action. He goes overseas to target the terrorists. Meanwhile, Kennedy and the head of the Iranian Ministry of Intelligence and Security set up a secret meeting to reach an agreement. However, Kennedy is kidnapped by a Lebanese terrorist Imad Mukhtar. Rapp tries to save her, but he does not succeed this time. Meanwhile, Iran sinks their own ship to frame the U.S. Navy so that they have an excuse to start fighting. However, this is quickly resolved when U. S. submarine submits evidence that it was Iran's doing. Finally, Rapp rescues Kennedy from the terrorists and sets off to kill Mukhtar.

The average customer review of this novel is 4.7 out of 5 stars with 908 customer reviews on Amazon, 74% of people gave five stars, 28% gave four stars, 5% gave three stars. Rico: "WOW. Another page turner delivered by Vince Flynn. The Mitch Rapp series just keeps getting better and better. In "Protect and Defend", Mitch Rapp does what Mitch Rapp is best known for. He takes charge, defying all political correctness [...]."

TheOldPhart: "Vince Flynn is an imaginative and prolific writer who exhibits a true genius for research. His knowledge of the inner-workings of our government and its weak-points is impressive. Equally impressive is his ability, willingness, and courage to "tell it like it is"."

Steve: "I thought the book started off a bit slow but seeing that I've been reading the Mitch Rapp series by Vince Flynn in chronological order, I had to stay with it....and then, the story took off like a shot. Love these Vince Flynn novels as he goes into great detail on everything from the characters to the machinery in Washington DC" (Amazon, n.d.c).

2.3.4 Summary of the Chapter

Based on the metadata for each novel, it can be concluded that:

- all STs were published by Atria Books (NYC);
- all TTs were published by BB art (Prague);
- there is a two-year spacing between each ST and its translation to Czech;
- all TTs are direct translations;
- all books are first editions;
- each novel was translated by a different translator (chosen purposefully);
- some characters appear in all the novels (Mitch Rapp, Kennedy, Dumond);
- almost all translations of book titles do not involve any major semantic shifts, only necessary grammatical shifts.

By a minor semantic shift is for example considered a translation of *Act of Treason* (Akt zrady). According to online Oxford Learner's Dictionaries, treason is "the crime of doing something that could cause danger to your country, such as helping its enemies during a war". Using this definition, it would be *velezrada* in Czech. However, in his translation, Baroš chose *zrada*. Even though there are differences among the two, they are not major. On the other hand, a major semantic shift can be exemplified by the translation of *The Survivor* (Hra bez pravidel).

Necessary grammatical shifts needed to occur based on the differences among the Czech and English languages. *The Last Man* contains a definite article *the* which cannot be translated into Czech as the Czech grammar simply does not use articles. Therefore, it is omitted, and the title is translated as *Poslední muž*. Interestingly, *man* could have been translated as *muž* or *člověk*. Either way, such shift would fall under the category of minor ones as every *muž* is *člověk*.

2.4 Translations of Flynn's Books to Czech & Their Translators

The four following subchapters discuss the translators of Flynn's books and give account of their translation activity (translated genres, authors) and other professional activities. The most productive one is Michal Prokop with eight books, Radovan Baroš, Tomáš Bicek and Roman Lipčik translated two books each, and Vít Herynek, Petr Kovács and Milan Hausner translated one book each. The overview of all Flynn's books which have been translated to Czech so far is available in **Table 1**.

2.4.1 Michal Prokop

Firstly, Michal Prokop is the most productive of all eight translators of Flynn's books to Czech. Among his works are *Americký zabiják* (American Assassin), *Smrtící výstřel* (Kill Shot), *Sřezit a bránit* (Protect and Defend), *Radikální opatření* (Extreme Measures), *Ve jménu cti* (Pursuit of Honor), *Poslední muž* (The Last Man), *Hra bez pravidel* (The Survivor) and *Příkaz zabít* (Order to Kill).

Apart from detective novels, other genres that Prokop frequently translates are sci-fi, children's literature, monographs, essays, biographies, handbooks and manuals. It seems that he really is a jack of all trades. Besides Flynn, he has translated authors like Francis Scott Fitzgerald (*Velký Gatsby*), Richard Crompton (*Medozvěstka*), Andy Weir (*Artemis*), Kazu Kibuishi (*Prokletí kamene*), Alex

Rutherford (*Vládce světa*), Jeffrey Moussaieff Masson (*Psi v lásce nikdy nelžou*) and many more.

2.4.2 Radovan Baroš

Secondly, Radovan Baroš translated two pieces, namely *Svolení zabíjet* (Consent to Kill) and *Akt zrady* (Act of Treason). Apart from fiction, he also translates autobiographies, surveys, photographic works, collection of works and essays. Among other authors he has translated Steven Watson (*Druhý život*), Samuel Phillips Huntington (*Kam kráčíš, Ameriko?*), Robert Parker (*Poslední šance*), Mark Hill (*Půlnoční kluk*), Robert Michael Gates (*Služba*), P. J. Parrish (*Vražedný déšť*) and others. Interestingly, not only is he a translator but also a publicist and an essayist interested in politics.

2.4.3 Tomáš Bicek

Thirdly, Radovan Baroš translated *Výkonná moc* (Executive Power) and *Na počest padlým* (Memorial Day). He is a court-appointed translator for English and French. Most frequently he himself translates detective novels, juvenile literature, adventure novels but he owns a company called *Bickův překladatelský atelier* which provides not only literary translations but also translation of business texts even for translation agencies such as Skřivánek (Bicek, 2009). Besides Flynn, he has translated authors like Douglas Preston (*Rouhání*), Lincoln Child (*Seznamka smrti, Hlubinná bouře*), Tom Clancy (*Válečný stav, KyberZemě, Rudý králík, Bod dopadu, Medvěda drak, Kardinál z Kremlu*), Gregory David Roberts (*Šantaram*), Michael Teitelbaum (*Spider-Man*) and many more. Based on the amount of translated works from him, Tom Clancy might be Bicek's favourite author.

2.4.4 Others

Finally, other translators of Flynn's books are Jan Eisner - *Ultimátum* (Term Limits), Vít Herynek - *Převzetí moci* (Transfer of Power), Petr Kovács - *Třetí volba* (The Third Option), Roman Lipčík - *Nepřítel státu* (Enemy of the State) and *Rudá válka* (Red War), and Milan Hausner - *Nebezpečný plán* (Separation of Power).

3. METHODOLOGY

Chapter three contains methodology which was used to address the three RQs. This research includes the possibilities of using small corpora created ad hoc for the present thesis. It deals with the transfer of the authorial style in literary translation and its goal is to test whether small corpora in combination with a text processor are powerful enough to conduct, in this case, quantitative research. Here, a small parallel corpus is a specific ST and TT pair, and a text processor is Microsoft Word combined with Microsoft Excel which is used to create a visual representation of the data.

The methodology used in the research is based on the one provided by the supervisor, who makes use of it in her own research. The original methodology is complex and flexible. It deals with the former and meaning indicators and it can be used as a foundation for more specialized text analyses. The methodology of the supervisor was adjusted to fit the purposes of the present thesis which is to analyse the formal side of the texts only. Assessment of the quality of the three translations is not the aim of the study, so no evaluative judgements are passed. The layout of the tables was modified as well. The methodology consists of four major steps which can be categorised under the following headings:

- selection of texts to be analysed;
- determination of textual indicators;
- determination of text samples;
- data analysis and interpretation.

The texts selected for the analyses are three Vince Flynn's novels and their Czech translations: *Executive Power* (translated as *Výkonná moc* by Tomáš Bicek), *Act of Treason* (translated as *Akt zrady* by Radovan Baroš) and *Protect and Defend* (translated as *Střežit a bránit* by Michal Prokop). These particular translations were chosen for a simple reason – their translators are the most productive of all Czech translators of Flynn's novels. It seems reasonable to analyse the works of three different individuals as well, in order to firstly, discover how they dealt with Flynn's authorial style and secondly, to make a comparison of their own styles (in case the analyses show that there are any). Based on the theoretical background of the research area, three following RQs have been formulated.

RQ 1: What constitutes Flynn's authorial style regarding the formal side of his writing?

RQ 2: What are the translation strategies used by the individual translators to transfer the formal side of Flynn's writing?

RQ 3: Based on the analyses, are there any definable translator styles in the target text?

The RQs themselves and the sampling determine the nature of the methods as well. According to Jeffries and McIntyre, most methods used in stylistic analyses have been qualitative so far. In more recent years, however, with the development of computer technology, researches have made use of quantitative methods more frequently. To answer such RQs listed above, it is convenient to conduct a quantitative research which involves the statistical analysis of elements from large quantities of data, in order to test the significance of numerical findings. If statistically significant differences between the data are found, it is possible to have a discussion about what they mean stylistically (2010, 11).

At the beginning, a good ST scan was converted into machine-encoded text in .docx format using an OCR software. Then, the result was post-edited as the conversion was not flawless. At this point, a disclaimer needs to be made. The scans will serve only as material for the analyses and will not be spread on the Internet or in any other way.

The length of specific segments of the ST and its transfer to the TT by the translators is analysed using the Microsoft Word as a counting tool. This data is manually put to the Microsoft Excel table from which a graph for each variable is created. This method allows the differences between the length of the text segments of the author and the translator to be visualized and quantified. However, the drawback of this approach is that such data processing is time demanding and prone to flaws as it requires 100% concentration.

3.1 Methodology of Analyses of Flynn's Authorial Style

After a successful conversion of the text into the digital format, a first comparison of all three STs is drawn to explore Flynn's authorial style. It covers the length of the whole STs in paragraphs, words and characters. From this data, respective averages are computed. The results are then put into a table which looks like **Table 5** below. Word data is taken from Microsoft Word, therefore there is no need to define words for the purpose of quantification; the characters are general

characteristics including spaces, the sentence is defined for the purpose of quantification as a structure beginning with a capital letter and ending with an appropriate punctuation mark (full stop, question mark, exclamation mark)¹.

WHOLE TEXT ANALYSIS OF STs	ST 1	ST 2	ST 3	Average
Number of paragraphs				
Length in words				
Length in characters				

Table 5: *Whole Text Analysis of STs*

Then the focus is narrowed down on the comparison of the 10% text samples to gain a deeper insight into the STs. The length of the text samples is computed from the overall number of characters. The samples start with the first chapter of each book and end at the respective number of characters. In case the sample ends in the middle of a paragraph, it is then extended to the point where the paragraph ends so it does not change the data concerning the number of sentences in each paragraph in the sample. The analysis covers the sample's average length of a paragraph in words and characters; and average length of a sentence in words and characters. The number of paragraphs and sentences is computed as well, using an online tool at <http://countwordsworth.com>. Again, an overall average value for each of these variables is computed and put in **Table 6**.

10% TEXT SAMPLES OF ALL STs	ST 1	ST 2	ST 3	Average
Number of paragraphs				
Number of sentences				
Average paragraph length in words				
Average paragraph length in characters				
Average sentence length in words				
Average sentence length in characters				

Table 6: *10% Text Samples of All STs*

¹ I am aware of the fact that not in every text, the end of a sentence is fully detectable. For example, the texts by the Czech author Bohumil Hrabal bring about the problem of delimiting sentence boundaries. However, such cases of blurred syntactic boundaries were not found in any of the analysed Flynn's novels.

These computations are useful as they allow quantification of the data. Comparison of ratios and averages of the STs can show how similar or different the texts are regarding their formal style. In other words, do they follow the same pattern or not? If so, to which extent? This determines the authorial style.

Moreover, an analysis of the narrative prose/direct speech ratio was added beyond the scope of the original methodology. The methodology of this part is as follows: three blank documents are created, and individual parts of texts are copied out and pasted into corresponding Word document. Then, the number of characters for narrative prose, direct speech and sentences introducing direct speech (SIDS) are counted and put into a table in Excel, where three pie charts from this data are created. In this thesis, SIDS are whole sentences containing reporting verb which start with a capital letter and end with a full stop or other sentence-end mark or comma.

3.2 Methodology of Comparative Analyses

In the second half of the practical part of the thesis, the STs are compared with their TTs. The broadest analyses of the TTs cover the length of the whole TTs in words, characters and paragraphs. From this data, respective ratios are computed. This gives a more general idea about the texts in question. Again, everything is put in **Table 7** whose design can be seen below.

COMPARATIVE ANALYSIS: WHOLE TEXT	ST	TT	ST/TT ratio
Length in words			
Length in characters			
Length in paragraphs			
Full translation			

Table 7: *Comparative Analysis: Whole Text*

Then, the same approach as before was applied to compare the 10% STs samples with their respective TTs. It deals with average length of paragraphs in words and characters; and average length of sentences in words and characters. The number of paragraphs and sentences is computed as well, and all data is put into **Table 8**.

COMPARATIVE ANALYSIS: 10% TEXT SAMPLE	ST	TT	ST/TT ratio
Number of paragraphs			
Number of sentences			
Average paragraph length in words			
Average paragraph length in characters			
Average sentence length in words			
Average sentence length in characters			

Table 8: *Comparative Analysis: 10% Text Sample*

The reason why it is important to take into consideration the ratios is the fact that they reveal information about the reactions of the translators to the nature of the formal side of the STs. What is more, ratios in general are useful for drawing a comparison among a number of variables as the texts are all of different length. The computed ratios were rounded to two decimal places as the analyses do not gain additional benefit from more accurate results. As the ratios will most likely differ from translator to translator, a simple scale of ST length modifications, which is based on the methodology provided by the supervisor, is introduced:

- 0–2% = minimal modification;
- 3–10% = small modification;
- 11–30% = moderate modification;
- 30–50% = considerable modification;
- 51–100% = significant modification;
- more than 100% = extreme modification.

The analysis of the 1% text sample allows the most detailed observation of the texts. It provides data about the average length of a paragraph in sentences and the average length of a sentence in words and characters. From this data, respective ratios are computed. These ratios have perhaps the largest value as the focus is the narrowest one of them all. Again, everything is put into **Table 9**.

COMPARATIVE ANALYSIS: 1% TEXT SAMPLE	ST	TT	ST/TT ratio
Average paragraph length in sentences			
Average sentence length in words			
Average sentence length in characters			

Table 9: *Comparative Analysis: 1% Text Sample*

Two special analyses are made for *Střežit a bránit*. On the 10% text sample, the length of the consecutive section of narrative prose is analysed. The results are compared with the ones for *Protect and defend*. Sample of this size from one book seems to be big enough for such analysis as Flynn does follow the patterns consistently throughout his books. After the ratio of narrative prose to direct speech and to SIDS of the whole text of *Protect and Defend* is computed, the same is done for *Střežit a bránit* to determine whether Prokop, the translator, adhered to Flynn's style of writing.

As a last step, all results are put together and the RQs, one by one, are addressed in the conclusion. Due to the fact that the thesis poses three RQs and deals with six books in total, the results are divided into three subchapters to make them clear and well-organized.

4. PRACTICAL PART - ANALYSIS

Chapter four is a practical one. The goal is firstly, to explore the formal style of Flynn's writing focusing on the length of selected segments in the three STs on the whole text level and 10% text sample. Secondly, to compute the ratio of narrative prose to direct speech and to SIDS in the STs. Lastly, a relation of ST and its corresponding TT is analysed in order to determine how the individual translators dealt with the formal side of their ST. All data in the analysis part of the thesis is based on my own calculations described in the Methodology section.

4.1 Flynn's Authorial Style

According to Leech and Short, stylistic analysis attempts to discover principles underlying a writer's choice of language. However, writers (and consequently all texts) possess individual qualities. For this reason, the linguistic features which call for our attention in one text might not be of much importance in another text, even if it is written by the same author. No concrete technique has been developed for assigning significance to these linguistic features, but Leech and Short propose a useful *checklist of linguistic and stylistic categories* which can be summarized under following headings: lexical categories, grammatical categories, figures of speech, and cohesion and context. Analysis of lexical categories reveals how the choice of vocabulary involves various types of meaning. The subcategories of interest are general, nouns, adjectives, verbs and adverbs. Analysis of grammatical categories focuses on sentence types, sentence complexity, clause types, clause structure, noun phrases, verb phrases, other phrase types, word classes, and general (2007, 60–64).

The following subchapters contain stylistic analyses of formal indicators of three Flynn's novels: *Executive Power*, *Act of Treason* and *Protect and Defend*, which identify his authorial style partially based on the checklist of linguistic and stylistic categories. For the purpose of simplification, the novels will be referred to as follows: ST 1 = *Executive Power*; ST 2 = *Act of Treason*; ST 3 = *Protect and Defend*.

4.1.1 A Comparison of Whole Text Analyses of All STs

Table 10 is a summary of data for all three STs. It covers the length of the whole STs in paragraphs, words and characters. Then, an average value for each of these variables is computed along with the ratio of ST 1 to ST 2, ST 1 to ST 3, and ST 2 to ST 3. A visual representation of the text length in words and characters is provided in **Figure 1**. A graph for text length in paragraphs was made separately as **Figure 2**.

WHOLE TEXT ANALYSIS OF STs	ST 1	ST 2	ST 3	Average
Number of paragraphs	3 825	3 306	2 555	3 229
Length in words	129 527	112 633	101 142	114 434
Length in characters	726 999	623 970	569 375	640 114

Table 10: Data for the Whole Text Analysis of All STs

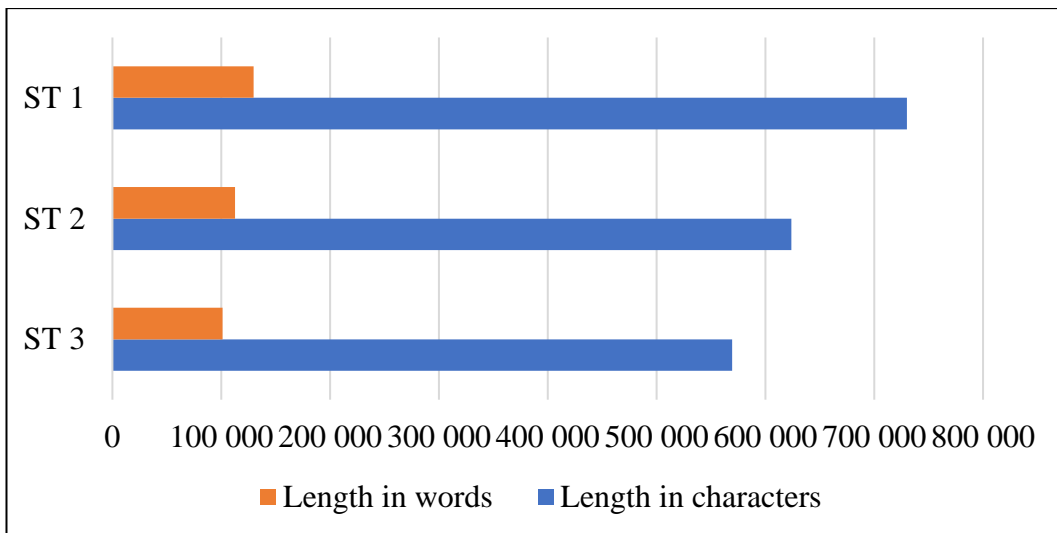


Figure 1: Whole Text Analysis of All STs: Text Length in Words and Characters

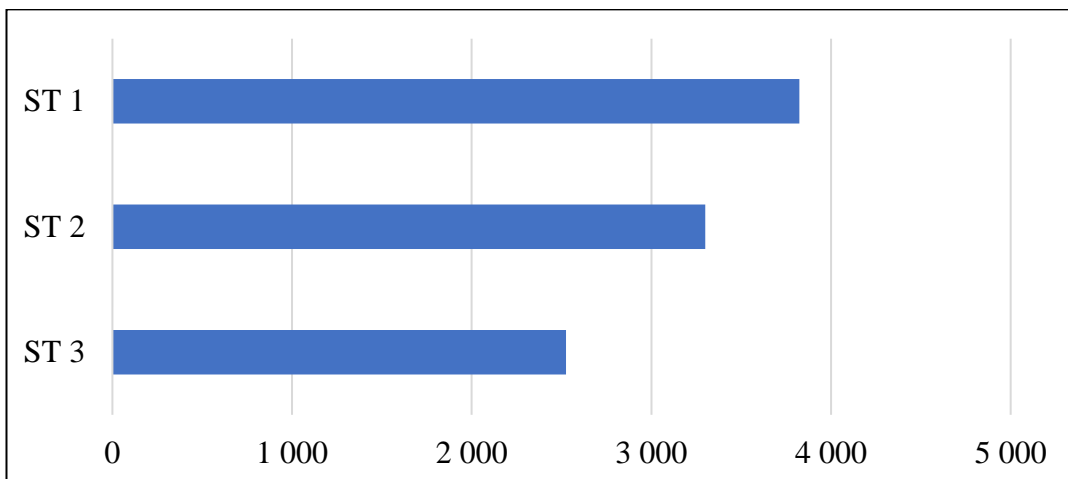


Figure 2: Whole Text Analysis of All STs: Text Length in Paragraphs

Table 10 reveals that ST 1 and ST 2 follow a very similar pattern as their ratios regarding the length in paragraphs, words and characters are 1.16, 1.15, and 1.17 respectively. On the other hand, a comparison of ST 1/ST 3 ratios shows that these two texts differ the most. The values are 1.50, 1.28, and 1.28 for the length in paragraphs, words and characters respectively. ST 2 and ST 3 are somewhere in between. Analogically, the values of the ratios are 1.30, 1.11, and 1.10. Average values for the length in paragraphs, words and characters are 3 229, 114 434, and 640 114 respectively. Text which is the closest to these averages is ST 2 as the corresponding ratios are 1.02, 0.98, and 0.97.

Table 11 is a comparison of the 10% text samples dealing with their length in paragraphs and sentences, average length of a paragraph in words and characters; and average length of a sentence in words and characters. Again, an overall average value for each of these variables is computed and a visual representation is available in **Figure 3**.

10% TEXT SAMPLES OF ALL STs	ST 1	ST 2	ST 3	Average
Number of paragraphs	300	252	124	225.33
Number of sentences	812	947	654	804.33
Average paragraph length in words	43.22	46.62	82.56	57.47
Average paragraph length in characters	239.15	261.45	459.35	319.99
Average sentence length in words	17.16	12.85	15.87	15.30
Average sentence length in characters	93.99	70.90	89.10	84.66

Table 11: Data for the 10% Text Sample of All STs

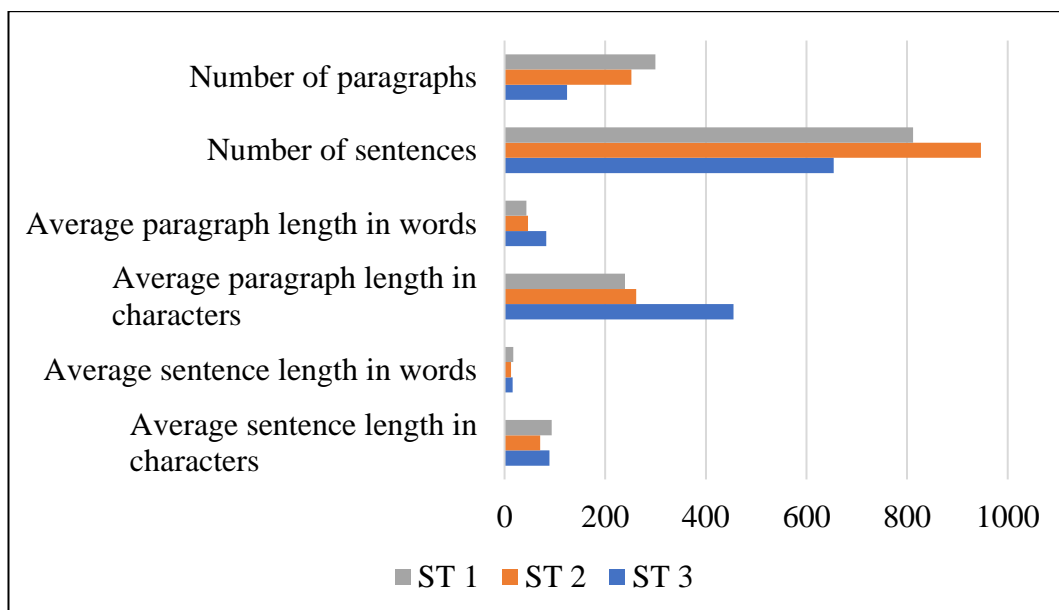


Figure 3: Graph of the Data for the 10% Text Sample of All STs

This data for 10% text samples conforms that ST 1 and ST 2 are very similar texts regarding their formal side. The average length of their paragraphs is almost identical. ST 1 has the most complex sentences and the greatest number of paragraphs, which might be due to the fact that ST 1 is the longest of the three texts. Even though ST 2 is approximately 28 000 words and 1 500 paragraphs shorter than ST 1, the sentence length here is very similar. What differs the most is the length of paragraphs. In ST 3, they are considerably longer than in the other two texts even though the sample as such has the least number of them.

4.1.2 *Narrative Prose to Direct Speech Ratio*

One of the most striking features of Flynn's writing is that he portrays the story mostly through narrative prose. In comparison, the dialogues of characters are rather minor, and thus the novel contains just few features that are typical of face-to-face conversation. To support this claim, an analysis of ratio of narrative prose to direct speech and to SIDS is conducted using Microsoft Word as a tool.

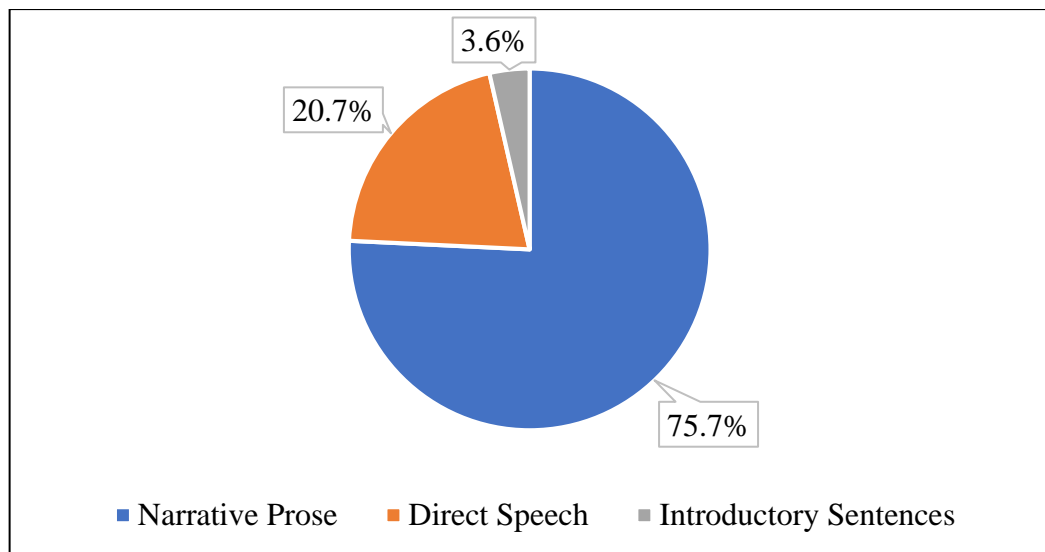


Figure 4: *Executive Power: Narrative Prose/Direct Speech Ratio*

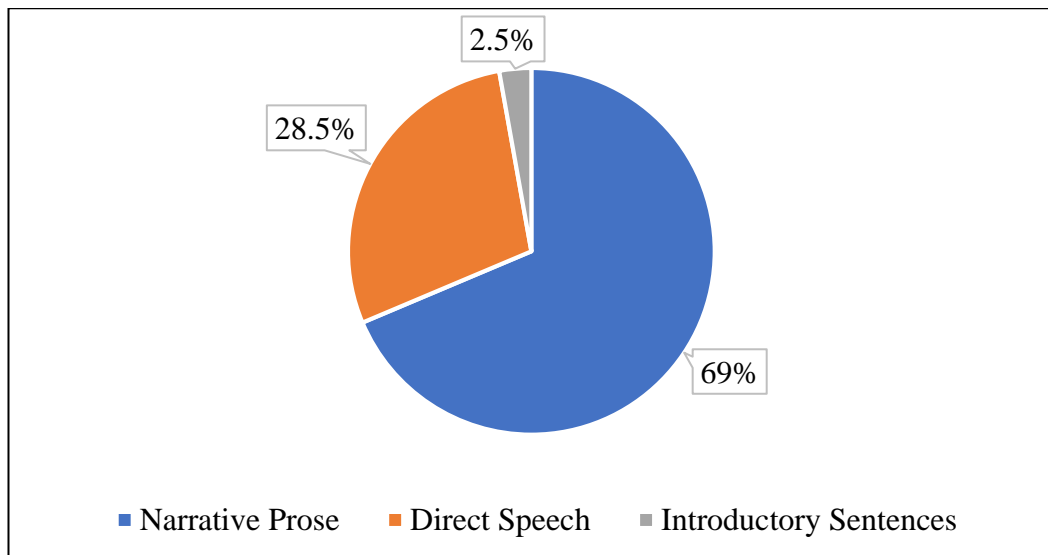


Figure 5: *Act of Treason: Narrative Prose/Direct Speech Ratio*

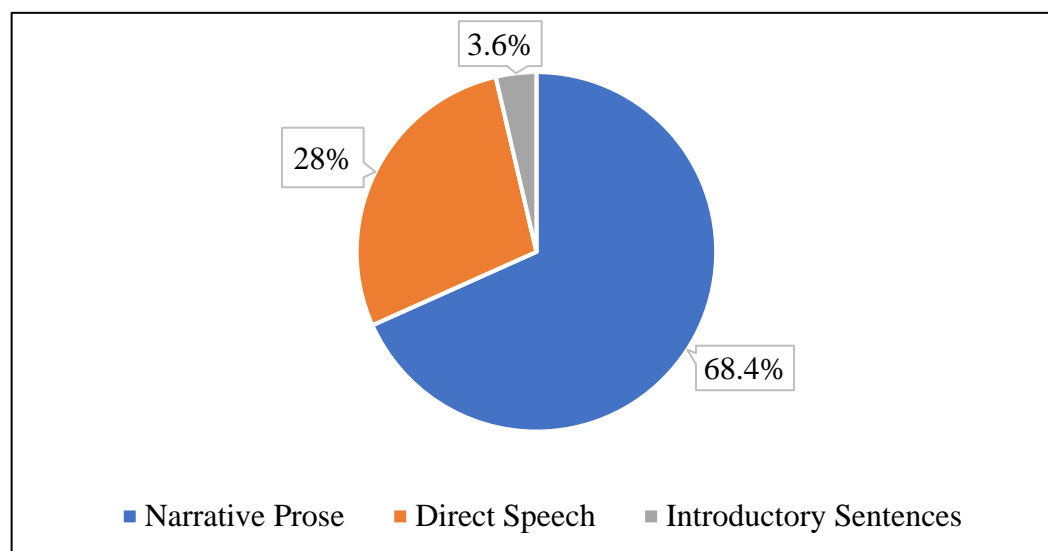


Figure 6: *Protect and Defend: Narrative Prose/Direct Speech Ratio*

Figures 4–6 are visual representations of the analysed novels which clearly show that Flynn does tell his story mainly through narrative prose as direct speech comprises only 20.7% (ST 1), 28.5% (ST 2) and 28% (ST 3) of all the novels. Flynn follows two distinct patterns when writing narrative prose and direct speeches. Firstly, his books generally contain long paragraphs of narrative prose accompanied by short dialogues among the characters. Example (1) below shows two longer paragraphs from the fifth chapter of *Protect and Defend* followed by a short direct speech which is again followed by narrative prose. Each direct speech with its introductory sentence, if it is present, is written as a separate paragraph.

(1) *Garret stepped into the spacious cockpit with careless confidence, blinded by his own lack of patience. It was simply unthinkable to him that anyone would wait to do anything. He walked over to the port side and along the narrow passageway that led down to the swim platform. Reaching out with his right hand, he steadied himself against the side of the boat as he moved down the steps. His knees and back were stiff. When he reached the expansive platform he turned immediately to his right as he always did.*

Garret moved his toes to the edge and grabbed hold of himself. He flexed his knees several times and let out a yawn while he waited for his prostate to release its grip on his bladder. As he was looking out across the bay at the lights of the small town, he noticed a slight tremor beneath his feet. He started to turn his head to look over his shoulder, but before his head moved more than an inch a gloved hand clamped down on his mouth. A startled scream leapt from his throat but never made it past his lips. Garret felt the warmth of the attacker's breath on his right ear and then he heard a voice. It was a growl, barely louder than a whisper, and it sent shivers down his spine.

"One fucking peep, and I'll snap your neck like a toothpick."

Adam Shoshan rounded the corner with his cart and counted the paces. To his satisfaction the long barren hallway was empty. He located the faint pencil mark at waist height and unfolded his small footstool. Reaching under the cart, he retrieved a metal box and yanked the wax paper off the back, exposing a sticky surface. After looking over both shoulders, he limped his way up the stool and pressed the device firmly against the wall, securing it in place. With no time to spare he folded up his footstool, set it on top of his cleaning cart, and was off.

However, such scenario is not always the case. Secondly, Flynn uses a different pattern in which longer dialogues among the characters are introduced by narrative prose, as can be observed in example (2). This time, the text sample

was copied from the end of the second chapter of *Protect and Defend*. Again, each direct speech with its SIDS is written as a separate paragraph.

(2) *Ashani had subtly warned the Supreme Security Council that Farahani was not up to the job of running security at the nation's most important facility. His family was very well connected, and as was often the case in Iran, nepotism had played a significant role in his posting. Ashani turned to the master terrorist beside him to see how he would handle the brash confidence of a fleshy bureaucrat.*

Mukhtar's already narrow eyes grew more so, as he studied the silly man across from him. He leaned back and said, "So you don't think they will attack?"

"No." Farahani shook his head and scratched his heavy black beard. "They have been mauled in Iraq, a divided country half our size. They do not want to pick a fight with the rising Persian Crescent."

"And the Jews?"

"Let them come. The new S-300 anti-aircraft missiles from Russia are in place. The Jews will not get within a hundred kilometers of this place."

Mukhtar glanced sideways at Ashani, who gave him nothing but a blank expression. Turning back to Farahani, Mukhtar said, "I trust those Russian missiles as much as I trust you."

Farahani paused and then in a reasonable voice asked, "Why do you insult me?"

"Your security doesn't impress me. I saw half a dozen lapses on my way in, and I haven't even started my surprise inspection."

"Inspection?" asked a shocked Farahani as he pulled his feet off his desk. "No one said anything about an inspection."

"That is why it is a surprise, you imbecile!" Mukhtar stood so fast his chair shot backwards, scraping across the concrete floor.

A nervous Farahani stood as well and after a moment regained enough composure to say, "Under whose authority?"

"The Supreme Council's," Mukhtar snapped.

Farahani looked to the head of Intelligence and Security for confirmation. His own brother sat on the council! How could it be that he had failed to inform him?

Ashani nodded and said, "Our friend from Hezbollah specializes in unconventional warfare. He is here to see how vulnerable you are to things other than aerial bombing..."

"A ground assault?" The head of security sounded incredulous. "Impossible." Mukhtar started for the door. "We shall see."

Analyses above determined that approximately 70% of Flynn's novels is narrative prose. **Figure 7** is a visual representation of the 10% text sample of *Protect and Defend* which illustrates the length of the consecutive section of narrative prose in comparison with dialogues among the characters. Vertical axis shows the number of characters in a paragraph and horizontal axis depicts the number of an individual paragraph in the text sample, which is 111 in total. The numbers of individual chapters and their titles, comprising 13 from total 124 paragraphs, were deleted from the sample as they would be easily confused with direct speech in the graph for their length, which resembles a short speech, for instance *"And the Jews?"* from example (2) above.

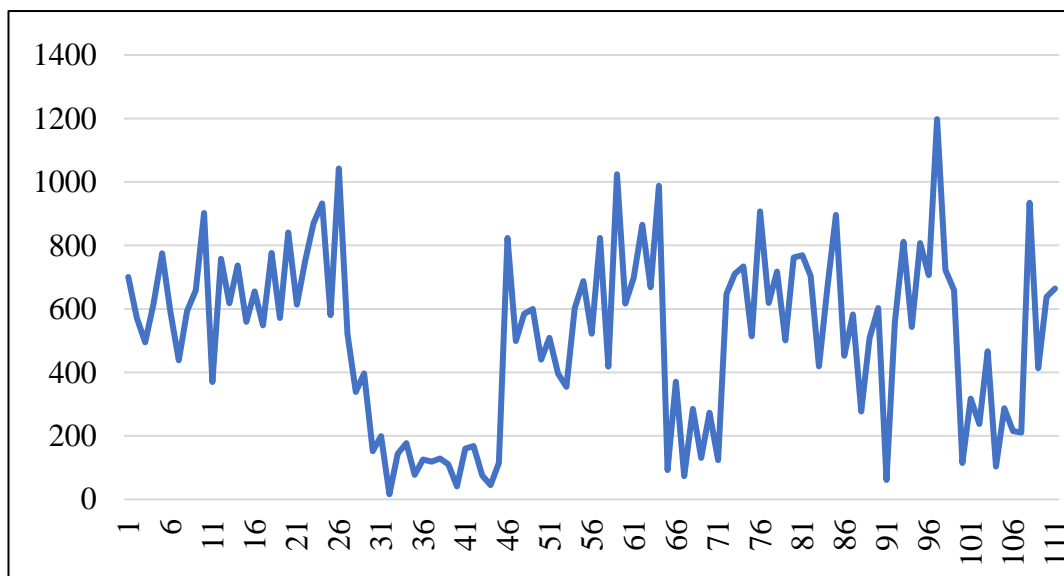


Figure 7: *Protect and Defend: Narrative Speech/Direct Speech in 10% Text Sample*

The graph in **Figure 7** reads as follows: the higher the number of characters, the longer the individual paragraph. Based on this, the higher the curve goes, the longer the narrative prose is. On the other hand, the lowest points of the graph are direct speeches with their SIDS. As the graph reveals, Flynn often writes several long paragraphs without a single direct speech which is clearly visible from the beginning of the sample to paragraph number 31. There, the text from example (2), which contains several direct speeches, begins. The pattern exemplified in (1) starts with paragraph 90 and ends with 94. However, this long section of narrative prose begins way earlier with paragraph 73. The significant drop in paragraph 92 is the direct speech from example (1): "*One fucking peep, and I'll snap your neck like a toothpick.*"

Based on the analyses, it can be concluded that firstly, *Executive Power* (ST 1) and *Act of Treason* (ST 2) are written in a similar style. However, the text of *Protect and Defend* (ST 3) is written in fewer paragraphs which are considerably longer in comparison with the other two STs, even though the overall number in words is smaller. Secondly, Flynn portrays the story mostly through narrative prose. He follows two patterns when telling the events. He uses either long sections of narrative prose interrupted by short direct speech, or longer dialogues among characters which are introduced by narrative prose. This conclusion answers the RQ 1: What constitutes Flynn's authorial style regarding the formal side of his writing?

4.2 Comparative Analyses of the STs and TTs

This subchapter is divided into three sections, each dealing with one book. Analyses of three types of text samples are conducted: the whole text, 10% text sample and 1% text sample, each dealing with slightly different variables. The smaller the text sample, the narrower the focus of the analysis. The results are put into tables and the individual ST samples are compared to the corresponding TT samples to discover whether the translators adhered to the formal style of the author's writing.

4.2.1 Analysis of Executive power/Výkonná moc

COMPARATIVE ANALYSIS: WHOLE TEXT	ST	TT	ST/TT ratio
Length in words	129 527	105 258	1.23
Length in characters	729 999	650 136	1.12
Length in paragraphs	3 825	2 704	1.41
Full translation	Yes		

Table 12: Executive Power/Výkonná moc: Whole Text Analysis

The data for *Executive power/Výkonná moc* on the whole text level in **Table 12** shows that:

- Bicek made changes in the length of the text,
- the most significant changes have been made in the lengths of the paragraphs;
- the least significant changes have been made in the number of characters which is probably the most reliable indication of ST and TT length; differences in the number of words result from the difference in the length of words in English and Czech and from the difference between analytical English and synthetic Czech;
- overall, the ST is longer in number of words, characters and paragraphs than the TT.

COMPARATIVE ANALYSIS: 10% TEXT SAMPLE	ST	TT	ST/TT ratio
Number of paragraphs	300	203	1.48
Number of sentences	812	800	1.02
Average paragraph length in words	43.22	51.87	0.83
Average paragraph length in characters	239.15	322.33	0.74
Average sentence length in words	17.16	13.63	1.26
Average sentence length in characters	93.99	82.66	1.14

Table 13: Executive Power/Výkonná moc: 10% Text Sample Analysis

Firstly, the data for the 10% text sample of *Executive power/Výkonná moc* in **Table 13** shows that despite the fact that the ST as a whole is longer than the TT, the average number of words and characters in the ST paragraph is smaller than in the TT. The reason seems to be that the number of paragraphs in the ST is

48% larger than in the TT. Such modification in length is considerable according to the scale introduced in the Methodology section of the thesis. Number of sentences in the ST and TT is almost identical as 2% modification is considered minimum. The fact that Bicek has longer paragraphs is illustrated in below in **Figure 8**.

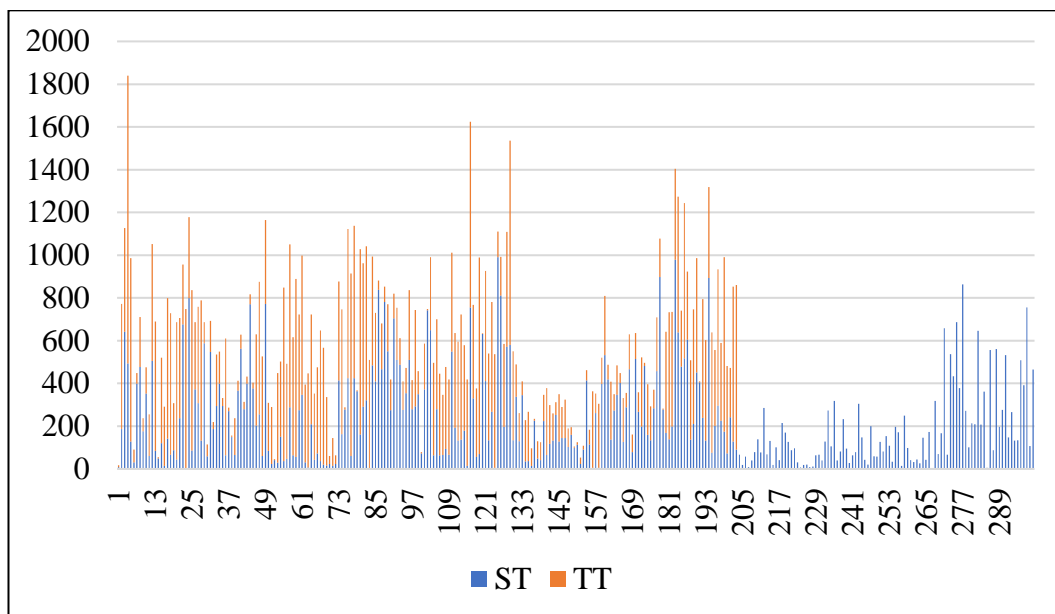


Figure 8: *Executive Power/Výkonná moc: Length of paragraphs in Characters*

Vertical axis shows number of characters in a paragraph and horizontal axis depicts individual paragraphs in the texts. As can be seen, the ST paragraphs contain no more than 1000 characters (paragraph 125) but there are about a hundred more of them in total than in the TT. On the other hand, the number of characters in the TT paragraphs reaches up to 1800 (paragraph 4).

Secondly, the average number of words and characters in a sentence is larger in the ST than in the TT. This means that the sentences in the TT are 26% and 14% shorter in words and characters respectively which is a moderate and small modification. To conclude, Bicek has longer paragraphs because he joined them together but the sentences he uses are shorter than in the ST.

COMPARATIVE ANALYSIS:			
1% TEXT SAMPLE	ST	TT	ST/TT ratio
Average paragraph length in sentences	3.22	5.07	0.63
Average sentence length in words	15.21	12.14	1.25
Average sentence length in characters	83.75	73.68	1.14

Table 14: *Executive Power/ Výkonná moc: 1% Text Sample Analysis*

The data for the 1% text sample of *Executive power/Výkonná moc* in **Table 14** conforms that Bicek joined paragraphs together as can be seen below in **Figure 9**. Again, it can be observed that the sentences are shorter in the number of words and characters which is in agreement with the outcome of the 10% text sample analysis.

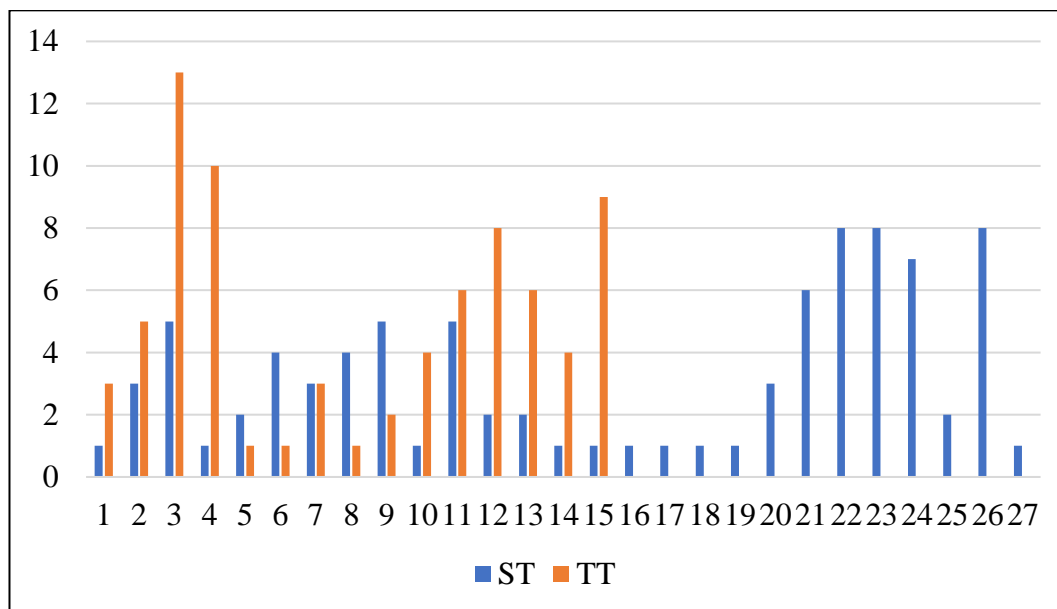


Figure 9: *Executive Power/Výkonná moc: Number of Sentences in a Paragraph*

As **Figure 9** shows, the number of paragraphs in the 1% text sample of ST and TT differs. The 1% text sample of ST has 27 paragraphs and the maximum number of sentences in one paragraph is 8 (number 22, 23 and 26). On the other hand, TT contains only 15 paragraphs but the longest one (number 3) has 13 sentences. It can be concluded that Bicek (orange) joined paragraphs together and therefore they are longer in the number of sentences. The reason for such decision might be that he did not consider the length of the paragraphs that important for the reader.

Two more graphs for *Executive Power/Výkonná moc* are made. Vertical axis in **Figure 10** shows the number of words in a sentence and horizontal axis depicts the number of sentences in the 1% text sample. The same can be done with the number of characters per sentence as can be seen in **Figure 11**.

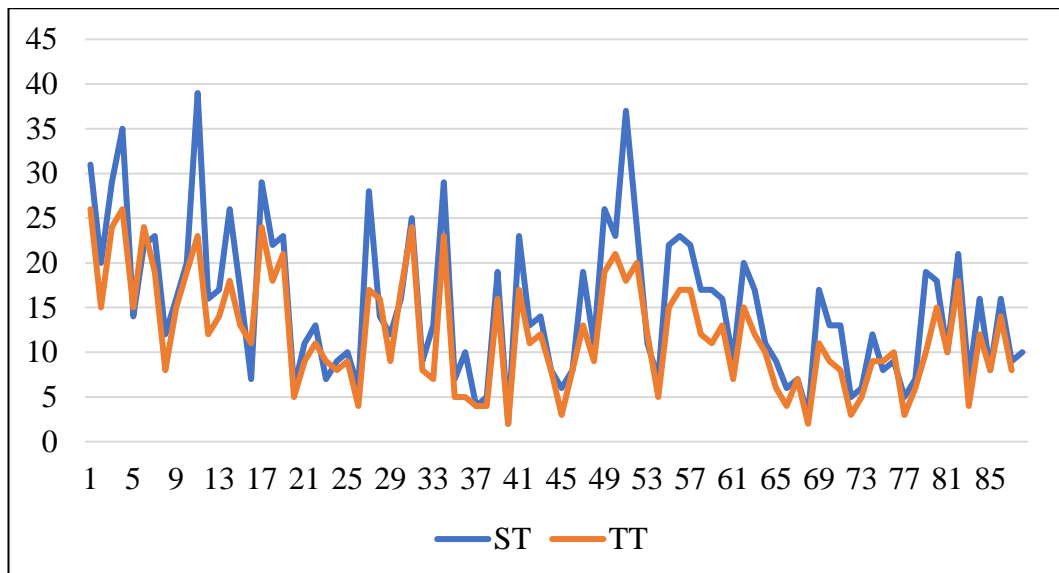


Figure 10: Executive Power/ Výkonná moc: Words per Sentence

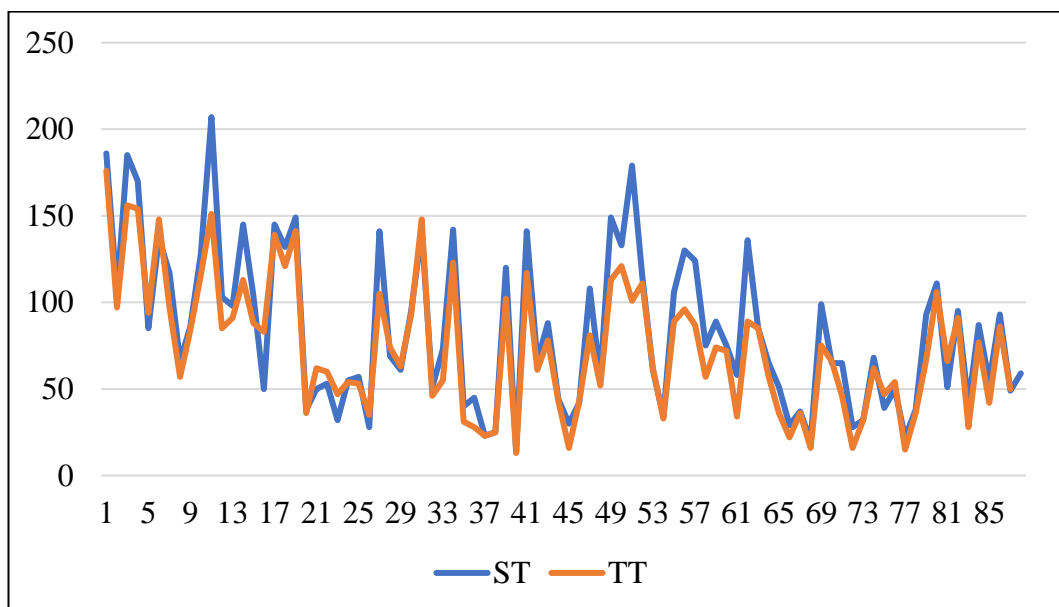


Figure 11: Executive Power/ Výkonná moc: Characters per Sentence

The figures read as follows: the more the orange curve overlaps with the blue one, the more the translator adhered to the formal side of the ST. Therefore, **Figure 10** and **Figure 11** reveal that Bicek transferred the sentence length both in words and characters relatively precisely. In cases where the curves do not overlap completely, Bicek followed the general pattern nonetheless. This can be seen clearly for example in sentences from 11 to 17 and 49 to 52. The ST sentences (blue curve) are longer both in words and characters than the ones in the TT (orange curve) but the overall trend was preserved: long sentences were not shortened, and short sentences were not lengthened. This is shown in the pair of examples (3) and (4), (5) and (6). Numbers at the end of a sentence marks its order in the book. For example (12) means that this sentence is the twelfth

sentence in the book. The following texts are copied from the first chapter of *Executive Power* and its translation *Výkonná moc*.

(3) *Eight other men dressed in jungle BDUs and floppy hats sat on the gunwales of the rubber combat raiding craft they would soon launch off the Mark V and went over their equipment for at least the tenth time. (11) Their faces were smeared with warlike green and black camouflage paint, but their expressions were calm. (12) Lieutenant Jim Devolis looked down at his SEAL squad and watched them go through their last check. (13) He'd observed them doing it countless times before and for some reason it always reminded him of baboons picking bugs from each other at the zoo. (14) They meticulously examined their H harnesses to make sure every snap was secure and all grenades taped. (15) The communications gear was checked and rechecked. (16) Fresh batteries had been placed in everyone's night vision goggles, and along with backup batteries the expensive optical devices were stowed in waterproof pouches attached to their H harnesses. (17)*

(4) *Dalších osm mužů v maskáčích a kloboucích sedělo na okrajích gumového plavidla, z něž brzy seskočí, a nejméně podesáté si kontrolovali svoje vybavení. (11) Obličejе měli potřené zeleným a černým maskováním, ale jejich výrazy působily klidně. (12) Poručík Jim Devolis se podíval na své družstvo a sledoval, jak provádějí poslední kontrolu. (13) Byl toho svědkem už neschetněkrát, ale pokaždé mu to připadalo takové, jako když si pavíáni navzájem vybírají vši. (14) Detailně zkoumali své popruhy, jestli je každý spoj dobře zajištěn a granáty připevněné. (15) Důkladně si kontrolovali i komunikační vybavení, když skončili, celé to zopakovali. (16) Do brýlí pro noční vidění si každý z nich dal nové baterie, pak je i s náhradními uložili do vodovzdorných pouzder připevněných k popruhům. (17)*

(5) *The MarkV, in addition to being extremely fast, also came with a slanted aft deck that allowed it to launch and receive*

small craft without stopping. (49) Without a word the men grabbed the sides of their black CRRC with the forty-horsepower outboard leading and walked down the aft ramp. (50) The men stopped at the end of the ramp just shy of the Mark V's frothy white wake and set the rubber boat on the nonskid deck, the lower unit of the outboard hanging in the water. (51) A crew member from the MarkV held on to the rubber boat's bow line and looked for each man to give him a thumbs-up. (52)

- (6) *Mark V, kromě skvělé rychlosti, měl i skosenou záď, díky níž mohl při plavbě spouštět či vytahovat malá plavidla. (49) Bez jediného slova muži uchopili boky černého člunu CRRC s motorem o výkonu čtyřiceti koní a přesouvali se k zadní rampě. (50) Zastavili se na jejím konci těsně nad zpěňenou vodou za člunem, spodní část motoru už visela ve vodě. (51) Jeden z členů posádky Mark V držel provaz gumového člunu a sledoval, jak mu každý z mužů ukázal vztyčený palec. (52)*

As can be seen, number of sentences in both ST and TT pairs are preserved (7 and 4 respectively). No modification of sentences boundaries was made by the translator, however, the curves in the graphs do not overlap completely. The reason is that the individual sentences do not contain the same number of words and consequently characters as well, which manifests itself in shifts in the graph. The most striking ones are in the first pair of examples in sentences 11 and 14, where the number of words is 39 (ST) and 23 (TT), and 26 (ST) and 18 (TT) respectively. The same can be said about the number of characters, which is 206 (ST) and 151 (TT) in sentence 11, and 145 (ST) and 113 (TT) in sentence 14.

Similar case can be seen in the second pair of examples, where sentences 49 and 51 stand out the most. The number of words is 26 (ST) and 19 (TT), and 37 (ST) and 18 (TT) respectively. Again, the number of characters here distinctly differ: 149 (ST) and 113 (TT) in sentence 49 and 179 (ST) and 101 (TT) in sentence 51. The reason why sentence 51 in the ST is much longer than in the TT is the fact that Bicek decided to leave out *set the rubber boat on the nonskid deck*. He also used a pronoun to depict the information known from the context: *The men stopped at the end of the ramp – Zastavili se na jejím konci*. These strategies in translation are, however, very common and maintain a natural flow of the text.

To conclude Bicek's translation strategy, it can be said that he joined paragraphs together quite a lot. From 300 in the ST he made 203 in the TT which is a considerable modification (48%). Perhaps, he did not perceive the length of paragraphs to be of much importance to Czech readers. Other than that, his other modifications are minimum to moderate. This summary provides answer to the second RQ: What are the translation strategies used by the individual translators to transfer the formal side of Flynn's writing?

4.2.2 *Analysis of Act of Treason/Akt zrady*

COMPARATIVE ANALYSIS: WHOLE TEXT	ST	TT	ST/TT ratio
Length in words	112 633	97 739	1.15
Length in characters	623 970	606 664	1.03
Length in paragraphs	3 306	3 269	1.01
Full translation	Yes		

Table 15: *Act of Treason/Akt zrady: Whole Text Analysis*

The data for *Act of Treason/Akt zrady* on the whole text level shows that:

- Baroš did not make many changes in the length of the TT;
- the ST has 15% more words than the TT which is a moderate modification of text length;
- the number of paragraphs and characters were kept perfectly as the difference is only 3% (small) and 1% (minimal) respectively;
- translation by Baroš is very precise regarding the formal side of the TT.

COMPARATIVE ANALYSIS: 10% TEXT SAMPLE	ST	TT	ST/TT ratio
Number of paragraphs	252	246	1.03
Number of sentences	947	947	1.00
Average paragraph length in words	46.62	42.64	1.09
Average paragraph length in characters	261.45	271.45	0.96
Average sentence length in words	12.85	11.38	1.13
Average sentence length in characters	70.90	72.87	0.97

Table 16: *Act of Treason/Akt zrady: 10% Text Sample Analysis*

The data for the 10% text sample of Act of *Treason/Akt zrady* shown in **Table 16** reveals that the number of paragraphs and their average length in words and characters in ST and TT is almost identical. All of these modifications are considered small as they range from 3–10%. A moderate modification was made in sentence length in words (13%). However, sentence length in characters did not change much (3%). This means that Baroš used fewer words in his translation but there long enough not to make significant changes in the sentence length in characters. The result for number of sentences is interesting as it is exactly the same. However, this does not rule out the option that Baroš might have changed the sentence boundaries several times which is proven in pairs od examples (7) and (8), (9) and (10) below. Nonetheless, this agrees with the outcome of the whole text analysis and translator's precise approach to the translation. Again, besides the modification of sentence length in words which is moderate, all other changes in length made by Baroš are minimal or small.

COMPARATIVE ANALYSIS: 1% TEXT SAMPLE	ST	TT	ST/TT ratio
Average paragraph length in sentences	7.90	7.64	1.03
Average sentence length in words	15.21	13.62	1.12
Average sentence length in characters	83.66	87.67	0.95

Table 17: *Act of Treason/Akt zrady: 1% Text Sample Analysis*

Even the data for the 1% text sample of *Act of Treason/Akt zrady* shown in **Table 17** reveals that Baroš kept the formal side of the ST perfectly. The result for the average sentence length in words is consistent with the one from previous analysis of the 10% text sample – a moderate modification was made (12%). Other changes are minimal or small. Again, graphs of the 1% text sample data were created in Excel to draw a comparison with the first translation. Analogically, vertical axis in **Figure 12** shows the number of words in a sentence and horizontal axis depicts the number of sentences in the given text sample which is 79 sentences in ST and 85 sentences in TT. The same graph was created with the number of characters per sentence which is shown in **Figure 13**.

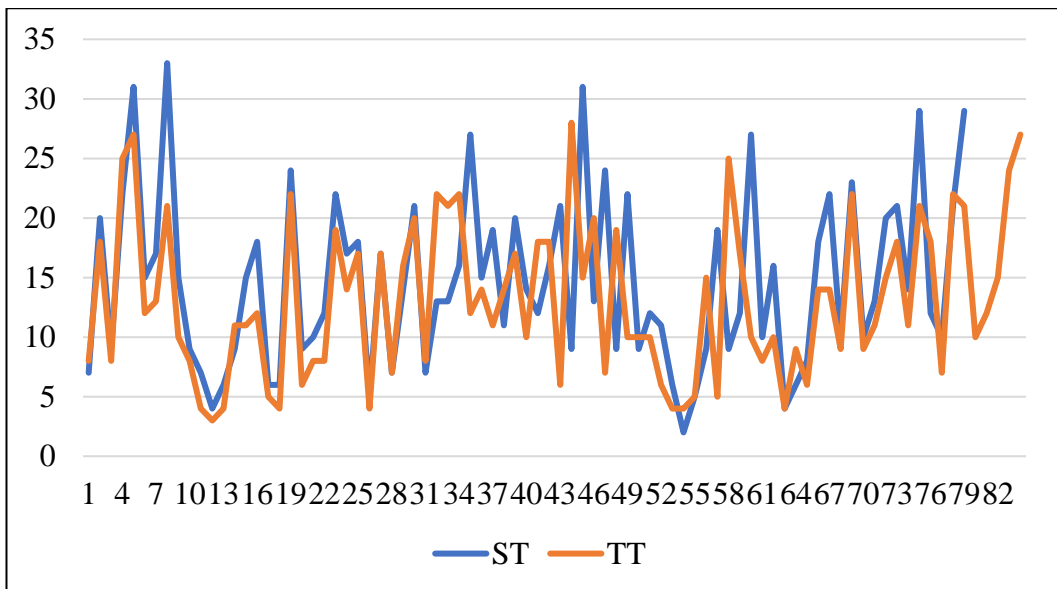


Figure 12: *Act of Treason/Akt zradý: Words per Sentence*

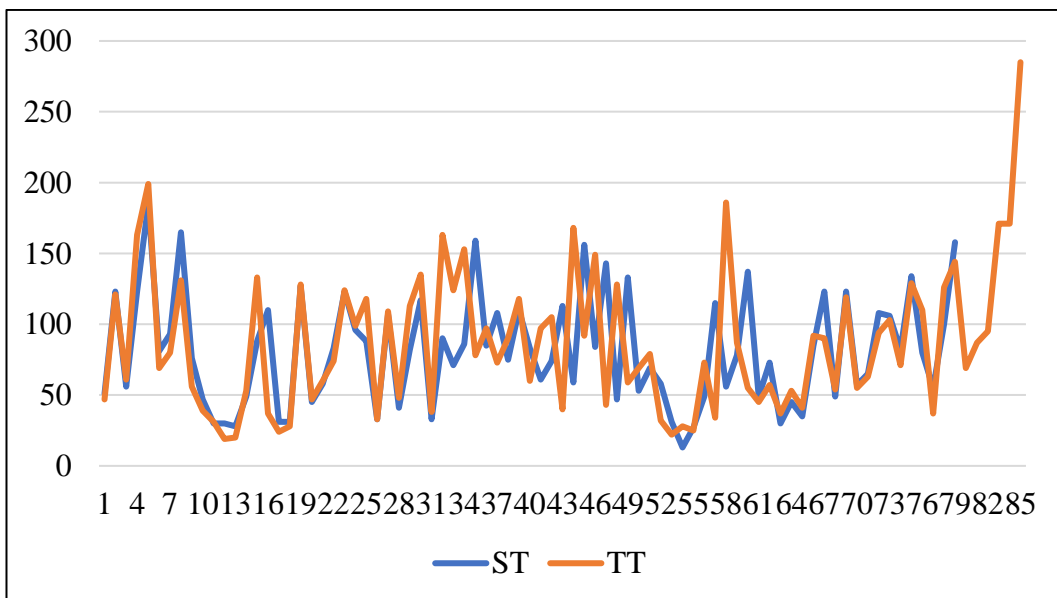


Figure 13: *Act of Treason/Akt zradý: Characters per Sentence*

The blue and orange curves, which stand for ST and TT respectively, in the figures above overlap most of the times. It seems that Baroš considered the length of the sentences in the TT important and valuable to the readers, so he adhered to the ST as much as possible. However, there are two cases in this sample when the curves do not overlap at all. Such differences are shown in the examples (7) and (8). Again, numbers at the end of the sentences mark their order in the book.

(7) *A three-term senator from Connecticut, Ross was the new director of National Intelligence. (32) He had a reputation as one of the more hawkish Democrats in Washington. (33)*

(8) *Tento třikrát po sobě zvolený senátor z Connecticutu byl novopečeným ředitelem Národních zpravodajských služeb a mezi demokraty ve Washingtonu měl pověst jestřába. (32)*

What caused the significant difference in the position of the curves is the fact that Baroš joined two sentences in his translation as can be seen in examples above. Therefore, the ST in this segment is shorter than the TT. The exact opposite strategy can be seen in the following pair of examples (9) and (10).

(9) *With two weeks until Election Day they trailed their opponents by three points, and Ross was feeling the pressure. (57)*

(10) *Za dva týdny měly být volby a oni za svými soupeři zaostávali o tři body. (56) Na Rosse začala doléhat frustrace. (57)*

Here, Baroš divided sentence 57 in the ST to two sentences in his translation. Even though these two modifications are small, they undoubtedly do have an impact on the way the graph looks as the orange curve (TT) is shifted to the left of the blue curve (CT) at the point where the translator decided to change the sentence boundaries. Based on the comparison of all the ratios, it can be concluded that this translation is the most truthful to its ST of all three analysed translations. For this reason, however, there is no definable individual style of the translator regarding the formal side of the TT.

To sum up the translation strategy by Baroš, it can be said that he followed the formal side of the ST very precisely. Besides the modification of sentence length in words, which is moderate (13% in the 10% text sample and 13% in the 1% text sample), all other changes in length made by Baroš are minimal or small. This provides answer to the second RQ: What are the translation strategies used by the individual translators to transfer the formal side of Flynn's writing?

4.2.3 Analysis of Protect and Defend/Střežit a bránit

COMPARATIVE ANALYSIS: WHOLE TEXT	ST	TT	ST/TT ratio
Length in words	101 142	76 917	1.31
Length in characters	569 375	494 871	1.15
Length in paragraphs	2 555	2 301	1.11
Full translation	Yes		

Table 18: *Protect and Defend/Střežit a bránit: Whole Text Analysis*

The data for *Protect and Defend/Střežit a bránit* on the whole text level in **Table 18** shows that:

- Prokop made the most significant changes in the number of words;
- the ST has 31% more words than the TT which is on the dividing line between moderate and considerable modification of the text length according to the scale introduced in the Methodology section;
- changes in the number of characters and paragraphs were moderate;
- overall, the ST is longer in number of words, characters and paragraphs than the TT.

COMPARATIVE ANALYSIS: 10% TEXT SAMPLE	ST	TT	ST/TT ratio
Number of paragraphs	124	119	1.04
Number of sentences	654	637	1.02
Average paragraph length in words	82.56	68.19	1.21
Average paragraph length in characters	459.35	438.68	1.05
Average sentence length in words	15.87	12.07	1.31
Average sentence length in characters	89.10	76.77	1.16

Table 19: *Protect and Defend/Střežit a bránit: 10% Text Sample Analysis*

The data for the 10% text sample of *Protect and Defend/Střežit a bránit* in **Table 19** shows that Prokop stayed true to the number of paragraphs and sentences as well in the ST as they are only 4% and 2% shorter than the ST. However, his paragraphs are 21% shorter in the number of words which is considered a moderate modification. Interestingly, the average paragraph length in characters was changed slightly. This means that even though Prokop in his translation used 21% less words than Flynn, they were long enough not to

dramatically change the average paragraph length in characters (5% difference). Modification of sentence length in words is on the dividing line between moderate and considerable.

To conclude this section, Prokop did small changes in the number of paragraphs and sentences. His paragraphs and sentences are shorter in words (moderate and considerable modification respectively). However, their length in characters is not that different.

COMPARATIVE ANALYSIS: 1% TEXT SAMPLE	ST	TT	ST/TT ratio
Average paragraph length in sentences	7.00	7.75	0.90
Average sentence length in words	16.66	12.76	1.31
Average sentence length in characters	92.51	77.55	1.19

Table 20: *Protect and Defend/Střežit a bránit: 1% Text Sample Analysis*

The data for the 1% text sample of *Protect and Defend/Střežit a bránit* in **Table 20** shows that the number of sentences in a paragraph remained almost the same as 10% difference is a small modification of length. The ratio of average sentence length in words and characters of the ST to the TT is the same as the one in the 10% text sample. This means that even though the focus was narrowed down to 1% text sample, the formal style of writing of Prokop remained the same. The modification in sentence length in words and characters is considerable but again, 31% is a borderline case between moderate and considerable.

Visual representations of the 1% text sample data were created in Excel as **Figure 14** and **Figure 15**. Vertical axis in **Figure 14** shows the number of words in a sentence and horizontal axis depicts the number of sentences in the given text sample which is 68 sentences in the ST and 62 sentences in the TT. The same graph was created with the number of characters per sentence which can be observed in **Figure 15** below.

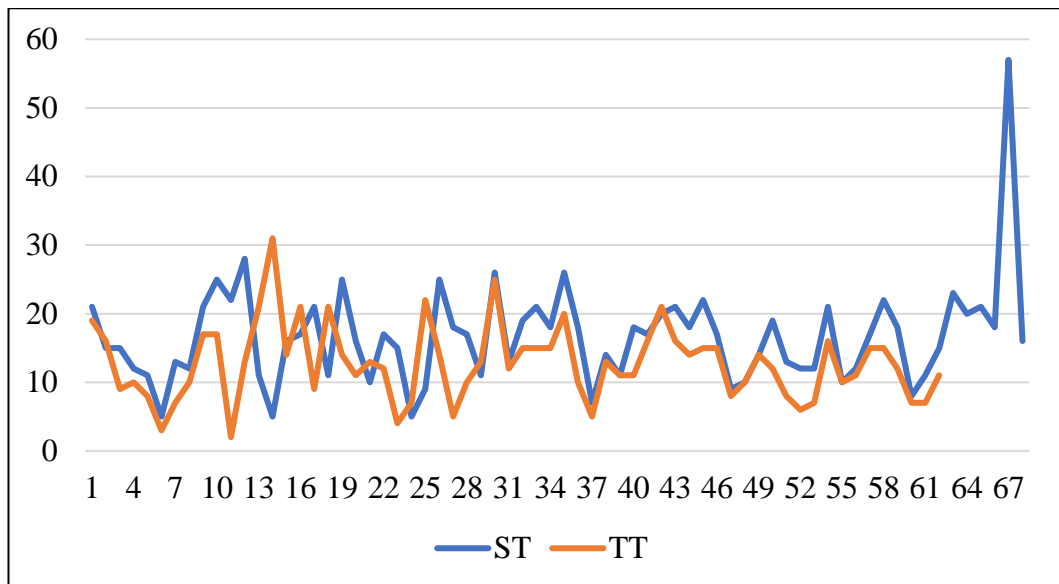


Figure 14: *Protect and Defend/Střežit a bránit: Words per Sentence*

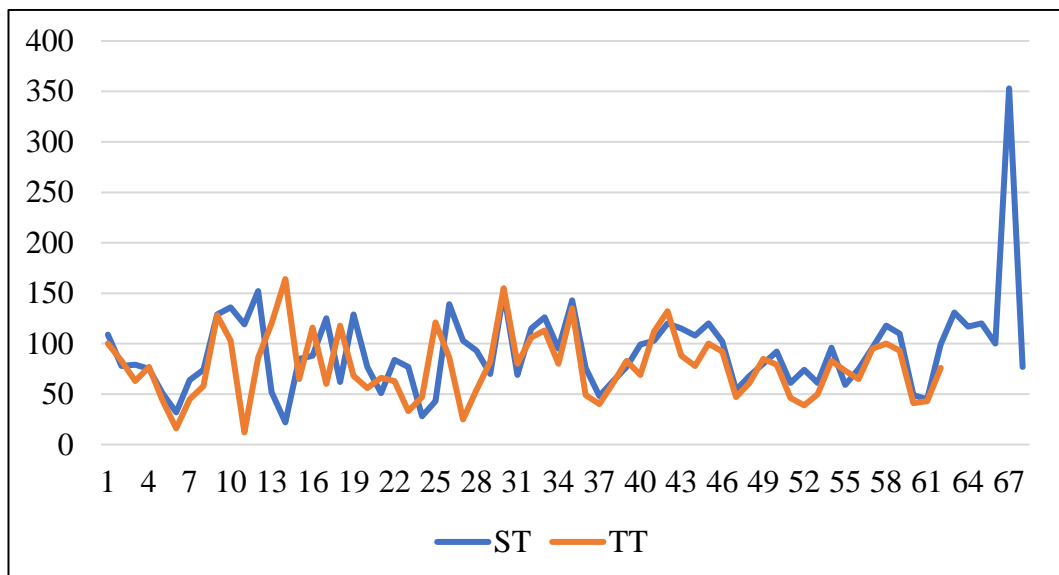


Figure 15: *Protect and Defend/Střežit a bránit: Characters per Sentence*

Figure 14 and **Figure 15** reveal how Prokop transferred the sentence length both in words and characters. The ratios are 1.31 and 1.19 respectively. In cases where the curves do not overlap completely, Prokop followed the general pattern similarly as Bicek. This can be seen clearly for example in sentences 16 to approximately 30. The ST sentences (blue curve) are longer both in words and characters than the ones in the TT (orange curve) but the overall trend was preserved: long sentences remained long, and short sentences remained short. However, the greatest modifications in length in the 1% text sample were made in sentences 8 to 14 where the curves do not overlap at all. The reason seems to be that in the beginning, Prokop joined three sentences together and consequently, the orange curve (TT) is shifted to the left of the blue curve (ST). This claim was

tested by analysing the texts themselves. The following examples (11) and (12) are texts which were copied out from the ST and TT respectively. They both are the second paragraphs from chapter one from the respective books. The number in the brackets at the end of each sentence marks its order in the book.

(11) *Rapp kissed her bare shoulder, nudged a lock of her silky, black hair with his nose and listened to her breathing. (8) She was sound asleep. (9) He lay still for a long moment, completely intoxicated by the smell and touch of the beautiful woman lying next to him. (10) He hadn't felt this alive in a long time, though guilt was still hovering in the recesses of his conscience, waiting to come rushing back at any moment. (11) He could sense it gnawing at the edge of his psyche. (12) Trying to get back in. (13) Forcing him to think about things he wished he could forget but knew he never would. (14)*

(12) *Rapp ji políbil na nahé rameno, zabořil nos do jejích hedvábných černých vlasů a poslouchal, jak dýchá. (8) Tvrdě spala. (9) Dlouho nehybně ležel, zcela omámen vůní a dotekem krásné ženy, odpočívající vedle něj. (10) Už dlouho si nepřipadal tak živý, ačkoli někde v zákoutí jeho vědomí číhal pocit viny a mohl se kdykoli přirítit zpátky. (11) Vnímal, jak ten pocit skrytě útočí na jeho psychiku, pokouší se o návrat a hodlá ho přinutit myslet na věci, na které by rád zapomněl, i když věděl, že to nedokáže. (12)*

As can be seen, the second paragraph from the ST and TT contains 7 and 5 sentences respectively. This shows and indeed confirms that Bicek in his translation did join three relatively short sentences into longer one, which caused shifts in the figures above. Specifically, sentences 12, 13, and 14 in the ST were joined into sentence number 12 in the TT. This explains the ratio of sentence length in words in ST to TT being 1.31, which is a considerable modification of sentence length.

To conclude Prokop's translation strategy, it can be said that his modification of sentence length in words in the 10% and 1% text sample is on the dividing line between moderate and considerable. Other changes made by Prokop were minimal to small which means that he adhered to the formal style of the ST.

This provides answer to the second RQ: What are the translation strategies used by the individual translators to transfer the formal side of Flynn's writing?

In previous chapter, an analysis of ratio of narrative prose to direct speech and to SIDS of the whole text of *Protect and Defend* was carried out in order to support the claim that Flynn tells most of his story through narrative prose. The outcome was as follows: 68.4% is narrative prose, 3.6% are SIDS and 28% of the text is direct speech. It seems reasonable to conduct such analysis of its translation *Střežit a bránit* to determine whether Prokop, the translator, adhered to this style of writing. **Figure 16** is a visual representation of the results.

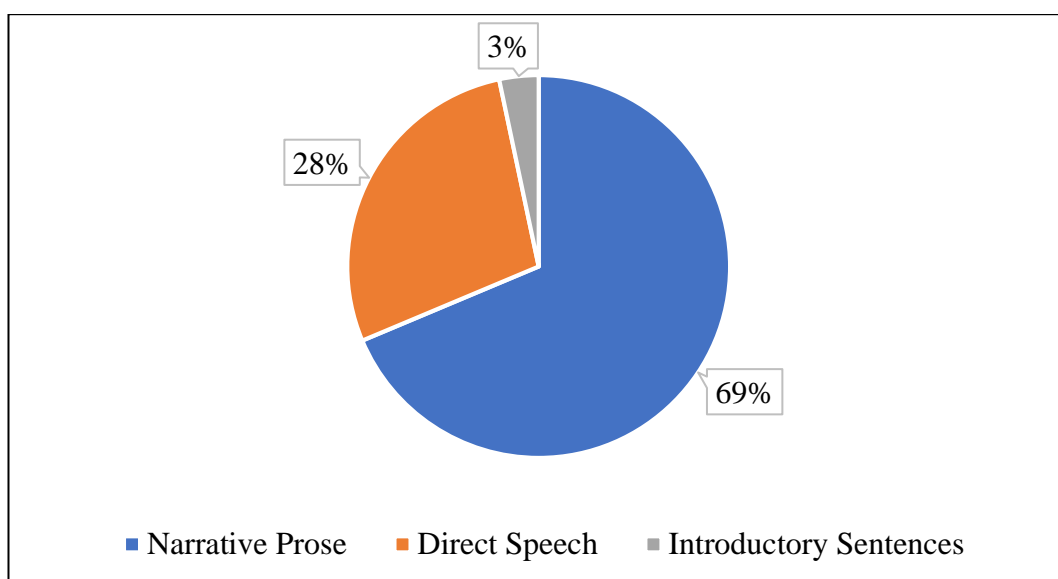


Figure 16: *Střežit a bránit: Narrative Prose/Direct Speech Ratio*

As can be seen in **Figure 16**, Prokop's translation is from 69% narrative prose, 3% SIDS and 28% direct speech. In comparison with the ST, the changes in the percentage of individual variables are insignificant. Regarding the ratio of narrative prose to direct speech and to SIDSs, Prokop did follow Flynn's authorial style very closely.

Another analysis from the previous chapter concerns the length of the consecutive section of narrative prose in comparison with dialogues among the characters. It was determined that Flynn chooses between two patterns. He uses either long sections of narrative prose interrupted by short direct speech, or longer dialogues among characters which are introduced by narrative prose. This claim was tested by an analysis of the 10% text sample of *Protect and Defend* and it was supported. Again, the same analysis was done with *Střežit a bránit* to draw a comparison between the ST and the TT. **Figure 17** comprises the outcome of the analysis of *Protect and Defend* (blue curve) as in **Figure 7** and its translation

(orange curve). Vertical axis shows the number of characters in a paragraph and horizontal axis depicts the number of an individual paragraph in the text sample, which is 111 in the ST and 109 in the TT. The numbers of individual chapters and their titles were deleted from the sample as they would be easily confused with short direct speech in the graph.

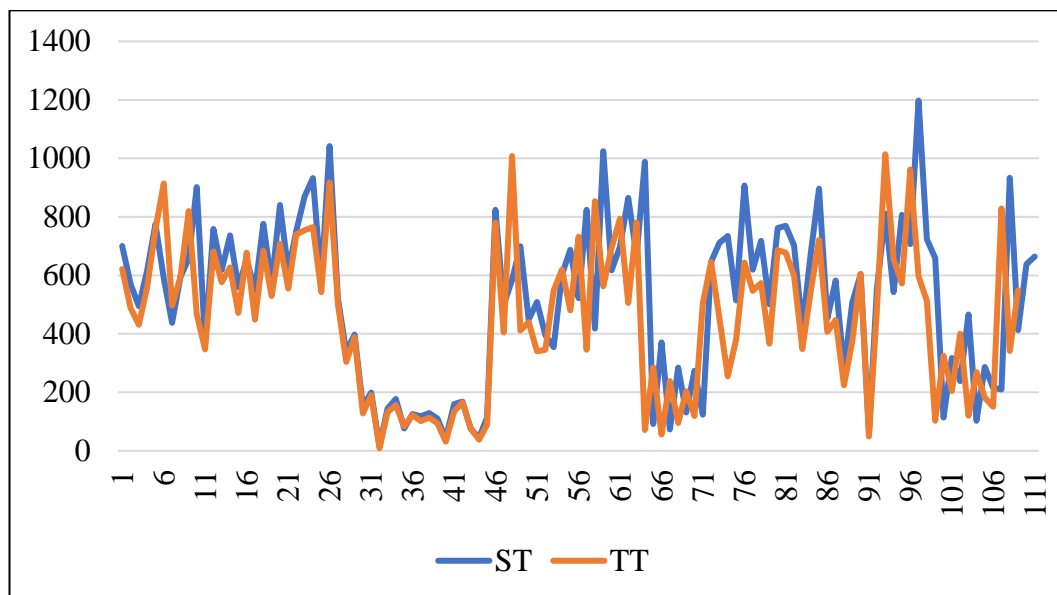


Figure 17: *Protect and Defend/Střežit a bránit: Narrative Prose/Direct Speech Ratio*

As **Figure 17** shows, the curves overlap most of the times. Even in cases when the curves do not overlap completely due to the fact that Prokop joined paragraphs into a longer one, the general pattern is still preserved, which can be seen for example from paragraph 73 to 85. This means that no section of direct speech was turned into narrative prose or vice versa. Such modification would manifest itself as striking opposites in the graph. To conclude, this analysis confirms the previous result that Prokop's translation adheres to the formal style of Flynn's writing.

5. CONCLUSION

This thesis deals with the notion of style focusing on both authorial and translator style which is closely connected to the notion of translator's voice or (in)visibility in the text. To establish the theoretical framework, the thesis reviewed the writings of authors such as Leech and Short (2007), Boase-Beier (2006), Biber and Conrad (2009), Baker (2000), Saldanha (2005) and Malmkjær (2003).

Most methods used in stylistic analyses have been qualitative so far. Recently, however, with the development of computer technology, researches have employed quantitative methods more frequently (Jeffries and McIntyre 2010, 11). As this technological approach seems to be relatively new to the research area, the thesis applies its methods to an analysis of the three following books by an American detective novel writer Vince Flynn and their translations to Czech: *Executive Power* (translated as *Výkonná moc* by Tomáš Bicek), *Act of Treason* (translated as *Akt zrady* by Radovan Baroš) and *Protect and Defend* (translated as *Střežit a bránit* by Michal Prokop).

The aims of the present thesis were firstly, to define authorial style of an American detective novel writer Vince Flynn, secondly to explore the transfer of authorial style in Czech translations of his books, and thirdly to investigate whether there are any definable translator styles in the target texts. The quantitative research focused on the *formal* side of the texts only so no evaluative judgements about the quality of the translations were passed.

This conclusion reports on the outcomes of the data-gathering phase. As the thesis posed three RQs and dealt with six books in total, the results are divided into three subchapters to make them clear and well-organized. For the purpose of simplification, the book titles are referred to as follows: ST 1 = *Executive Power*; ST 2 = *Act of Treason*; ST 3 = *Protect and Defend*.

5.1.1 Authorial Style

This chapter presents results of the research conducted to address the first RQ: What constitutes Flynn's authorial style regarding the formal side of his writing? The analysis consisted of two parts.

Firstly, a comparison of whole text analyses of all STs was drawn. It covered the length of the whole STs in paragraphs, words and characters. Then, an average value for each of these variables was computed as well as the ratio of

ST 1 to ST 2, ST 1 to ST 3, and ST 2 to ST 3. Secondly, the focus was narrowed down on the 10% text samples. The comparison dealt with their length in paragraphs and sentences, average length of a paragraph in words and characters; and average length of a sentence in words and characters.

Analysis of the whole texts revealed that ST 1 and ST 2 follow a very similar pattern. Their ratios regarding the length in paragraphs, words and characters are 1.16, 1.15, and 1.17 respectively. However, a comparison of ST 1/ST 3 ratios shows that these two texts differ the most. The values of their ratios are 1.50, 1.28, and 1.28 for the length in paragraphs, words and characters respectively. It was discovered that ST 2 and ST 3 are somewhere in between. The values of the ratios are 1.30, 1.11, and 1.10.

The data for 10% text samples conformed that ST 1 and ST 2 are very similar texts regarding their formal side. The average length of their paragraphs is almost identical. ST 1 has the most complex sentences and the greatest number of paragraphs. The reason might be that ST 1 is the longest of the three texts. Even though ST 2 is approximately 28 000 words and 1 500 paragraphs shorter than ST 1, the sentence length here is very similar. What differs the most is the length of paragraphs. In ST 3, they are considerably longer than in the other two texts even though the sample as such has the least number of them.

Secondly, the following claim was tested: one of the most striking features of Flynn's writing is that he portrays the story mostly through narrative prose. Analysis of ratio of narrative prose to direct speech and to SIDS was conducted using Microsoft Word as a counting tool.

The analysis confirmed the claim. It was discovered that more than 70% of all the analysed novels is narrative prose. A deeper analysis showed that Flynn follows two patterns when telling the events. He either writes long paragraphs of narrative prose accompanied by short dialogues among the characters, or he uses a different pattern in which longer dialogues among the characters are introduced by narrative prose. It is typical of Flynn that he writes several long paragraphs without a single direct speech.

5.1.2 Translation Strategies

This chapter deals with the second RQ: What are the translation strategies used by the individual translators to transfer the formal side of Flynn's writing? The broadest analyses of the TTs cover the length of the whole TTs in words,

characters and paragraphs. From this data, respective ratios were computed. This gave a more general idea about the texts. Then, the 10% STs samples are compared with their respective TTs. This analysis dealt with average length of paragraphs in words and characters; and average length of sentences in words and characters. The number of paragraphs and sentences was computed as well. The analysis of the 1% text sample allows the most detailed observation of the texts. It provides data about the average length of paragraphs in sentences and the average length of sentence in words and characters. Again, ratios were computed. As they differ from translator to translator, a simple scale of ST length modifications was introduced:

- 0–2% = minimal modification;
- 3–10% = small modification;
- 11–30% = moderate modification;
- 30–50% = considerable modification
- 51–100% = significant modification;
- more than 100% = extreme modification.

It was discovered that Bicek he joined paragraphs together quite a lot. From 300 in the ST he made 203 in the TT which is a considerable modification (48%). Perhaps, he did not perceive the length of paragraphs to be of much importance to Czech readers. Other than that, his other modifications are minimum to moderate.

Translation by Baroš was the most precise one of all the three translators. He followed the formal style of Flynn's writing faithfully. Besides the modification of sentence length in words, which is moderate (13% in the 10% text sample and 13% in the 1% text sample), all other changes in length made by Baroš were minimal or small.

To sum up Prokop's translation strategy, it can be said that his modification of sentence length in words in the 10% and 1% text sample is on the dividing line between moderate and considerable, which is the only statistically significant modification he made. Other changes made by Prokop were minimal to small which means that he adhered to the formal style of the ST.

Moreover, the whole text of *Střežit a bránit* was tested to discover whether Prokop adhered to ratio of narrative prose to direct speech and to SIDS in *Protect and Defend* where narrative prose comprises 68.4%, SIDS 3.6% and direct speech

28% of the text. It was discovered that Prokop's translation is from 69% narrative prose, 3% SIDS and 28% direct speech. In comparison with the ST, the changes in the percentage of individual variables are statistically insignificant.

The length of the consecutive section of narrative prose was also tested, as it was defined as one of the features of Flynn's wiring. For this reason, 10% samples of *Protect and Defend* and *Střežit a bránit* were analysed. As can be seen in **Figure 17**, the curves overlap most of the times. Even in cases when the curves do not overlap completely because Prokop joined paragraphs into a longer one, the general pattern is still preserved. This means that no section of direct speech was turned into narrative prose or vice versa.

5.1.3 *Translator Style in the TT*

This chapter is dedicated to the third RQ: Based on the analyses, are there any definable translator styles in the target text? According to Heilbron, as mentioned before, translators from central to peripheral languages tend to adhere to foreignizing translation strategies (2010, 6). This means that generally, they follow the norms of the ST and opt for translation that is termed *faithful* by Toury (1995, 56). Based on this, an assumption was made that the three translators will, more or less, follow this general rule as well, because they translate from English, which is a central language, to Czech, which is a peripheral language.

Individual conclusions made at the end of each comparative analysis suggest the answer to the third RQ. Even though each of the translators made some modifications to the text (Bicek joined paragraphs, Baroš changed the sentence length in words, and Prokop's paragraphs are 21% shorter in the number of words), they adhered to the formal style of Flynn's writing. The analyses did not find evidence of the translators changing the formal side of the text significantly. It was discovered that Flynn portrays much of his story through narrative prose which is a feature of his authorial style. In the translations, no section of direct speech was turned into narrative prose or vice versa. For this reason, no individual translator styles were found in the target texts, which fulfils the assumption based on the world system of translation.

RESUMÉ

Diplomová práce se zabývá autorským stylem a individuálním stylem překladatele, který úzce souvisí s problematikou „neviditelnosti“, resp. „viditelnosti“ překladatele v cílovém textu. Podle definice dvojice autorů Leech a Short se pojem styl týká spíše lingvistické charakteristiky autora, literárního žánru či období než osoby překladatele (2007, 10). Hned několik autorů však oponuje, že překladatelé svůj styl skutečně mají, každý z nich však na tento styl nahlíží z jiného úhlu pohledu (Baker 2000, Bosseaux 2007, Munday 2008).

Většina metod, které stylistická analýza dosud používala, byla kvalitativní. Vzhledem k tomu, že v posledních letech počítačové technologie výrazně pokročily, se však začaly ve výzkumné oblasti stylistické analýzy využívat i metody kvantitativní. Pokud analýza odhalí statisticky významné rozdíly mezi zkoumanými údaji, lze diskutovat o jejich stylistickém významu (2010, 11). Tento přístup se zdá být relativně nový, takže praktická část této diplomové práce testuje jeho metody na třech detektivních příbězích amerického spisovatele Fince Flynn a jejich překladech do českého jazyka. Celkem tedy na šesti knihách. Jedná se o tituly *Executive Power* (Tomáš Bicek přeložil jako *Výkonná moc*), *Act of Treason* (Radovan Baroš přeložil jako *Akt zrady*) and *Protect and Defend* (Michal Prokop přeložil jako *Střežit a bránit*).

Práce si dala za cíl zaprvé vydefinovat autorský styl Vince Flynn, zadruhé prozkoumat převod autorského stylu do českých překladů, zatřetí zjistit, jestli se v cílových textech nachází otisk (Baker 2000) překladatele, který by šlo označit za jeho individuální styl. Analýzy se zaměřují pouze na *formální* stránku textů, posouzení kvality překladů tedy cílem této diplomové práce není. Na základě těchto cílů byly formulovány následující výzkumné otázky:

1. Jaký je Flynnův autorský styl, pokud jde o formální stránku jeho knih?
2. Jaké překladatelské strategie používají jednotliví překladatelé k převodu formální stránky Flynnova stylu?
3. Vyskytují se v textech na základě analýz nějaké definovatelné styly překladatelů?

Diplomová práce je rozdělena do pěti kapitol. Kapitola 1 spadá do teoretické části, kapitola 2 je věnována autorovi a překladatelům jeho knih do českého jazyka. Kapitola 3 pojednává o zvolené metodologii, která byla použita

při kvantitativním výzkumu, který je detailně popsán v kapitole 4. Poslední kapitola 5 prezentuje závěry práce.

Teoretická část má za úkol seznámit čtenáře s východisky práce. Kapitola 1 sestává z pěti podkapitol. Nejprve je na styl nahlíženo obecně, k čemuž byly využity publikace od autorů jako Leech a Short (2007), Brannen (1993) a Boase-Beier (2006). Autorskému stylu se věnují například Biber a Conrad (2009) a Saldanha (2005). Relevantnost světového systému překladu je vysvětlena v podkapitole 1.3, ve které je uveden předpoklad výsledku kvantitativního výzkumu, že překladatelé budou více či méně dodržovat formální styl výchozího textu. Podkapitola 1.4 se zabývá hlasem překladatele a zkoumá různé názory autorů na to, do jaké míry je překladatel viditelný v cílovém textu. Poslední podkapitola popisuje individuální styl překladatele. Mezi nejvýznamnější autory patří Baker (2000), Bosseaux (2007), Munday (2008) a Malmkjær (2003).

Kapitola 2 poskytuje informace o americkém spisovateli Vince Flynnovi, jeho kariéře jakožto spisovatele i osobním životě. Tři podkapitoly se věnují, narativní struktuře, hlavní postavě příběhů a termínu žánr. Poté jsou představeny tři analyzované knihy. Ke každému titulu je poskytnuto krátké shrnutí, seznam postav vyskytujících se v konkrétní knize a recenze čtenářů. Oddíl 2.4 pojednává o překladatelích Flynnových knih do českého jazyka a podává informace o jejich překladatelské činnosti a dalších aktivitách.

V metodologické části, v kapitole 3, jsou popsány postupy při zpracovávání dat v praktické části. Metodologii poskytla vedoucí práce, která ji využívá ve svém vlastním výzkumu. Bylo ji však třeba upravit tak, aby vyhovovala účelu této práce, kterým je analýza pouze formální stránky textu. Dále je popsána metodologie srovnávacích analýz.

Kapitola 4 se věnuje kvantitativnímu výzkumu, na jehož základě je analyzován autorský styl. Bylo třeba vypočítat poměr mezi narativní prózou a přímou řečí vzhledem k tomu, že velká část příběhu je vylíčena prostřednictvím vyprávěcí prózy. Ve druhé části výzkumu jsou výchozí texty porovnávány s jejich cílovými texty. Analýza pokrývá celý text, 10 % vzorek textu a 1 % vzorek textu.

V poslední kapitole 5 jsou prezentovány výsledky všech analýz. Jelikož si práce položila tři výzkumné otázky a zabývá se celkem šesti knihami, což představuje poměrně velké množství dat, výsledky jsou rozděleny do tří podkapitol. Každá se věnuje jedné výzkumné otázce a stručně připomíná metodologii. Výstupy analýz jsou takto ucelenější a přehlednější.

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ANNOTATION

- Author:** Bc. Sára Guryčová
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