



# Translation of Wordplay from English into Czech in Good Omens

## Bakalářská práce

<i>Studijní program:</i>	B0114A300068 Anglický jazyk se zaměřením na vzdělávání
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## Zadání bakalářské práce

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### Zásady pro vypracování:

Tato bakalářská práce se zabývá problematikou překladu anglických slovních hříček a slovního humoru do českého jazyka na příkladu překladu románu Dobrá znamení. Hlavním cílem práce je zmapovat způsoby a postupy překladu slovních hříček, analyzovat jejich použití v překladu a porovnat je s překladem Jana Kantůrka. Mezi použité metody zpracování patří studium literatury, klasifikace, analýza a porovnání překladových řešení.

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20. dubna 2022

Jana Novotná

## Anotace

Tato bakalářská práce se zabývá problematikou překladu anglických slovních hříček do českého jazyka na příkladu překladu románu Dobrá znamení. Na začátku práce bude hledána definice slovních hříček a na základě výsledků hledání bude formována definice. Definice slovních hříček bude použita při lokalizaci prvních padesáti slovních hříček knihy Dobrá znamení. Tyto hříčky budou analyzovány v praktické části. Vedlejším cílem práce je popsat a klasifikovat různé typy slovních hříček založené na zkoumání v teoretické části bakalářské práce. Hlavním cílem práce je zmapovat způsoby a postupy překladu slovních hříček, analyzovat jejich použití v překladu a porovnat je s překladem Jana Kantůrka. Bude formována teze, odhadující výsledky analýzy a poté porovnána se skutečnými výsledky analýzy. Analýza bude odpovídat na výzkumné otázky položené v části metodologie. Mezi použité metody zpracování patří studium literatury, klasifikace, analýza a porovnání překladových řešení. Během analýzy bylo objeveno že nejčastějším typem slovních hříček v Dobrých Znamení jsou figury uměleckého jazyka branné doslova a narážky na jiná díla. Doslovný překlad a odpovídající překlad v odlišných formách jsou nečastější typy překladových strategií.

### Klíčová slova

překlad, slovní hříčky, slovní humor, hra se slovy, vtip, analýza, Dobrá znamení, Terry Pratchett, Neil Gaiman, Jan Kantůrek

## Abstract

This bachelor thesis deals with the problematic translation of English wordplay into the Czech language on the example of the translation of *Good Omens*. In the beginning definition of wordplay will be searched for and based on the findings, a definition will be formed. Definition of the wordplay will be used to locate the first fifty wordplays of the book *Good Omens*. These will be analysed in the practical part of the thesis. The additional goal is to describe and classify different types of wordplay based on research in the theoretical part of the bachelor thesis. The main goals of the thesis are to chart the methods and processes of translation of wordplay and analyse their use in translation and compare them with Jan Kantůrek's translation. The thesis statement will be formed, estimating the results of an analysis, and compared with the actual results of the analysis. The analysis will answer the research questions described in the methodology. Used processing methods are a study of literature, classification, analysis, and comparison of the solutions of the translation. Based on the analysis the most common type of wordplay in *Good Omens* are the literalisation of figurative language and allusion types. Literal translation and equivalent translation – different forms are the most common translation strategies.

## Keywords

translation, wordplay, verbal humour, language-play, pun, analysis, *Good Omens*, Terry Pratchett, Neil Gaiman, Jan Kantůrek

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## Introduction

This bachelor thesis deals with the problems of translation of wordplay in the case study of Good Omens. In the first part, definitions of wordplay and several related terms will be provided and compared, and a new definition of wordplay will be formed for this thesis. Then the types of wordplay will be listed and described as well as the translation strategies of wordplay, for both will be needed for the practical part. At the end of this first theoretical part methods, thesis statement and research questions for the second practical part will be formed. The practical part starts with a quantitative analysis of types of selected wordplay and continues with an analysis of translation strategies. Then results will be compared with the previously mentioned thesis statement and research questions. The short chapter about how each type of wordplay was translated is included at the end. Finally, a few words about the studied book and the translation will be said.

Reading Good Omens before I have noticed incongruities in the translation, some parts I did not understand and some I wondered why they were translated in this way and what the original meaning was. Later when I read Good Omens in English and I often compared it with the Czech version, sometimes I was amazed by the translation, sometimes I was confused. That is why I chose this as my bachelor thesis topic, I want to have a deeper understanding of the translation process and outcomes it may have, and I want to understand the challenges translators are facing during their work

# 1 Theoretical part

## 1.1 Definition of Wordplay

The definition of wordplay is generally difficult to find because it usually becomes an assortment of other words with similar definitions. Those words like humour, pun and language-play will be explained in contrast to wordplay further in the thesis. According to Louden (1995, p. 27), wordplay is "a connection between two similar-sounding words which invests the relationship between them with additional meaning". Delabatista (1996, p. 128) suggest the following definition: "Wordplay is the general name for the various textual phenomena in which *structural features* of the language(s) used are exploited to bring about a *communicatively significant confrontation* of two (or more) linguistic structures with *more or less similar forms* and *more or less different meanings* (italics in original). " More recent work Onysko, Goth and Knospe (2016, p. 11–13) define wordplay simply as a form of verbal exchange with a humorous effect. This definition is rather insufficient and overlaps with the definition of humour. Other specific characteristics must be added, and they will be taken from their work.

Firstly, wordplay is based on the manipulation of form and meaning. The form can be a word, a phrase, or a sentence that the recipient is familiar with. It can be colloquial words and popular expressions like idioms, slang, or even cultural references. An example of the latter is using a famous quote from a movie. The form is the quote, the manipulation is its usage in a different context, or its possible changes (parody).

Another attribute of wordplay is a surprising contrast. "Most typically, wordplay involves establishing surprising associations and juxtapositions of linguistic items at the lexical level." (Onysko, Goth and Knospe 2016, p. 22). The contrast results in the previously mentioned humorous effect – drawing a parallel with two words or two situations is a common practice between comedians. It usually starts with a built-up (presenting situation, characters) and then a punchline (surprising twist). The contrast is between what the audience thinks before and what know after the punchline (Corley n.d.). Some wordplay can have this form, but it is not a prerequisite.

Wordplay has a cognitive, communicative, and social aspect. Cognitive processing is important to encode and decode the wordplay, in other words, to create and recognise the wordplay. Wordplay is used to express some information, that is the

communicative aspect. It also has other social functions that form the social aspect of wordplay (Onysko, Goth and Knospe 2016, p. 12).

The primary function of wordplay is to amuse the recipient, but it can have other functions. It can be used to establish a connection, a relationship between a sender and a recipient. The sender possibly wants to impress, wants to look more interesting and intelligent. In the realm of commercial use, wordplay is used to make the recipient remember the product and to make it more appealing. Another function is the didactic usage to study a wordplay itself, as in this and other theses with a similar topic (Onysko, Goth and Knospe 2016, p. 14).

Wordplay is transmitted via a wide range and a combination of media. It can be expressed orally in speech (phonic medium) or graphically in a written text (graphic medium). It can be supplemented with a picture, for example in a form of a comic strip. There are other specific forms of communication like social media. It is important to be aware of the medium because wordplay can reference it and use forms typical for this medium (Onysko, Goth and Knospe 2016, p. 12).

There is another quality of wordplay, and that is its success. If the pun is understood and humorous then the pun is successful, if not it fails. It can also fail due to a lack of understanding of the culture and another context or a recipient's lack of cognitive ability (Onysko, Goth and Knospe 2016, p. 15).

Wordplay can be formed using two or more lexical units – the part that has multiple meanings. Some scholars call them pivotal elements, "the word or phrase that the ambiguity hinges on" (Offord, Delabastita 1997, p. 235). An example of a pivotal element is the *tool* in this extract of *Good Omens*.

- (1) "And you will be a *tool* of that glorious destiny!"  
"*Tool*. Yeah." (p. 20)<sup>1</sup>

The first meaning presented is an instrument and the other meaning is a colloquial expression of someone whose decisions and actions are unfairly controlled by others or a stupid person.

Discussing the definitions and characteristics of wordplay, it is now possible to form a definition that will be used for this thesis:

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<sup>1</sup> All examples used in this thesis are taken from *Good Omens* (Pratchett and Gaiman 2006), so only page number is mentioned with each example.

*Wordplay is a verbal phenomenon based on a surprising connection of two (or more) forms and meanings that are generally used to entertain an audience.*

### 1.1.1 Humour

There is a slight difference between humour and wordplay. Palmer (1994, p. 3) suggests that humour is "everything that is actually or potentially funny and the processes by which this 'funniness' occurs". His further description of 'funniness' is rather vague and seems synonymous with humour. It was established earlier in this thesis that wordplay is "actually or potentially funny". According to this definition, wordplay is a subcategory of humour. Humour, however, can, unlike wordplay, be non-verbal. A gesture, movement, or sound with an intent to amuse the recipient is humour. It is also free of form and meaning, the same content can be presented with funny intonation or accent to be considered humour. Wordplay on the other hand manipulates the content and is very much dependent on the form and meaning (Schröter 2005, pp. 56-58). Another difference between humour and wordplay is that humour can be unintentional. Wordplay cannot be unintentional (Delabastita 1993). An example of humour in *Good Omens* is the contrast between what is said versus how it is said.

(2) "Nanny says that wivving fins is fit onwy to be gwound under my heels, Mr. Fwancis," (p.66)

Here the humour is based on a childish way of speaking and talking about killing living things. It does not manipulate the meaning, so it is not a wordplay.

### 1.1.2 Pun

The definition of a pun, found in the Cambridge dictionary is "a humorous use of a word or phrase that has several meanings or that sounds like another word". Wordplay, however, is defined as "the activity of joking about the meanings of words, especially in an intelligent way". ("Cambridge Dictionary" 2021). There seems to be little difference and wordplay is listed as a synonym. Many scholars including Delabastita (1996) use the terms wordplay and pun interchangeably. Since no proper explanation of the difference between pun and wordplay was found, they can be used synonymously. However, in the title of the thesis is the term wordplay, thus it will be used further.

### 1.1.3 Language-play

Jaki (2016, p. 361) and Schröter (2005, p. 78-79) both agree that language-play is a broader term than wordplay. Schröter (2005, p. 78-79) defines language-play as "Language-play, contrary to normal, or non-playful, fragments of conversation or writing, is marked in the sense that the linguistic building blocks involved draw attention to themselves and their form, in addition to functioning as transmitters of content. In other words, language-play is present where the peculiarities of a linguistic system (or linguistic systems) have been exploited in such a way that an aural and/or visual (and by extension: cognitive) effect is achieved that would not be present, and perhaps consciously avoided, in the language used with a focus on propositional content." He found in his study that wordplay is a subcategory of language-play since language-play can be non-punning. Non-punning means it does not manipulate form and meaning, like alliteration and rhyme (Schröter 2005, p. 237).

## 1.2 Types of wordplay

### 1.2.1 Vertical and horizontal

Wordplay has many forms, the first two described in this thesis are horizontal and vertical. They were described by Hausmann in 1974 and are sometimes referred to as *in praesentia* or *in absentia* (Onysko, Goth and Knospe 2016, p. 29).

#### 1.2.1.1 Vertical

Vertical/*in absentia* is a name for wordplay where there is only one pivotal item. The multiple meaning is 'stacked on top of the other', the other meanings are absent – that is why they are called *in absentia*. One word or phrase in the text has more than one meaning but the second meaning is not further supported with explanation or repetition. One form of vertical wordplay is an allusion (see Allusion A p. 12). Based on later analysis it was decided to separate intratextual and intertextual vertical wordplay (Onysko, Goth and Knospe 2016, p. 29).

#### 1.2.1.2 Intratextual vertical wordplay VA<sup>2</sup>

Contextual vertical wordplays are those wordplays that rely on intratextual knowledge, it does not make sense outside of the source text. It usually references

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<sup>2</sup> With each type of wordplay and translation strategy an abbreviation is added for the reader to understand the last chart in appendixes.

something that was previously established in the source. A reader can decode the wordplay by reading the actual text and does not need any outside knowledge.

#### 1.2.1.3 *Intertextual vertical wordplay VE*

In the intertextual vertical wordplay, the other meaning is located in the outside knowledge. It can be a song, video game or historical event or more. To decode the wordplay the reader needs to know something, and it cannot be found in the source text.

#### 1.2.1.4 *Horizontal H*

Horizontal/in praesentia wordplays are composed of two or more pivotal elements when usually one follows the other. The other meanings are present – in praesentia. This puts more focus on the two meanings and is easier to decode (Onysko, Goth and Knospe 2016, p. 29).

### 1.2.2 Types of wordplay described by Jaki (2016)

Sylvia Jaki in her study *The Translation of Verbal Humour in German Subtitles of US American Sitcoms* divided the wordplay into eight categories: homonymy, near-homophony/paronymy, polysemy, creative lexical blends/neologisms, a literalisation of figurative language, phraseological modifications, rhyme/alliteration, misunderstandings/slips of the tongue. Studies by Onysko, Goth and Knospe (2016, p. 54) and Schröter (2005, p. 314) exclude rhyme and alliteration from their definition of wordplay since it does not manipulate with meaning only the form. These categories will be excluded and one category, allusion, will be added based on further research of the source material.

#### 1.2.2.1 *Homonymy*

A homonym is a lexical element that sounds the same and is spelt the same as another word but has a different meaning. The pronunciation and spelling are the same yet in a different context they mean something different (*fair*–adj. right and *fair*–noun event). (Schröter 2005, pp. 163-166). A sender can use these words to encode the wordplay – the same can be said about each type.

#### 1.2.2.2 *Homophony H*

Homophones are lexical elements with the same sound but different spelling, that have different meanings (for example *flour* and *flower*). It can also play with different pronunciations based on the origin of the sender/recipient. (Schröter 2005, pp. 163-166)

### 1.2.2.3 Homography

A homograph is a lexical element with the same spelling but different sounds that have different meanings (for example *bow* /baʊ/ (verb) and *bow* /bəʊ/ (noun)) (Schröter 2005, pp. 163-166).

### 1.2.2.4 Near-homophony / paronymy NH

Near-homophones are two or more words that have different spellings and meanings and sound very much alike, though not exactly. They are not homophones but are similar to them.

Nordquist (2020) provides a short definition of paronymy: "In grammar and morphology, a paronym is a word that is derived from the same root as another word, such as children and childish from the root word child." The wordplay of this category "plays" with almost homophones or with derived words.

### 1.2.2.5 Polysemy P

Polysemy is a phenomenon when a single word form is associated with two or several related senses. Monosemy, on the other hand, is an occurrence where one form is associated with only one meaning. One example of polysemy is *mouth* in *John has his mouth full of food, watch your mouth, I have three mouths to feed*. In these examples, the mouth has a different meaning (oral organ, what you say, people) even though the word did not change (Vicente and L. Falkum 2017). This interesting phenomenon can be used when encoding wordplays.

### 1.2.2.6 Creative lexical blends/neologisms N

Writers might use a neologism, which is a new word, usage, or expression. The name comes from the Greek words *neos* (meaning "new") and *logos* (meaning "word") ("Merriam-Webster" 2021). In wordplay, the common use of neologism is to create funny names for characters and places, especially in fantasy and sci-fi genres. In *Good Omens* the names *Newtrition corporation* and *Aziraphael* are a neologism.

### 1.2.2.7 Literalisation of figurative language LFL

Figurative language is the usage of words in a way that deviates from the conventional order and meaning to convey a complicated meaning, colourful writing, clarity, or comparison. Figures that the language uses are simile (like, as), metaphor (time is money), hyperbole (exaggeration), personification (attribution of human characteristics to non-living objects), symbolism (word has its meaning but



represents something entirely different) (Betts 2021). Literalisation is taking words in their primary sense without the figures. The *How Many Angels Can Dance on the Head of a Pin?* (6) discussion in *Good Omens* takes a literal approach to a philosophical, theological question.

#### 1.2.2.8 *Phraseological modifications PM*

A phraseme is also called a set phrase or idiom. Čermák (2007, p. 31) defines phraseme as a "unique connection of minimally two elements, out of which some (or none) does not function the same way as in different connection (or more connections) or it appears only in one expression (or few).<sup>3</sup> " Any changes to this fixed phraseme produce phraseological modifications that can result in wordplay.

#### 1.2.2.9 *Misunderstandings/slips of the tongue MS*

Misunderstandings happen when a character thinks something different from another character. Possibly because one word or sentence can have multiple meanings and each of them understood it differently. When a character is not very familiar with the topic they are talking about or has a speech impediment that can create speech error. Both of these types are under circumstances humorous.

#### 1.2.2.10 *Allusion A*

Work can sometimes reference other cultural (literary, music) works and historical events or people. Merriam-Webster dictionary (2021) defines allusion as an implied or indirect reference, especially in literature or the act of making an indirect reference to something: the act of alluding to. The humorous effect can result from the surprising connection or alteration of two cultural works.

### 1.3 Translation of Wordplay

Wordplay was, and sometimes even still is, thought to be untranslatable. According to Delabastita (1994), the reason behind the translation difficulty of wordplay is because the effect is rooted in the original language, its homonymy, idioms, and grammar. The target language often lacks its counterpart, leaving the translator with a difficult question. How to preserve the meaning, function, and verbal form with the same effect? There are two sides to this debate, one side believes that there is no translation of wordplay possible, and the other side thinks the opposite.

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<sup>3</sup> In original: jedinečné spojení minimálně dvou prvků, z nichž některý (popř. žádný) nefunguje stejným způsobem v jiném spojení (resp. více spojení), popř. se vyskytuje pouze ve výrazu jediném (resp. několika málo).

The translation process in general consists of discovering possible correlations of form, meaning and function of wordplay and then choosing a suitable translating strategy. Jiří Levý (2013) describes three phases of working with the original: understanding, interpretation and rewording the original. The translator must understand the philological meaning (meaning/s of the text), and the ideological and aesthetic meaning. Then interpret it and find a suitable way how to express it. In the context of translating wordplay, the translator must encode the wordplay and then decode it in the second language.

The translation of wordplay can be sorted into different techniques of translation. For the means of this thesis strategy of Delabastita (1996, p. 134) and Offord (1997, p. 241) have been loosely used, but the names of these strategies are taken from the study of Sylvia Jaki (2016, pp. 364-365). To clarify the types, each is supplemented with an example from *Good Omens*.

### 1.3.1 Literal translation

Literal translation, sometimes referred to as exact rendering, is the most successful translation of a wordplay. The original and translation are the same in terms of formal structure, semantic structure, or lexical function – the meaning, humour, and form stay the same. Needless to say, it is quite rare because two languages rarely have matching forms with the same connotations.

- (3) "Luck of the devil," muttered the angel. (p. 105)  
„Ďábelské štěstí,“ zabručel anděl. (p. 132)

In a target language there exist the same form, meaning the same thing, composed of the same words. In Czech, the phrase *luck of the devil* is identical to its form in English.

### 1.3.2 Equivalent translation – same form

If translator uses this strategy, they want to create language play of the same category in the target language. The meaning of the joke is conveyed, not its form. Usually, the translator changes the form of the wordplay to make sense in the target language or changes the reference to something more familiar in the culture of the target audience.

- (4) Newt had indeed been harboring certain thoughts about Anathema; not just harboring them, in fact, but dry-docking them, refitting them,

giving them a good coat of paint and scraping the barnacles off their bottom. (p. 230)

Je pravda, že se v Newtově mysli vylíhly jisté úvahy, které zahrnovaly Anatómu, a nejen že se vylíhly, ale on je choval a pěstoval, hýčkal, napájel, sypal jim nejdražší semenec a chystal se pro ně vybudovat pozlacenou voliéru. (p. 292)

[mechanical translation:] It is true that in Newt's mind some thoughts about Anathema hatched and not just hatched, he raised them, bred them, pamper them, gave them water, and feed them with only the finest bird seeds and planned to build for them a golden aviary.

Here the translator changed the phrase harbour thoughts into Czech equivalent hatch thoughts, so the joke stayed the same and makes sense in the target language. The form is changed but the original meaning stays the same.

### 1.3.3 Equivalent translation – different form

Translation of different category language play to create verbal humour in the target language, where the meaning of the original joke is lost but the mood, context and function still work. The wordplay can be replaced by a related rhetorical device (repetition, alliteration, rhyme, referential vagueness, irony, paradox, etc.), which aims to recapture the same humorous effect.

- (5) Did you say, "I've got a pin, and I'm not afraid to use it"? Have Pin, Will Travel . . . The Pinslinger . . . The Man with the Golden Pin . . . The Pins of Navarone . . . (p. 194)

Že by řekl: „Mám jehlici a nebojím se ji použít?“ Pořid' si jehlici, budeš cestovat... Dutá jehla... Muž se zlatou jehlou... Jehly z Navarone... Ohněm a jehlou... Jehlátor... (p. 247)

In the original the author replaced the word *gun* from famous TV series and movies of the time with *pin*. The names of the works do not match how their names were translated into Czech: Trumfové eso (1968) – Have Gun Will Travel, Gunslinger (1961) – was not translated, Muž se zlatou zbraní (1974) – The Man with the Golden Gun, Děla z Navarone (1961) – The Guns of Navarone (1961) (Česko-Slovenská filmová databáze, 2022). All of them do not include one word, gun or other, so the act

of replacing them is lost. Translator probably wanted to make the references to other works clearer, so he added reference to books *Dutá jehla* (1909) – *The Hollow Needle* and *Ohněm a mečem* (1884) – *With Fire and Sword* (Databáze knih, 2008 - 2022) and in addition possible reference to movie *Terminátor* (1984) – *The Terminator* (Česko-Slovenská filmová databáze, 2022).

#### 1.3.4 Neutralisation

Neutralisation is a translation of a passage deprived of language play. The wordplay is lost but for its function in the text, it remains. It is because of some untranslatability or that the translator did not notice the wordplay.

(6) Crowley blessed under his breath. (p. 21)

Crowley v duchu zaklel. (p. 28)

[mechanical translation:] Crowley cursed in his mind.

Here the function remains – the reader knows Crowley is angry, however, the humour that for a demon (Crowley) to bless is to curse is lost.

#### 1.3.5 Zero-translation

A zero-translation strategy is used when the original is kept the same in the language of the original. The most suitable usage is when a foreign (another, third) language is used in the original.

(7) "Sprechen sie Deutsch?" it said, using Madame Tracy's mouth. "Parlez-vous Franrais? Wo bu hui jiang zhongwen." (p. 282)

„Sprechen sie Deutsch?“ řeklo to a použilo k tomu ústa madam Tracy.

„Parlez-vous Francais? Wo bu hui jiang zhongwen?“ (p. 354)

Another possible usage of the no translation strategy is while translating names that exist in the real world. For example, it would be insensible to translate the name Freddie Mercury (rtuť, Merkur). Following that, it is also doable in the translation of real song names and song lyrics. In *Good Omens* there are many of those references and each of them has been translated differently.

#### 1.3.6 Ellipsis

If the wordplay is hard to translate and does not add the necessary information for the reader it can be omitted. However, the reader loses part of the experience. Ellipsis is the omission of the wordplay in the translation.

### 1.3.7 Translation strategy with commentary

Translation strategy with commentary, endnote or a footnote is when a translator supplements their translation with an explanation since it may not be understood by the reader. It can be used to discuss different possible translations or to provide context for the wordplay. It is done especially if the target language lacks the same form, but it must stay the same because of the context. It is important to note that the footnote can be linked with all strategies.

(8) How Many Angels Can Dance on the Head of a Pin? (p. 250)

Kolik andělů může tančit na špendlíkové hlavičce?<sup>1</sup> (p. 315)

<sup>1</sup>Footnote: Já vím, že se u nás říká: Kolik andělů se vejde na špičku jehly, ale kdybych to použil v této formě, tak co s následujícím textem? Tak vidíte.

[mechanical translation:] I know that we say: How Many Angels Can Be on the Head of a Pin, but if I used it in this form what would I do with the following text? So, you see.

In this case, the translator cannot use the Czech version of the phrase since the following text describes the dancing of angels and demons. The direct translation with commentary is the right strategy in this case since direct translation would not work with the next paragraphs and any changes to the form of the wordplay would not explain the lack of physical bodies of angels or demons needed for the framework of this part of the book.

## 2 Methodology

Firstly, the subject of study, the book *Good Omens*, needs to be thoroughly examined concerning the findings in the theoretical part. Then out of the wordplays located by study, a list will be composed. The list of wordplays that will be studied in the practical part of this thesis will be composed out of the first fifty from the beginning of the book. They will be chosen only if they fit the definition – if the author manipulated the meaning and the form. Other phenomena, like language humour, will be excluded from the list.

The first part of the practical part is a quantitative analysis of wordplay and its types (discussed in *Types of wordplay* p. 12). Answers to the following questions will be looked for: How many horizontal and vertical wordplays are on the list? How many of them cannot be classified into these two categories? How many of the selected wordplays fit into the types of wordplay described by Jaki? How many do not? The second part consists of a quantitative analysis of translation strategies (discussed in *Translation of Wordplay* p. 17) for each type of wordplay: How many translation strategies were used and how? How were the individual types translated?

### 2.1 Thesis statement

The main goal of this thesis is to find the occurrences of each translation strategy and find the most common one. Since wordplay is notoriously difficult to translate and given the fact that the translator is famous for his creative translations, the author of this thesis states that the most common translation strategy is Equivalent translation – different form (ED). That is the thesis statement for this thesis and in the results, it will be validated or disproven. The secondary goal is to count and classify the wordplays. Based on the previous experience with this book, the author states that the most common types are vertical intertextual wordplays. From that claim it is possible to state that out of other typologies, the most common will be allusions.

### 3 Practical part

#### 3.1 Types of wordplay – horizontal and vertical

Table 1 Horizontal and vertical wordplays

Type of wordplay	Quantity
H	22
V A	15
V E	13

In the first fifty wordplays of *Good Omens*, there are twenty-eight vertical wordplays and twenty-two horizontal wordplays. There are more intratextual vertical wordplays (15) than intertextual (13)

##### 3.1.1 Horizontal

In the list, there are twenty-two horizontal wordplays. They were identified on the number of pivotal elements and their ability to be decoded without any frame of knowledge. No knowledge regarding the context of the book nor knowledge of outside phenomena is needed for decoding. One of the horizontal wordplays is:

(9) "The Nice and Accurate Prophecies of Agnes Nutter, *Witch*," said Anathema.

"Which what?"

"No. *Witch*. Like in *Macbeth*," (p. 139)

*Witch* and *which* are two pivotal elements in this example from *Good Omens*. They have the same pronunciation /wɪtʃ/, so in the dialogue, it awakes the assimilation of two words with two meanings – it is a wordplay of a homophone and also a misunderstanding. Any English-speaking reader can decode the wordplay based on this excerpt alone.

##### 3.1.2 Intratextual vertical wordplay

In the sample of fifty wordplays, fifteen were of intratextual vertical wordplay. They were assessed by the impossibility to be decoded if taken out of the context of the book. Example of one intratextual vertical wordplay:

(10) A young man in dark glasses leaped out into the drizzle holding what looked like a carrycot and *snaked* toward the entrance. (p. 25)

This seems like an ordinary sentence without the information that Crowley (the young man described) used to be, and possibly still is, a snake – the snake from the apple tree in Eden to be exact. Thus, the phrase *snaked toward the entrance* gains new meaning. The pivotal word *snaked* is mentioned only once, thus it is a vertical wordplay.

### 3.1.3 Intertextual vertical wordplay

Intertextual vertical wordplays were located thirteen times. To understand the meaning, the reader must be aware of other phenomena, which they cannot locate in the book. One of the most obscure is this example:

- (11) In fact, he [Crowley] currently wondering vaguely who *Moey and Chandon* were. (p. 16)

This wordplay is set after a paragraph talking about the band Queen and how their songs are playing in the car this character is driving. It references the mispronunciation of Champagne brand Moët et Chandon at the beginning of the song Killer Queen by Queen<sup>4</sup>. This is the only time Moey and Chandon are mentioned, so this wordplay is composed out of one pivotal element. The two meanings of names and the reference to Killer Queen are covered in one pivotal element, making this wordplay a vertical wordplay.

## 3.2 Types of wordplay according to Jaki

Some types of wordplay were not present in the list – near-homophony or paronymy, creative lexical blends or neologisms, homonymy and homophony.

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<sup>4</sup> She keeps Moët et Chandon  
In her pretty cabinet  
'Let them eat cake' she says  
Just like Mary Antoinette (<https://www.karaoketexty.cz/>)



Table 2 Types of wordplay by Jaki

Type of wordplay (Jaki)	Quantity
Literalisation of figurative language	21
Allusion	11
Phraseological modifications	5
Misunderstandings/slips of the tongue	5
Unidentified	4
Polysemy	3
Homophony	1

### 3.2.1 Literalisation of figurative language

The most common type of wordplay is the literalisation of figurative language with twenty-one occurrences. Usually, it is to reference some collocation or phrase with some biblical theme – *God knows*, *luck of the devil*, *what the hell* and others. This creates the form, and the context adds to its meaning. By putting the phrase into the world where actual biblical beings exist, it creates a humorous effect.

- (12) Evil in general does not sleep, and therefore doesn't see why anyone else should. But Crowley liked sleep, it was one of the pleasures of the world. (p. 37)

In this example, it literalises the phrase *evil does not sleep* and compares how it works in the Good Omens universe.

- (13) It was state of the art, he said. The art in this case was probably pottery. (p. 194)

The figurative language is represented by the *state of the art*. According to the Cambridge dictionary (2022), it means very modern and using the most recent ideas and methods. This idea that the car (object described) is very modern then twisted, stating it is as modern as an ancient art of pottery. Other phrases used to encode a wordplay include *turning in a grave*, *misery loves company* and *old school*.

### 3.2.2 Allusion

In the selection of wordplay, the second most common were allusions, with eleven hits. Allusions are sometimes referred to as pop-cultural references and there is plenty of them in *Good Omens*. The *Good Omens* references in the first fifty wordplays Bruce Springsteen's album, Queen's lyrics, common jokes, arcade games, theatre plays, the movie *Shining* and other movies, nursery rhymes, pedigree commercials and often Bible.

(14) This little piggy went to Hades

This little piggy stayed home

This little piggy ate raw and steaming human flesh

This little piggy violated virgins

And this little piggy clambered over a heap of dead bodies to get to the top. (p. 67)

This is a wordplay because it centres around the unusual and surprising contrast between nursery rhyme and biblical violence. It is an allusion because it references *This little piggy* nursery rhyme. *This little piggy* is popular finger play for young children similar to Czech "*vařila myška kašičku*".

(15) "What a delightful child," she said. "He'll be wanting a little tricycle soon." (p. 66)

This wordplay is set in the part of the book where Nanny Ashtoreth is influencing Warlock (who she believes is the antichrist) to be evil. This line is not further explained or referenced later in the book; thus, the point of reference must be outside of the text. It is probably an allusion to the iconic scene of the movie *Shining* (1980), where one of the main characters, a boy named Danny, is riding through the hotel on a tricycle. Other examples of allusions are *Moey a Chandon*, *Let there be light*, *I've got a pin*, and *I'm not afraid to use it* discussed in different contexts.

### 3.2.3 Phraseological modifications

Five occurrences of phraseological modifications appear in the selected wordplays. Unlike literalisation of figurative language type, it changes the common phrase to fit the context and to be comical. Examples are *riding a velocipede* (in Phraseological modifications PM) and *blessing under breath* (in Neutralisation).

(16) "You see a *wile*, you *thwart*. Am I right?" (p. 56)

This wordplay modifies the common religious phrase *thwarting the wiles of the Evil One*. Putting it into a casually sounding sentence eases the significance and gravity of the phrase.

(17) Still, he mused, it was like riding a velocipede. (p.73)

"*Like riding a bicycle/bike*" is an idiom that expresses that once you learn something, you cannot forget it. The modification occurs in the word *bike* which is replaced with *velocipede* – an archaic word for a bicycle and other human-powered land vehicles with one or more wheels. The humour is that the speaker (Aziraphale) has not adapted to the speech of today.

#### 3.2.4 Misunderstandings/slips of the tongue

Misunderstandings or slips of the tongue were found five times in the excerpt. The first one is the homophony-based *missile/missal* – where the army misunderstands the word. The others appear when the kids, called *the Them* in the book, discuss some topic. In these discussions, there are a lot of factual mistakes and slips of the tongue.

(18) "I thought the Tibetans were conquered by the Chinese and the *Daily Llama* had to go to India." (p. 164)

In the discussion of the Tibetans, one kid (Adam) talks about the secret society and underground tunnel made by Tibetans. Another kid (Wensleydale) has the same surface knowledge of them, but it is still unclear. He makes a mistake in the name *Dalai Lama* because of the similar pronunciation of a more common word *daily*.

#### 3.2.5 Unidentified wordplays

Some wordplays could not be sorted into only one category. Usually, they had characteristics of two types. All unidentified wordplays featuring some misunderstanding had polysemic words on which the confusion begone. For example, this follows Adam's question if Anathema is a witch.

(19) "Some people might say so," she said. "Actually, I'm an *occultist*."

"Oh. Well. That's all right, then," said Adam, cheering up.

She looked him up and down.

"You know what an *occultist* is, do you?" she said.

"Oh, yes," said Adam confidently.

"Well, so long as you're happier now," said Anathema. "Come on in. I could do with a drink myself. And . . . Adam Young?"

"Yes?" "You were thinking '*Nothin' wrong with my eyes, they don't need examining,*' weren't you?"

"Who, me?" said Adam guiltily. (p. 141)

This wordplay centres around the polysemic word *occultist*. *The occultist* has two meanings ophthalmology – the branch of medical science dealing with the anatomy, functions, and diseases of the eye<sup>5</sup> and a person who believes in or practices occult arts, such as magic, astrology, alchemy, seances, or other activity claiming the use of secret knowledge or supernatural powers or agencies<sup>6</sup>. That said, each character understood the word differently, making this wordplay a misunderstanding type. Sometimes it is linked with polysemy, sometimes with homophony.

### 3.2.6 Polysemy

There are only three examples of polysemic wordplay in the first thirty wordplays of *Good Omens*. It is the *ground in* discussed in the chapter about translation strategy Equivalent translation – different form ED, tool in the first chapter wordplay using polysemic word *spoon*. There are other wordplays of mixed types that use the polysemic *the white elephant*, *praying mantises* and *occultist*. They were selected as polysemic wordplays because they contain one pivotal element used in two or more contexts.

(20) "Nah. That's not stick insects, that's *praying mantises*. I saw on the television where this big female one ate this other one and it dint hardly take any notice."

There was another crowded pause.

"What're they *prayin'* about?" said his Master's voice.

"Dunno. *Prayin'* they don't have to get married, I s'pect." (p. 80)

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<sup>5</sup> <https://www.dictionary.com/browse/ophthalmology#>

<sup>6</sup> <https://www.dictionary.com/browse/occultist>

In this example, the polysemic word and the pivotal element is *praying*. In the first context, it is followed by mantises creating the common name for an insect. However, one character then takes it out of the context and asks about its *praying* – a religious practice.

### 3.2.7 Homophony

In the excerpt, there are surprising few instances of homophony, only one. It is the example used in the theoretical chapter the Homophony – *missile/missal*.

(21) Also, they'd heard that there were *missals* in the building. (p. 34)

The context of this wordplay is that the American security is staying at a monastery. Here the word *missals* with its pronunciation and similar spelling allude to the word *missile*. The first meaning is a book containing the prayers, important chants, responses, and necessary instructions for the celebration of the mass' and the second meaning is 'a rocket-propelled weapon designed to deliver an explosive warhead with great accuracy at high speed'. Those two meanings are composed out of one pivotal element, making this wordplay a vertical wordplay. The example is a wordplay with homophone – *missile* in American English is pronounced /'mɪsl/ which is identical to the British pronunciation of *missal*.<sup>7</sup>

## 3.3 Translation strategy

This part focuses on translation strategies, their classification and quantification. If there is a commentary (footnote), it is included with the translation strategy it describes. In the selection, there is no zero-translation strategy. No wordplays were impossible to distinguish based on the translating strategy.

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<sup>7</sup> <https://www.oxfordlearnersdictionaries.com/definition/english/missal>  
<https://www.oxfordlearnersdictionaries.com/definition/english/missile>

Table 3 Translation strategies

Translation strategy	Quantity
Literal translation	19
Equivalent translation – different form	15
Equivalent translation – same form	8
Neutralisation	7
Ellipsis	1

### 3.3.1 Literal translation

One of the most common translation strategies is the literal translation - nineteen times it was used. An example of this is:

- (22) "Let there be light, " said Aziraphale. (p. 89)  
 „Budiž světlo,“ řekl Azirafal. (p. 112)

The phrase *Let there be light* from the Bible has been translated accordingly to the Czech translation. If the translator didn't notice the allusion, it would be lost in translation.

- (23) The door was opened by a butler, as they say, *of the old school*.  
 [A night school just off the Tottenham Court Road, run by an elderly actor who had played butlers and gentlemen's gentlemen in films and television and on the stage since the 1920s.] (p. 65)  
 Dveře otevřel majordomus, o jakém se říká, že je *ze staré školy*.  
 [Jde o večerní školu kousek od Tottenham Court Road, již vede obstarožní herec, který hrával majordomy a sluhy vybraných gentlemanů ve filmech a v televizi, ale především na jevišti, a to už od roku 1920.] (p. 83)  
 [mechanical translation:] The door was opened by a butler who was said to be of the old school.  
 [It is a night school just off Tottenham Court Road, run by a venerable actor who has played butlers and servants to select gentlemen in films and on television, but especially on stage, since the 1920s.]

This example takes literally the phrase *of the old school*, which has the identical phrase *ze staré školy* with the same form and meaning.

### 3.3.2 Equivalent translation – different form

Fifteen instances of equivalent translation strategy were observed in the excerpt. Not every wordplay can be translated like literal translation, the second-best choice is equivalent translation. In these examples, the form was altered by the sense of the wordplay remained. One of them is:

- (24) There was something basically *ground in* about Brian. (p. 154)  
Bylo na něm prostě něco *zemitého*. (p. 201)  
[mechanical translation:] There was about him simply something *grounded*.

*Ground in* has two meanings – stain that is difficult to remove and a firmly fixed habit.<sup>8</sup> In this case, it refers to Brian as dirty and his habit of refusing to wash (it was talked about in the previous paragraph). In the Czech version, it plays around with the word *zemitý*. *Zemitý* is a derived word of earth, and ground and also it can describe an intractable person<sup>9</sup>.

- (25) "... Do you feel lucky?" (p. 249)  
„... Jsi spokojený?“ (p. 313)  
[mechanical translation:] "... Are you satisfied? "

This example is set after a paragraph where Crowley threatens another character named Hastur and is accused of bluffing. Crowley quotes the movie, Dirty Harry. Once Hastur realises that Crowley is bluffing he answers his question with a yes. The meaning of gamble – do you think you are going to win – is replaced by – are you content? Even though the original meaning is lost the humour is still there and it has the same function in the text as in the original.

One time the equivalent translation – a different form is used with a footnote. In sentences containing *deviled egg, a slice of angel cake*. Those two dishes are unknown to a Czech audience and even if they knew what *vejce mimóza* (deviled egg) is, it lacks the reference to the devil or a similar phenomenon. The devilled egg was translated to *opilý čert* (=drunken čert). Čert is an entity similar to a devil or demon rooted in Czech folklore. Additional information, that it is a dessert with cocoa, coconut flakes and rum, is added in the footnote since it is not a commonly known dessert. Instead of an

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<sup>8</sup> <https://www.lexico.com/definition/ground-in>

<sup>9</sup> <https://ssjc.ujc.cas.cz/search.php?hledej=Hledat&heslo=zemit%25C3%25BD&sti=EMPTY&where=hesla&hsubstr=no>

*angel cake*, there is a *biskupský chlebiček* in the translation. *Biskupský chlebiček* is a fruitcake and in the Czech version, it contains *biskup*, a *bishop* in English.

### 3.3.3 Equivalent translation – same form

The strategy of ES is used eight times.

(26) A young man in dark glasses leaped out into the drizzle holding what looked like a carrycot and *snaked* toward the entrance. (p. 25)

Dvířka se otevřela, z vozu vystoupil mladý muž v tmavých brýlích, který nesl něco jako košík na převoz psů a tiše, *jako by se plazil*, vykročil deštěm ke vchodu. (p. 33)

[mechanical translation:] Doors opened, a young man in dark glasses stepped out of the vehicle, carrying something like a basket for transporting dogs and silently, *as if he was slithering*, walked through the rain toward the entrance.

The other time *snaked* was used, the translator omitted the wordplay. The form *snaked* does not have a Czech equivalent, so it is lost. The wordplay, however, is conveyed – it references that Crowley (the young man in the example) is the snake of Eden. Into this category also belongs *excuse his French/dámy prominou, this isn't, you know, my scene/tohle není, jak bych to tak řekl... moje parketa..., missals/ s rochetami, Well, I'll be damned. /No to at' mě čert vezme* and others.

### 3.3.4 Neutralisation

Neutralization is the translations strategy used seven times.

(27) "Tell the whole *blessed* world, why don't you?" (p. 104)

„Nechtěl bys to vyhlásit rozhlasem, co?“ (p. 131)

[mechanical translation:] Don't you want to announce it on the radio?

Here the wordplay based on the literalisation of figurative language relying on the word *blessed* is lost in the translation. Other examples are *Crowley blessed under his breath. / Crowley v duchu zaklel., snaked/pohládil, riding a velocipede/s jízdou na kole*

### 3.3.5 Ellipsis

There is only one wordplay that was left out of the translation process. This exchange was omitted in the Czech version of the book.

(28) "And you will be a tool of that glorious destiny!"



"Tool. Yeah." (p. 20)

## 4 Translation of wordplays based on types

This chapter will compare how each type of wordplay is translated.

*Table 4 Type of wordplays (vertical and horizontal) and their translation strategies*

Type of wordplay	Translation strategy	Quantity
vertical intertextual	literal translation	7
vertical intertextual	equivalent tr. - different form	6
vertical intratextual	literal translation	4
vertical intratextual	equivalent tr. - same form	4
vertical intratextual	neutralization	4
vertical intratextual	equivalent tr. - different form	3
horizontal	literal translation	8
horizontal	equivalent tr. - different form	6
horizontal	equivalent tr. - same form	4
horizontal	neutralization	3
horizontal	ellipsis	1

All the vertical intertextual wordplays were translated with their meaning conveyed. Some of the intratextual vertical and horizontal wordplays lost their punning function in the translation.

### 4.1 Translating vertical intertextual wordplays

Vertical intertextual wordplays are probably translated with the least effort. Sometimes the translator must encode the allusion to translate it accordingly – Let there be light/Budiž světlo can be an example. However, a lot of the vertical intertextual wordplays can be translated using a literal translation strategy without the need for encoding. One of the examples could be this possible allusion to Shining.

(29) "What a delightful child," she said. "He'll be wanting a little tricycle soon." (p. 66)

„Jaké překrásné dítě,“ řekla. „Určitě už bude každou chvíli chtít tříkolku.“ (p. 83)

[mechanical translation:] "What a beautiful child," she said. "I'm sure he'll want a tricycle any minute."

Form and meaning(s) remain the same, but the question is if the translator understood the reference. In the end, it does not matter, the wordplay would be translated alike. That is why the author believes they are easier to translate than others.

Table 5 Type of wordplays (by Jaki) and their translation strategies

Type of wordplay	Translation strategy	Quantity
literalisation of figurative language	literal translation	9
literalisation of figurative language	equivalent tr. - same form	6
literalisation of figurative language	equivalent tr. - different form	4
literalisation of figurative language	neutralization	2
allusions	literal translation	6
allusions	equivalent tr. - different form	5
phraseological modification	literal translation	2
phraseological modification	neutralization	2
phraseological modification	equivalent tr. - same form	1
misunderstandings or slips of the tongue	equivalent tr. - different form	3
misunderstandings or slips of the tongue	literal translation	1
misunderstandings or slips of the tongue	neutralization	1
polysemy	equivalent tr. - different form	2
polysemy	ellipsis	1
homophony	neutralization	1

To translate the literalisation of figurative language, the translator must understand the wordplay and come up with an adequate form of figurative language that makes sense in the context. Those that were neutralised lost their function as a wordplay – *snaked a hand* and *tell the whole blessed world*. To translate allusion, one often does not have to think about suitable adequate form, but simply keeps the original. However, Jan Kantůrek often chose to alter the form, so the wordplay feels more natural to a Czech audience – as in the nursery rhymes and others. Only two of the phraseological modification wordplays were translated with the same form and meaning - *you see a wile, you thwart* and *killing time*. Misunderstandings or slips of the tongue were often changed to work in the Czech language – *Pot/Pán* as *Pan*, *Daily Llama/Dillí Láma* and *exploded diagram/rozšířený řez*. The only wordplay that was ellipited from the translation is the polysemic wordplay with the *tool*.

## 5 About Good Omens

Good Omens is a humorous fantasy novel about the end of the world, which began as a parody of Richmal Crompton's book *William*, called William the Antichrist, later renamed *Good Omens* after the movie *Omen*. It was written by Terry Pratchett and Neil Gaiman at the beginning of their careers. The book was published in 1990 by Victor Gollancz Ltd and became a bestseller, with multiple editions and was translated into multiple languages. Good Omens was published under the name "Dobrá znamení" in 1997 with the translation of Jan Kantůrek, who translated all of Terry Pratchett's work. (Pratchett and Gaiman 2006). The novel received critical acclaim. It was nominated for the Locus Award for Best Fantasy Novel and the World Fantasy Award in the Best Novel category (Khoza, 2016). In 2019 it was released as a series on the streaming platform Amazon Prime.

Terry Pratchett was born in 1948 and died in 2015. In his life, he became one of the UK's bestselling authors and was knighted by the Queen for services to literature. Pratchett wrote mostly fantasy novels, 41 of them set in his made-up world called Discworld. He also wrote sci-fi and books for children. He was diagnosed with a rare form of Alzheimer's and in his late life, he wanted to reform the law on assisted dying. According to Gaiman Pratchett's dying wish was to adapt Good Omens for television ("A Warm Welcome" 1995).

Neil Gaiman's work is prized because it crosses genres and reaches audiences of all ages. He wrote novels, poetry, drama, short stories, screenplays, and graphical novels, in genres of fantasy, sci-fi, and horror for children, young adults and adults. He used to work as a journalist, we wrote a bibliography of Douglas Adams, whose writing style is similar to Terry Pratchett. Some of his most reviewed works are Sandman, Coraline, The Graveyard Book and American Gods. Each of them received multiple literary awards. ("Neil Gaiman" n.d.)

The plot of Good Omens is about the events that started the apocalypse and the beings that stopped it: angel Aziraphale, demon Crowley, a witchfinder, a witch, four children and others. There are also aliens, four horsemen of the Apocalypse, Atlantians, a dog and a cameo of Elvis Presley. It presents the good versus bad, the heaven versus hell in a more nuanced way ("Good and Evil" 2021).

It was both praised and hated for its British humour and its overabundance of pop culture references. American critic Joe Queenan (1990) called the Good Omens

"a cure of Anglophilia" and an unfunny book with only a few (he counted four) good lines. He also criticises the references in the book and how it makes the book difficult to read – "... to get to this material, the reader must wade through reams and reams of undergraduate dreck" (Queenan 1990). Since then, a lot of people praised the humour of the book and described how this book changed them, their morality and their sense of humour. Critic Sam Jordison (2019) of the British Guardian writes in a few articles (*Good Omens is so enjoyable it seems bad form to spot the flaws* and *Good Omens isn't funny? That's hilarious*) about the witty character and deeper meanings of the book.

"Here I am, fondly describing Good Omens as some kind of panacea, when a good part of its power comes from something far darker. There may be plenty of affection for humanity here, but there's also burning anger. There's real rage about big, serious issues such as environmental desecration and the absurdities of religion. (Jordison 2019)"

## 6 Analysis/results:

The most common type of wordplay in *Good Omens* is the literalisation of figurative language. The majority of them are uttered by characters Aziraphael the angel and Crowley the demon. Interesting is that the angel uses figurative language with "unholy" words like the *luck of a devil*, *what the hell* and the demon say "holy" words like *divine planning*, *tell the whole blessed world*, *God knows*. This is tied with a theme of the whole book, the blurring of the line between good and evil. "They are, as angels and demons, supposed to be fully on the side of either Heaven or Hell — and each of them is, in theory, only good or only evil. However, this is a false dichotomy, as all of the characters demonstrate both good and bad characteristics ("Good and Evil" 2021).

The most common translation strategies in *Good Omens* are literal translation and equivalent translation – different forms. In both translations, the meaning remains the same, so it could be said these are very successful translations. Even Terry Pratchett thought Jan Kantůrek's translations of his work were one of the best ones (Zunová 2015). Jan Kantůrek won several prizes for his translations mostly in the field of translating sci-fi, fantasy and horror and in 2003 won a prize for his lifelong contribution to the field<sup>10</sup> (Davidová 2018).

Kantůrek is known for bringing the books closer to the Czech audience, changing them to feature Czech references and jokes. That is why so many wordplays were translated with Equivalent translation – different forms of translation strategy. He often finds a successful substitute in the Czech language (harbouring thoughts/líhnout představy, angel cake/biskupský chlebíček).

This practice is made more difficult since there are a lot of allusions to British culture in this book. By allusions, it is meant not only wordplays but also other comical passages – about M25, Welsh-language television, Manchester, Milton Keynes and etcetera. The translator did not change most of the references, possibly because it would change the entire book. However, it makes the book more challenging to read.

To understand the work in the context of the author's books, the findings will be compared with an analysis of a similar thesis examining wordplay in another Pratchett's book *Soul music*. The author of the thesis Mustonen (2016) did not limit the research of the book to a specific number and studied the whole book. This will

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<sup>10</sup> Cena Akademie sci-fi, fantasy a hororu (Cena za dlouholetou práci pro SF)

provide insight into the differences between *Good Omens* and one book of the *Discworld* series.

In *Soul Music*, there are fewer allusions, in the first fifty wordplays only two – referencing the movie *Blues Brothers* and Elvis Presley. In *Good Omens* there are eleven in the first fifty wordplays. One possible explanation for the lack of allusions is that the *Good Omens* is set in the real world (with alterations) and *Soul Music* is set in a fictional world. In *Discworld* novels, characters usually do not understand the reference but say it anyway. This is done to amuse the reader, not the characters themselves (Mustonen 2016). Another explanation is the influence of the co-author, Neil Gaiman. His works are renowned for their rich intertextual references to poetry, prose, and popular culture (Rață 2015). He often deals with myths and explores them in *American gods*, *Coraline* or *Sandman*. It is possible that because of his co-writing there are more allusions in this book.

There are fewer homonymous wordplays in *Good Omens* than in *Soul Music*. In the wordplays of Mustonen's work (2016) half were homonymy or homophony or homography based. In the first fifty wordplays of *Good Omens*, there is only one. Possibly further research would find them more and would provide insight into the reasoning behind these occurrences.

## 7 Conclusion

In the theoretical part a definition of wordplay was searched for and was contrasted with definitions of similar phenomena – humour, pun, and language-play. The newly formed definition used in this thesis is: *Wordplay is a verbal phenomenon based on a surprising connection of two (or more) forms and meanings that are generally used to entertain an audience.* Humour on the other hand can be non-verbal and does not manipulate the word form. A pun is often used as a synonym for wordplay – and the word punning refers to the manipulation of form and meaning. Language play is by some a subcategory of wordplay since it can be non-punning.

Afterwards, each type of wordplay and translating strategy was described. Vertical or in absentia wordplays have only one pivotal item (the word or phrase that the ambiguity hinges on). The author differentiated between intratextual – the second meaning is elsewhere in the book/source, and intertextual – the second meaning is not in the book/source. Horizontal wordplays are composed of two pivotal elements.

The next typology of wordplays was taken from a work of Sylvia Jaki and modified by the research of Onysko, Goth and Knospe and the author. The first types are homonymy, homophony, homography and near-homonymy/paronymy – they share the same spelling, pronunciation or similar words that have a different meaning. Polysemy is one word with multiple meanings, depending on its usage in different contexts, in phrasemes. Creative lexical blends/neologisms are newly created words that can be punned. Literalisation of figurative language takes the figures literally, by their original meaning. Phraseological modifications change fixed phrases. Misunderstandings and slips of the tongue are when two characters are talking about different things based on their similarity – this type was problematic since it was difficult to decide whether it is this type or the type that resulted in misunderstanding. Allusions are references to other works.

Strategies of translating wordplays are literal translation – same forms, same meanings, equivalent translation – same forms, different meanings, equivalent translation – different forms, same meanings, neutralization – no punning, zero-translation – same language, ellipsis – the wordplay is left out. Each translation can have a commentary or a footnote, explaining it further.

Throughout the practical part of the thesis the quantity of each type of wordplay was found, that includes the horizontal/vertical typology and types according to Jaki.



As predicted in the thesis statement there are more vertical wordplays (28) than horizontal (22). Out of the vertical wordplays are intratextual wordplays (15) are more common than intertextual (13).

There is a misbalance between the types of wordplays. The absolute dominance of literalisation of figurative language (21) and allusions (11) wordplays is followed by other with petty numbers of other types – phraseological modifications (5), misunderstandings/slips of the tongue (5), unidentified wordplays (4), polysemy (3) and homophony (1).

The most common translation strategy is the literal translation (19). The second most common translation strategy is equivalent translation – different form (15), equivalent translation – same form (8), neutralisation (7) and ellipsis (1).

The thesis statement was disproven by the analysis – equivalent translation – different form (ED) is not the most common strategy. The secondary claim about the types of wordplays was partially true – vertical wordplays are the most common but not intertextual. The last claim about Jaki's typology, was also disproven. Allusions are not the most common type. Some wordplays could not fit into one category, because they have features of two – misunderstanding and polysemy features or misunderstanding and homophony features.

Based on the types of wordplay *Good Omens* is different from other Pratchett's works, it contains (out of the first fifty wordplays) more allusions and fewer homophony/homonymy/homography wordplays.

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## Appendices

n.	orig.	překl.
1	If Bruce Sprinsteen had ever recorded ' <b>Born to Lurk</b> ' these two would have been on the album cover.	Kdyby byl Bruce Springsteen někdy nahrál " <b>Zrozen k plížení</b> ", byli by na přebalu desky tihle dva.
2	In fact, he was currently wondering vaguely who <b>Moey and Chandon</b> were.	Přemýšlel totiž nepřítomně o tom, kdo to jsou <b>Moey a Chandon</b> .
3	One of the nice things about Time, Crowley always said, was that it was steadily taking him further away from the fourteenth century, the most bloody boring hundred years on <b>God's, excuse his French</b> , Earth.	Jedna z těch nejkrásnějších věcí na Čase, pomyslel si Crowley, je, že vás neustále unáší dál a dál od čtrnáctého století, od těch zatraceně nejnudnějších sta let na té - <b>dámy prominou - Boží Zemi</b> .
4	"Why me?" said Crowley desperately. "You know me, Hastur, <b>this isn't</b> , you know, <b>my scene . . .</b> " "Oh, it is, it is," said Hastur. " <b>Your scene. Your starring role.</b> Take it. Times are changing."	„Ale proč já,“ bránil se zoufale Crowley. „Znáš mě, Hasture, <b>tohle není</b> , jak bych to tak řekl... <b>moje parketa</b> ...“ „Ale ano, právě že je,“ přikývl spokojeně Hastur. „ <b>Přesně tvoje hra. Tady budeš hrát hlavní roli. Budeš hvězda.</b> Jen ber. Časy se mění.“
5	"And you will be a <b>tool</b> of that glorious destiny!" " <b>Tool.</b> Yeah," muttered Crowley.	-
6	Crowley <b>blessed</b> under his breath.	Crowley v duchu <b>zaklel</b> .
7	A young man in dark glasses leaped out into the drizzle holding what looked like a	Dvířka se otevřela, z vozu vystoupil mladý muž v tmavých brýlích, který nesl něco jako košík na převoz psů a tiše,

	carrycot and <b>snaked</b> toward the entrance.	<b>jako by se plazil</b> , vykročil deštěm ke vchodu.
8	"...And I normally have to help with <b>the White Elephant</b> ." This was an aspect of Buckingham Palace society that had never occurred to Sister Mary, although the pachyderm fitted right in.	A já obvykle pomáhám s těmi danajskými dary. Taky vám řeknu, že některé hosty musíte hlídat, pohybují se vám po zahradě jako <b>sloni v porcelánu</b> .“ S takovým pohledem na společnost v Buckinghamském paláci se sestra Marie ještě nesetkala, i když ten obrovský býložravec se tam docela hodil.
9	Also, they'd heard that there were <b>missals</b> in the building.	A kromě toho zaslechli, že jsou někde v budově lidé s jakýmisi <b>rochetami</b> .
10	<b>Evil</b> in general <b>does not sleep</b> , and therefore doesn't see why anyone else should. But Crowley liked sleep, it was one of the pleasures of the world.	<b>Ďábel</b> , jak se všeobecně ví, <b>nikdy nespí</b> , a tudíž nechápe, proč by někdo jiný spát měl. Jenže Crowley spal rád, bylo to jedno z velkých potěšení světa.
11	Technically Aziraphale was a <b>Principality</b> , but people made jokes about that these days.	Azirafal v technickém slova smyslu patřil ke <b>kůrům andělským</b> , ale v dnešních dnech si lidé z něčeho takového tropí jen šprýmy.
12	"And then <b>Game Over, Insert Coin?</b> " said Crowley.	„A potom <b>,hra skončila, vhod'te novou minci'</b> ?“ ušklíbl se Crowley.
13	"Let's go somewhere <b>warm</b> ," he said. "You're asking me?" said Crowley glumly.	„Pojďme někam <b>do tepla</b> ,“ řekl. „To říkáš <i>ty mně</i> ?“ ušklíbl se Crowley.
14	<b>The Comedie of Robin Hoode, or, The Forest of Sherwoode</b> . [The other two are <b>The Trapping of the Mouse</b> , and <b>Golde Diggers of 1589</b> .]	<b>Komedie o Robinu Hoodovi aneb Hvozd Sherwoodský</b> [Další dvě se jmenují <b>S myší do pasti</b> a <b>Zlatokopové 1589</b> .].

15	"You see a <b>wile</b> , you <b>thwart</b> . Am I right?"	„Vidíš <b>zlo - maříš</b> . Mám pravdu?“
16	"You know, I'd never have thought of that," he said. "Godfathers. Well, <b>I'll be damned</b> ." "It's not too bad," said Crowley, "when you get used to it."	„A to se podívej, něco takového mě ani nenapadlo,“ řekl. „Tak <b>kmotři</b> . No to <b>ať mě čert vezme</b> .“ „Ono to ani není tak hrozné, když si na tu myšlenku člověk zvykne,“ řekl Crowley.
17	He was just <b>killing time</b> until the main event, but he was killing it in such exquisite ways. <b>Time, and sometimes people</b> .	Bylo to sice jen takové <b>zabíjení času</b> , aby si ukrátil dobu do chvíle, kdy začne to hlavní, ale zabíjel ho skutečně dokonalým způsobem. <b>Čas - a občas i nějaké ty lidi</b> .
18	The door was opened by a butler, as they say, of <b>the old school</b> . [A night school just off the Tottenham Court Road, run by an elderly actor who had played butlers and gentlemen's gentlemen in films and television and on the stage since the 1920s.]	Dveře otevřel majordomus, o jakém se říká, že je <b>ze staré školy</b> . [Jde o večerní školu kousek od Tottenham Court Road, již vede obstarožní herec, který hrával majordomy a sluhy vybraných gentlemanů ve filmech a v televizi, ale především na jevišti, a to už od roku 1920.]
19	"What a delightful child," she said. "He'll be wanting <b>a little tricycle soon</b> ."	„Jaké překrásné dítě,“ řekla. „Určitě už bude každou chvíli chtít <b>tříkolku</b> .“
20	<i>Oh, the grand old Duke of York He had Ten Thousand Men He Marched them Up To The Top of The Hill And Crushed all the nations of the world and brought them under the rule of Satan our master.</i>	<i>Vévoda z Yorku, ač už dosti starý byl, deset tisíc mužů shromáždil, až na vrchol kopce s nimi dorazil, pak všechny národy světa pokořil a přivedl je pod vládu našeho pána Satana.</i>

21	<p><i>This little piggy went to Hades This little piggy stayed home this little piggy ate raw and steaming human flesh this little piggy violated virgins And this little piggy clambered over a heap of dead bodies to get to the top.</i></p>	<p><i>Jeden malý čuník-funík táhl k Hádu, druhý malý čuník-funík zůstal doma, třetí malý čuník-funík požíral syrové a kouřící maso lidské, čtvrtý malý čuník-funík znásilňoval panny a ten poslední - nejmenší čuník-funík se hrabal po hromadě mrtvol, aby se dostal co nejdříve</i></p>
22	<p>Aziraphale popped another <b>deviled egg</b> into his mouth, and washed it down with coffee. (...) Aziraphale helped himself to Crowley's slice of <b>angel cake</b>.</p>	<p>Azirafal si vsunul do úst dalšího <b>opilého čerta</b> [Jsou to vlastně perníkové kostky nebo kuličky prokapané rumem, polité čokoládou a obalené v mletém kokosu.], což byla cukrářská specialita místního podniku, a spláchl ho kávou. (...) Azirafal si posloužil plátkem Crowleyho <b>biskupského chlebičku</b>.</p>
23	<p>Still, he mused, it was like <b>riding a velocipede</b>.</p>	<p>Na druhé straně, utěšoval se, je to <b>jako s jízdou na kole</b>.</p>
24	<p>"Nah. That's not stick insects, that's <b>praying mantises</b>. I saw on the television where this big female one ate this other one and it dint hardly take any notice." There was another crowded pause. "What're they <b>prayin'</b> about?" said his Master's voice. "Dunno. <b>Prayin'</b> they don't have to get married, I s'pect."</p>	<p>„Tak abys věděl, to nedělají pakobylinky, ale <b>kudlanky nábožný</b>. Viděl jsem o tom film v televizi, kdy jedna obrovská tlustá samička sežrala toho druhého a on si toho skoro ani nevšiml.“ Zavládlo znovu mnohovýznamné ticho. „A co se to vlastně <b>modlí</b>?“ ozval se Hlas jeho pána. „Copak já vím? Třeba se <b>modlí</b>, aby se nemuseli ženit, nebo tak.“</p>
25	<p>A <b>pedigree</b> mongrel.</p>	<p>Voříšek ř <b>la pedigree</b>.</p>



26	The internal combustion engine had been a <b>godse-a blessi-a windfall</b> for Crowley.	Spalovací motor, ukrytý pod kapotou, byl pro Crowleyho pravým <b>darem z neb... požeh... výhrou.</b>
27	It is said that the <b>Devil has all the best tunes</b> . This is broadly true. But Heaven has the best choreographers.	Říká se, že <b>d'ábel zpívá nejkrásnější písně</b> . To je v zásadě pravda. Jenže v Nebi mají mnohem lepší choreografy.
28	" <b>Let there be light</b> ," said Aziraphale.	„ <b>Budiž světlo</b> ,“ řekl Azirafal.
29	" <b>Divine planning</b> ," muttered Crowley under his breath.	„Tyhle <b>Boží plány</b> ,“ ušklíbl se Crowley sám pro sebe.
30	"Yeah?" Crowley <b>snaked</b> a hand over the metal. "That's all right, then. Come on."	„Vážně?“ Crowley <b>pohládl</b> rukou chladný kov. „V tom případě je všechno v pořádku.“
31	Aziraphale grabbed his arm. "What the <b>hell</b> is it?" he said.	Azirafal chytil démona za rameno. „Co to má, <b>k čertu</b> , být?“
32	Crowley smiled <b>like a snake</b> .	Crowley se zašklebil <b>jako had</b> .
33	" <b>Tell the whole blessed world</b> , why don't you?"	„ <b>Nechtěl bys to vyhlásit rozhlasem</b> , co?“
34	" <b>Luck of the devil</b> ," muttered the angel.	„ <b>Ďábelské štěstí</b> ,“ zabručel anděl.
35	"Try and get some sleep." "You don't need sleep. I don't need sleep. <b>Evil never sleeps, and Virtue is ever-vigilant</b> ." "Evil in general, maybe. This specific part of it has got into the habit of getting its head down occasionally."	„Zkusíme se trochu vyspat.“ „Ty přece spát nepotřebuješ. Já taky nepotřebuju spát. <b>Čert nikdy nespí a Bůh bdí věčně</b> .“ „No, pokud myslíš čerta jako všeobecné zlo. Jenže tato jeho konkrétní část si zvykla alespoň čas od času složit na chvíli hlavu.“
36	"Got to be worth a try, I suppose," said Crowley. "It's not as if I haven't got lots of other work to do, <b>God knows</b> ."	„Mohlo by to stát za pokus,“ přikývl Crowley váhavě, „I když <b>Bůh ví</b> , kolik mám jiné práce.“

37	<p>"<i>The Nice and Accurate Prophecies of Agnes Nutter, Witch</i>," said Anathema.</p> <p>"<b>Which</b> what?"</p> <p>"No. <b>Witch</b>. Like in <i>Macbeth</i>," said Anathema.</p>	<p>„<i>Skvělá a přesná proroctví Agnes Magorésové, čarodějky</i>," odpověděla Anatóma.</p> <p>„Jaké <b>čarodějky</b>?“</p> <p>„No, <b>čarodějky</b>. Jako v <i>Macbethovi</i>," vysvětlovala Anatóma.</p>
38	<p>"Some people might say so," she said. "Actually, I'm an <b>occultist</b>."</p> <p>"Oh. Well. That's all right, then," said Adam, cheering up.</p> <p>She looked him up and down.</p> <p>"You know what an <b>occultist</b> is, do you?" she said.</p> <p>"Oh, yes," said Adam confidently.</p> <p>"Well, so long as you're happier now," said Anathema. "Come on in. I could do with a drink myself. And . . . Adam Young?"</p> <p>"Yes?" "You were thinking '<b>Nothin' wrong with my eyes, they don't need examining,</b>' weren't you?"</p> <p>"Who, me?" said Adam guiltily.</p>	<p>„Někteří lidé by to o mně možná řekli,“ odpověděla mu. „Ale ve skutečnosti nejsem čarodějka, ale <b>okultistka</b>.“</p> <p>„Jo ták. Dobrá. Takže je všechno v pořádku,“ rozjasnil Adam poněkud napjatý obličej.</p> <p>Prohlédla si ho od hlavy k patě.</p> <p>„A ty víš, co je to <b>okultista</b>?“ zeptala se.</p> <p>„Jasně,“ přikývl Adam s nelíčenou sebedůvěrou.</p> <p>„No, takže pokud tě moje odpověď uspokojila,“ usmála se Anatóma, „pojď dál. Sama už bych se něčeho napila. A... Adame Youngu?“</p> <p>„Prosím?“</p> <p>„Že jsi si právě myslel ‚<b>naštěstí mám oči úplně v pořádku a žádnou prohlídku nepotřebuju</b>‘, nebo ne?“</p> <p>„Kdo, já?“ podíval se na ni Adam a zčervenal jako pivoňka [Těm, kterým hned došlo, o čem je řeč, gratuluji. Pro ty, kterým to trvá stejně dlouho jako mně: Slovník cizích slov: okulista - poněkud zastarale oční lékař, oftalmolog.].</p>
39	<p>She didn't compartmentalize her beliefs. They were welded into</p>	<p>Své víry neoddělovala. Byly spojeny do jediného mocného a jednoduššího</p>

	one enormous, seamless belief, compared with which that held by Joan of Arc seemed a mere idle notion. On any scale of mountain moving, it shifted at least point five of an alp. ( <b>Faith moves mountains</b> )	přesvědčení, proti němuž by se víra Johanky z Arku zdála pouhým náznakem. Na každé stupnici přenášení hor by dosáhla přinejmenším pátého alpského stupně. ( <b>Víra hory přenáší</b> )
40	Wensleydale hesitated, and then said in a voice heavy with badly tried patience, "Brian, just because it says <b>Exploded Diagram-</b> "	Wensleydale nejdřív zaváhal, ale pak prohlásil hlasem plným těžce zkoušené trpělivosti: „Briane, jenom proto, že tam je napsáno <b>rozšířený řez -</b> “
41	"You wouldn't have to wash," said Brian, whose parents forced him to wash a great deal more than he thought could possibly be healthy. Not that it did any good. There was something basically <b>ground in</b> about Brian.	„Ani by ses nemusel mejt,“ nadchl se pro tuto variantu Brian, kterého rodiče nutili mýt se a koupat mnohem častěji, než mohlo být podle jeho soudu dobré pro zdraví. Na Brianovi se to ale stejně příliš nepoznalo. Bylo na něm prostě něco <b>zemitého</b> .
42	"I thought the Tibetans were conquered by the Chinese and the <b>Daily Llama</b> had to go to India," said Wensleydale, but without much conviction.	„Já jsem si myslel, že Tibetany si porobili Číňani a <b>Dillí Láma</b> musel utéct do Indie,“ ozval se znovu Wensleydale, ale bez své obvyklé jistoty.
43	2) Unexplainable <b>Phenomenons. Phenomenatrices. Phenomenice.</b> Things, ye ken well what I mean.	2. <b>Nevysvětlitelné jevy, úkazy a události.</b> A podobné věci, jako jsou tyhle.
44	They'd come here to <b>spoon</b> and, on one memorable occasion, <b>fork.</b>	Vždycky ji tady pěkně <b>posadil...</b> a při jedné zvláště podařené příležitosti dokonce <b>položil...</b>
45	Newt had never actually seen another one on the road, despite	Newt druhé auto stejné značky na silnici nikdy nezahlédl, přestože se o to opravdu

	his best efforts. For years, and without much conviction, he'd enthused to his friends about its economy and efficiency in the desperate hope that one of them might buy one, because <b>misery loves company</b>	snažil. Celé roky, i když bez velkého nadšení, přesvědčoval své přátele o jeho ekonomičnosti a tajně doufal, že si některý z nich také jedno koupí. <b>Neštěstí totiž miluje společnost.</b>
46	It was <b>state of the art</b> , he said. The art in this case was probably pottery.	Newt vždycky říkal, že i v tom je <b>ukryt velký kus umění</b> . Umění se v tomto případě ovšem týkalo nejspíš hrnčířství.
47	Did you say, " <b>I've got a pin, and I'm not afraid to use it</b> "? <i>Have Pin, Will Travel . . . The Pinslinger . . . The Man with the Golden Pin . . . The Pins of Navarone . . .</i>	Že by řekl: „ <b>Mám jehlici a nebojím se ji použít?</b> “ <i>Pořid' si jehlici, budeš cestovat... Dutá jehla... Muž se zlatou jehlou... Jehly z Navarone... Ohněm a jehlou... Jehlátor...</i>
48	If he'd known what was actually going to happen when that descendant met her he would have <b>turned in his grave</b> , except that he had never got one.	Kdyby však věděl, co se stane, až se Newton s Anatómou setkají, <b>byl by se obrátil v hrobě</b> . Kdyby nějaký měl.
49	Pepper nodded amiably. "And she said, at worst they were just free-thinking worshippers of the <b>progenerative principle</b> ." "Who's the <b>progenratty principle</b> ?" said Wensleydale. "Dunno. Something to do with <b>maypoles</b> , I think," said Pepper vaguely.	Pepřenka klidně přikývla. „A taky říká, že v nejhorším případě jsou to svobodomyšlné uctívačky <b>progenerativního principu</b> .“ „Co je to zač, ten <b>progenerál princip</b> ?“ zeptal se Wensleydale. „To nevím. Řekla bych, že to má něco společného <b>s jarem a májkami</b> ,“ odpověděla Pepřenka nepřiliš jistě.
50	"No," said Adam patiently. "People just got 'em mixed up. He's just got horns similar. He's	„Ne,“ trval Adam trpělivě na svém. „Lidi si je oba pletou. Má akorát stejný rohy. Jmenuje se Pan. Je napůl kozel.“ (...)

<p>called Pan. He's half a goat." (...)</p> <p>"Anyway," said Pepper. "This stupid Pot can't go around complaining if people think he's the Devil.</p> <p>Not with having horns on. People are bound to say, oh, here comes the Devil."</p>	<p>„Jenže stejně,“ přikývla Pepřenka, „ten pitomej pán si přece nemůže stěžovat, když si lidi myslí, že je Ďábel. Když má ty rohy. Co jinýho může lidi napadnout? Tak řeknou: hele, támhle jde Ďábel.“</p>
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<b>n.</b>	<b>page in original</b>	<b>page in translation</b>	<b>type (H/V)</b>	<b>type (Jaki)</b>	<b>translation strategy</b>
1	14	19	V E	A	LT
2	16	21	V E	A	LT
3	16	21	V A	LFL	ES
4	19	25	H	PM	ES
5	20	27	H	P	E
6	21	28	V A	PM	N
7	25	33	V A	LFL	ED
8	31	39, 40	H	P, MS	ED
9	34	43	V A	HO, MS	ES
10	37	46	H	LFL	LT
11	42	53	V E	A	ED
12	46	58	V E	A	LT
13	46	58	V A	LFL	LT
14	50	62	V E	A	LT
15	56	71	V E	PM	LT
16	57, 58	72,73	H	LFL	ES
17	63	79	H	PM	LT
18	65	83	H	LFL	LT
19	66	83	V E	A	LT
20	66	84	V E	A	ED
21	67	84	V E	A	ED
22	68, 69	86	V A	LFL	ED+
23	73	92	V A	PM	N
24	80	100	H	P, MS	N
25	81	101	V E	A	ED
26	85	107	H	LFL	ES
27	86	108	H	LFL	ED
28	89	112	V E	A	LT
29	91	115	V A	LFL	ED
30	100	125	V A	LFL	N
31	102	127	V A	LFL	ES

32	102	127	V A	LFL	LT
33	104	131	V A	LFL	N
34	105	132	V A	LFL	LT
35	109	137	V A	LFL	ES
36	110	139	V A	LFL	LT
37	139	175, 176	H	HO	N
38	141	178	H	P, MS	LT+
39	143	181	H	LFL	LT
40	156	199	H	MS	ED
41	157	201	H	P	ED
42	164	210	V E	MS	ED
43	171	218	H	MS	N
44	186	236	H	P	ED
45	193	246	H	LFL	LT
46	194	246	H	LFL	ES
47	194	247	V E	A	ED
48	196	250	H	LFL	LT
49	200	254	H	MS	LT
50	200	255	H	MS	ED