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ABSTRACT

This Diploma thesis deals with Wilbur Smith´s tetralogy of *"Egyptian" novels* and through the consequent analysis tries to reveal the main thematic domains on which the whole series is based on. The preface discusses the theoretical terminology concerning genres such as *adventure novel*, *historical novel* and their overlapping and resulting in the genre *historical adventure novel* for Egyptian series belong into this genre. Then, the biography of the famous author Wilbur Smith with his labelling as a postcolonial writer follows. Thereafter, the principal focus of this work is on the analysis where the main revealed thematic domains regarding historical authenticity, sexuality and violence in terms of incidence and significance. Finally, the complexity of translation of Egyptian novels is dealt with where the main focus is on Smith´s style of writing concerning lexical as well as syntactic features. All these aspects are compared with Czech translations and potential problems discussed. As a matter of the fact that two different translators participated on translating the tetralogy, the complexity of this issue with consequent conclusions are presented too.

KEY WORDS:

historical fiction, adventure novel, post-colonialism, translation, historical authenticity, violence, sexuality, figures of speech

ABSTRAKT

Tato práce se zabývá tetralogií Wilbura Smithe nazývanou *Egyptské romány* taktéž známou jako *Řeka bohů I-IV*. Pomocí analýzy se práce zaměřuje na vymezení tematických pilířů, na kterých je série založena, a to z pohledu četnosti výskytu a důležitosti věnované těmto tématům, jak z pohledu samotného auta, tak i literárních kritiků a čtenářů. Úvod práce je zaměřen na vytyčení podstatné literární terminologie vymezující žánr, do kterého Řeka bohu I-IV spadá. Dále je zmíněn sám autor jako představitel post-koloniální literatury včetně díla a vlastní biografie. Poté následuje samotná analýza s hlavními třemi pilíři, a to tématem ztvárnění sexuality, násilí a historické autentičnosti, na kterých svá díla Smith postavil. Poslední část práce je věnována problematice českého překladu se zřetelem na dva různé překladatele.

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INTRODUCTION

This work will deal with Wilbur Smith´s tetralogy *"Egyptian" novels* and through the consequent analysis will be revealed as the main thematic domains on which the whole series is based on.

The topic of this diploma thesis was selected on subjective personal criteria as the entire compilation belongs to my favourite kind of novels which I have read several times. Thus, I managed to interconnect the area of my interest with studying issues.

In the preface the theoretical terminology concerning genres such as *adventure novel*, *historical novel* and their overlapping and resulting in the genre *historical adventure* novel for Egyptian series belong into this genre will be discussed

Then, the biography of the famous author Wilbur Smith with his labelling as a postcolonial writer will follow. The whole biography will be summarized.

Thereafter, the Principal focus of this work will be an analysis of the tetralogy *Egyptian novels* where the thematic domain regarding historical authenticity will be revealed, sexuality and violence in terms of incidence and significance.

Finally, the complexity of translation of Egyptian novels will be dealt with where the main focus will be on Smith´s style of writing concerning lexical as well as syntactic features. From a stylistic point of view, there will be described figures of speech, namely simile, as an individual artistic style of Smith´s writing altogether with thoughtful shift from present-day English into Old-fashioned style. Concerning syntactic structure a slight alteration will be discovered. Nevertheless it will be in compliance with translation norms. All these aspects will be compared with Czech translations and potential problems will be discussed.

As a matter of the fact two different translators participated in translating the tetralogy, the complexity of issue with consequent conclusions will be presented too.

1 CHARACTERIZATION OF A HISTORICAL ADVENTURE NOVEL

To preface relatively complex characterization of the genre *historical adventure novel*, it is fundamental to underscore that genres can overlap and it is not at all different with this type of literature. In terms of terminology this part will deal with the characterization of a *novel*, then a *historical novel*, an *adventure novel* and lastly in this paper's conclusion will briefly mention the mingling of the *historical novel* with the *adventure novel* resulting in a *historical adventure novel*.

To be precise the term *genre* ought not to be omitted as it is rather frequently used throughout the theories of literature. It is a French term which means "a recognizable and established category of written work employing such common conventions as will prevent readers or audience from mistaking it for another kind" (Baldick, 1990, s.105). *Conventions* are understood to be established practise in technique, style or structure commonly adopted on basis of implicit customs, agreement and precedents (Baldick, 1990).

1.1 CHARACTERIZATION OF A NOVEL

To begin a characterization of the genre *novel*, a definition by Gilinsky from *Studies in English and American Literature and Style* can be provided. This definition characterizes a novel as:

> A prose narrative of considerable length, which broadly treats of life. The plot of a novel, as distinct from that of a short story or novelette, involves a great number of characters whose various fates and interests are brought into conflicts and interwoven in a more or less intricate pattern. The novel affords the best possibilities of portraying persons, manners and modes of speech as well as the scenery and surroundings representative of a certain historical period and society.
> The novel may be divided according to its dominant theme or motive into the historical, the social, the philosophical, the novel of adventure, etc (Gilinsky, 1956, s.400).

Having considered this aforementioned definition, it is possible to find that at the very beginning of this characterization there is an emphasis on its length. So a novel is almost always considered as an extended fictional prose narrative, although some novels are very short. According to *The concise Oxford dictionary of literary terms* written by Chris Baldick, a professor of English at University of London, "a novel can be distinguished from short stories and novellas by their greater length, which permits fuller, subtler development of characters and themes" (Baldick, 1990, s.173). Naturally, it is very difficult to define exactly how many pages or how broad a novel is supposed to be and Baldick also proclaims that "there is no established minimum length for a novel, but it is normally at least long enough to justify its publication in an independent volume, unlike the short story" (Baldick, 1990, s.173).

Another condition for a novel to be called a "novel" according to the foregoing Gilinsky´s definition is its breadth in processes of change and social relationship (Baldick, 1990, s.173). Baldick´s definition of perception of a novel is in consensus with Gilinsky´s definition for it "tends to describe a recognizable secular social world often in a sceptical and prosaic manner inappropriate to the marvels of romance" (Baldick, 1990, s.173).

In addition to considerable length and theme of life, a novel needs to have a greater number of characters too. These characters are unconditionally supposed to be interconnected somehow in a story and as Baldick states there ought to be "at least one character, and preferably several characters shown should also be properly portrayed with its manners and modes of speech as stated by Gilinsky in a definition of a novel.

The last condition which the novel is supposed to fulfil is its setting. The setting ought to reflect a certain period with all its surroundings for "a greater realism is expected from it" (Baldick, 1990, s.173). The particular setting can also further contribute to a categorization of the special subgenres of the novel into a historical novel or a campus novel. The latter mentioned is usually a comic or satirical novel with setting related to a life at a university and it "highlights the follies of academic life" (Baldick, 1990, s.33). It can have elements of nostalgia for college days. The historical novel will be clarified later in the whole chapter since *"Egyptian novels"* belong exactly into this categorization.

A novel can also be distinguished according to its plot as in the case of a detective story, its structure like the *epistolary novel*, the *Picaresque novel, or by* special emphasis on a character like the *Bildungsroman*. The *epistolary novel* is a novel written in the form of letters exchanged among the characters, the *Picaresque novel* has a protagonist in the form of a picaroon (a rogue) revealing his or her escapades in a first person narrative, and the *Bildungsroman* depicts the life of a hero or a heroine from childhood into adulthood (Baldick, 1990). A novel can also have a particular character, for instance an artist of any kind, describing his or her life. This subgenre of a novel is referred to as *Kűnstlerroman*. To conclude the distinction of different kinds of subgenres of the novel it is necessary to state that there are other types of novels. For instance there is the *social novel* which presents a picture of an entire age, the *naturalistic novel* which depicts the effect of heredity and the environment on human beings, the *regional novel*, which describes the life of people in a particular place with focus on customs and speech, the *novels of the soil—stark* describing stories of people living close to the earth, the *novels of the sea* and *the novels of the air*, the *Erziehungsroman* which is described as an education novel, *the philosophical novel,* the *novel of manners*, with its emphasis on the conventions of a particular group of people in a particular time and place, the *gothic novel, romantic novel, sentimental, realistic* or the *adventure novel* too (*Encyclopedia.com,* 2008). To describe each subgenre in a detailed way with examples of titles representing each subgenre is beyond the scope of this work. Therefore, the focus of the theoretical part is going to be further concentrated only on a description of the *adventure novel* and the *historical novel*, for "*Egyptian novels*" are categorized within these subgenres. The reason why they are categorized as historical adventurous novels will be explained and analysed later in chapter 3.1.

1.2 CHARACTERIZATION OF A HISTORICAL NOVEL

Definition of the *historical novel* provided by *Encyclopaedia Britannica* is as follows:

> a novel that has as its setting a period of history and that attempts to convey the spirit, manners, and social conditions of a past age with realistic detail and fidelity (which is in some cases only apparent fidelity) to historical fact. The

work may deal with actual historical personages or it may contain a mixture of fictional and historical characters (*Britannica.com*, 2011).

Having quoted the definition from *Encyclopaedia Britannica*, it is necessary to specify properly "a period of history" for the term as itself is quite vague and thus the term "a period of history" can be perceived by each person differently. Baldick in *The concise Oxford dictionary of literary* terms refers to a "historical period" as a period "before the time of writing (often one two generations before, sometimes several centuries)" (Baldick, 1990, s.114). Furthermore, the Historical Novel Society (HNS) deems a "historical period" as a period "at least fifty years after the events happened, or have been written by someone who was not alive at the time of those events (*Historicalnovelsociety.org,* 2011). Consequently, the author of a historical fiction ought to approach to historical events through research (*Historicalnovelsociety.org,* 2011). Moreover, *HNS* emphasizes that there is a perennial problem about defining the *historical novel* because it is partially a matter of subjective perception and then a problem of categorization if that novel is written part contemporary as well as part historical. There is also the issue of how much distortion of history will be allowed before a novel becomes more of a work of fantasy (*Historicalnovelsociety.org*, 2011). It is problematic because historical novels are always a mixture of invention and reality. Moreover, the setting, except the historical period, needs to be complemented accurately with customs and mentality of the time period (Baldick, 1990). Thus, Baldick is definitely in consensus with the aforementioned *Britannica encyclopaedia* quotation that the *historical novel* ought to have realistic details and fidelity to historical facts.

When we look at the approach of historical novelists in the past we find that they did their best to recreate the past accurately as the novels have tended to be accompanied by prefaces, bibliographies, footnotes, and other authenticating devices. The historical novelist, in other words, had to justify the historical accuracy which was natural or at least customary but no longer is (*Lion.chadwyck.co.uk* 1998). In addition to this issue, this is the perfect time to mention that the historical novel ought to be distinguished from the *Romance*, for the latter tends to use "the periodic setting only as a decorative background" (Baldick, 1990, s.115) to the characters.

Considering historical accuracy, there is another issue related to this topic and it is the characters. *Britannica Encyclopaedia* states that a historical novel may deal with

actual historical personages or it may contain a mixture of fictional and historical characters (*Britannica.com*, 2011). However, it also proclaims that "more often it attempts to portray a broader view of a past society in which great events are reflected by their impact on the private lives of fictional individuals" (*Britannica.com*, 2011). Technically speaking, Baldick´s definition concurs with the statement quoted above as he states that the "central character – real or imaginative – is usually subject to divided loyalties within a large historic conflict of which readers know the outcome" (Baldick, 1990, s.114) Thus, it is apparent that in terms of characters authors are quite free whether to involve real characters from the past or not. They can tell imaginary stories about persons who actually existed but the genre has not always promised reliability of detail (*Lion.chadwyck.co.uk* 1998).

György Lukács, a philosopher and a literary critique, emphasised that Sir Walter Scott first showed "complex and involved characters," (*Lion.chadwyck.co.uk,* 1998) which belong amongst the fundamental features of historical fiction. Not surprisingly, Walter Scott is deemed as a pioneer of this genre together with James Fenimore Cooper. A masterpiece of Scottish history which started the era of the *historical novel* is Scott´s *Waverley*, (1814) which became an example for others to come. Outstanding 19th-century titles are Victor Hugo´s *Notre Dame de Paris* (1831), Dumas père´s *Les Trois Mousquetaires* (1844), Flaubert´s *Salamm*bô (1862), and Tolstoy´s *War and Peace* (1863-9) (Baldick, 1990). Nevertheless, it is necessary to append that the first roots of historical fiction go back to Daniel Defoe´s *Robinson Crusoe* (1719) where historical setting is used (*Britannica.com*, 2011).

To sum up and reiterate the characterization of the historical novel, several features can be pointed out. Firstly, the setting needs to be from a historical period, which is supposed to be at least fifty years to the past or some critiques suggest that it ought to be even more, which means an author can depict the time that happened before his/her life. Main characters ought to be described in detail and are variously interconnected. They can be based on real persons from the past; however this is not necessary. The depiction of historical background involves public life, manners, habits, values, culture and much more. A quotation from Alessandro Manzoni can suitably elucidate the phenomenon of the *historical novel* in his following statement:

> historical novelists put "flesh back on the skeleton that is history, and readers do
> enjoy the ways in which writers can bring the past to life. There is also an

element of escapism, as fictions of the past allow readers to imagine other worlds and other times – and other identities (De Root, 2010).

1.3 CHARACTERIZATION OF AN ADVENTURE NOVEL

Historically speaking, the term itself *adventure* comes from Old French and meant "a thing about to happen to anyone" (*Lion.chadwyck.co.uk* , 1998). In consequence of this phrase, anyone can become a protagonist in the *adventure novel*. Characters can be transposed from their ordinary surroundings to threatening and exciting places. Gradually, the term *adventure* developed and features like recklessness, danger, bravery and daring were as well. These days *adventure* refers to something that is sought in comparison with what accidentally used to happen to protagonists (*Lion.chadwyck.co.uk, 1998)*. Webster´s Online Dictionary defines the adventure novel as "a literary genre of novels that has adventure, an exciting undertaking involving risk and physical danger, as its main theme" (*Websters-online-dictionary.org*, 2008). It also happens that this genre often overlaps with other genres, particularly *war novels, crime novels, sea stories, Robinsonades, science fiction, fantasy,* and *Westerns.* Not all books are typically perceived as adventure books; however, the *adventure novels* mostly adopted the setting and premise of these genres (*Websters-online-dictionary.org*, 2008). Furthermore, the *adventure novel* is always a kind of travel literature involving a journey from familiar surroundings to unknown dangerous places, from where the return cannot be assured (*Lion.chadwyck.co.uk* , 1998).

Action and violence are two other crucial aspects of the adventure novel. The hero has a series of challenges which he/she needs to overcome and there is usually a villain who can share the same targets as the hero. Hand to Hand combat and intrigue appear and the hero almost always emerges victorious over the villain. A protagonist predominantly adopts positive character features like loyalty, chivalry or/and trustworthiness in comparison to the antagonist who is treacherous, disloyal or/and selfish (Turner, 2010).

The genre of adventure literature is quite difficult to specify, especially the term *adventure* itself. Nevertheless, Critic Don D'Ammassa tries to provide, from his point of view, a definition in the Introduction to the *Encyclopedia of Adventure Fiction* that:

an adventure is an event or series of events that happens outside the course of the protagonist's ordinary life, usually accompanied by danger, often by physical action. Adventure stories almost always move quickly, and the pace of the plot is at least as important as characterization, setting and other elements of a creative work" (*Imaginedworlds.com*, 2011).

Paul Zweig pointed out that another crucial element of the adventure tale is that it is "anti-novelistic because it celebrates risk and privileges deracination; its energies are profoundly antisocial, altogether averse to such temperate accommodations within the bourgeois social fabric as marriage, the substance of 19th-century realist fiction in Europe" (*Lion.chadwyck.co.uk*, 1998). Socially speaking, it is true that values arising from both foregoing definitions of *adventure* itself and the *adventure novel* contradict the social respected values like family and related family life. In this perspective it is inevitable to admit that the dispute is obvious, nonetheless the essential nature of *adventure* is based on escape and flight from social and domestic life (*Lion.chadwyck.co.uk* , 1998). Hence, the adventure itself cannot exist without this fundamental aspect of escapism. Important is that readers search for this type of literature and what can be perceived on one hand as something criticized and deplorable, and on the other hand can be admired and/or desired by readers. They yearn for "vicarious adventurers" (*Lion.chadwyck.co.uk*, 1998) through whom they are able to become someone else in different worlds. "Willingly they surrender to the pleasures and the *frissons* of an escape they know to be temporary" (*Lion.chadwyck.co.uk*, 1998). Granted, this temporal escapism, is what ought to be approached in this type of literature as the primary entertainment.

Historically speaking, Paul Zweig claims that adventure literature has its distinguished origin in "Homer´s wily and indomitable Odysseus" (*Lion.chadwyck.co.uk*, 1998) as forerunners of all adventure heroes. The first adventure novel may be considered Daniel Defoe´s *Robinson Crusoe* (1719) whose protagonist Robinson unwillingly happened to terminate on a desert island where he had to undertake plenty of adventurous experiences. Despite the fact that Robinson is perhaps one of the most unadventurous persons (*Lion.chadwyck.co.uk* , 1998) contrary to other characters who yearn for danger, the unknown and excitement, the novel received incredible popularity. Apart from so untypical unadventurous Robinson, other authors created many famous characters notwithstanding that some criticized the fundamental

aspects of escapism of protagonists and generally adventure novels. Among the worldwide most known archetypal figures belong for instance Victor Hugo's Quasimodo, Alexandre Dumas' D'Artagnan and the Man in the Iron Mask, Mary Shelley's Dr. Frankenstein and his monster, Robert Louis Stevenson's Jekyll and Hyde, Mark Twain's Huckleberry Finn, Kipling's Kim, Sir Arthur Conan Doyle's Sherlock Holmes, or Bram Stoker's Dracula (*Lion.chadwyck.co.uk* , 1998).

Besides typical characters and setting, Joe Turner, a professional journalist, emphasizes an incredibly interesting fact about the *adventure novels* which consist in connection of history as a prevalent feature in adventure genre. Basically, it is because the history provides exciting and exotic setting and moreover, it enriches the story by its authenticity which changes the pure fiction into remarkably believable plot (Turner, 2010). A perfect example provides Wilbur Smith´s sequel "*Egyptian novels*" which interconnects the history with the exciting adventure altogether. The justification of this statement is proved in a practical part of this work in a chapter called *Anylysis of Egyptian novel*.

Sometimes the history can be connected with nostalgia for more adventurous times, mysterious lost worlds, exciting journeys, the pioneering of lands and mortal combats (*Lion.chadwyck.co.uk* , 1998). Readers can fantasize that those adventure story times were somehow more exciting and that there was a space for unforgettable chivalrous human actions and/or saving the worlds compared to nowadays.

To sum up the *adventure novel*, it is necessary to append that as any other genre, this has its characteristics and styles too. Predominant aspects above all are excitement, threat and escapism from ordinary social values like family and family life. Heroes discover new lands and treasures, travel to unknown parts of the worlds, overcome various adventures and fight in mortal combats. In spite of incredibility they almost always escape, win and reach their dreams and goals. Largely the history is interconnected with adventure stories for it creates authenticity of setting and surroundings and makes the plot more believable. The history also participates in forming of an image of a mysterious and brighter age of yore. In addition to this, as it has been suggested above, there are many genres and subgenres which can sometimes overlap. The adventure novel is not an exception as it can be part of other various genres like *war novels, Robinsonades, science fiction* and so on. Since it has been stated

that the history participates tremendously in adventure fiction, it naturally gives the bases for another genre called *historical adventure novel* where the history is fundamental. Hence, two essential genres, the *historical novel* and the *adventure novel*, described in detail above, mingle together and create the *historical adventure novel*.

2 BIOGRAPHY AND BIBLIOGRAPHY

2.1 WILBUR SMITH´S LIFE

Wilbur Adisson Smith was born of British stock on January 9, 1933 in Northern Rhodesia, now Zambia, in Central Africa. At the age of eighteen months, he was struck down with cerebral malaria and his parents were told that if he survived his brain would be damaged. Wilbur Smith himself confirms that their prognosis was proved incorrect since he survived and he proclaims "I am now only mildly crazy which is good, because you have to be at least slightly crazy to write fiction for a living" (*Wilbursmithbooks.com, 2006*). Wilbur grew up with both of his parents on a cattle ranch hunting and hiking. In spite of the fact that his father used to punish him with his belt for Wilbur´s disobedience, Wilbur loved his father tremendously, and he worshipped him. To him he was "God on Earth" (*Wilbursmithbooks.com, 2006*). His mother, an artist, still paints today at her age of 93 and she was the one who taught Wilbur to adore books. Although his father felt that "his obsession with books was unnatural and unhealthy and thus, he was forced to become a secret reader in the outhouse long-drop latrine" (*Wilbursmithbooks.com, 2006*) he did not stop. Later he was sent to Cordwalles boarding school in Natal, South Africa where, unfortunately, he was considered as a social pariah as he had neither interest in sport nor Latin or Mathematics. His only interest was dedicated to literature essays and thanks to his English teacher Mr Forbes, who nominated him for the form prize for the best English essay, Wilbur got his first literary accolade. It was the first time when Smith thought about himself he could become a famous writer. Then he moved on to senior school, Michaelhouse; AKA St Michael´s academy for young gentleman where he started a school newspaper for which he wrote the entire content apart from sport. After finishing four years Wilbur moved on to Rhodes University, in Grahamstown, South Africa. From the very first day he discovered his new passion even more profound than his devotion to books, which was love for the opposite sex. Wilbur himself proclaims that thanks to all "amorous experiments he is still astounded that he ever received a bachelor degree." (*Wilbursmithbooks.com, 2006*). After having finished his studies at the Rhodes University, he announced to his father that he was going to become a journalist,

however, his father utterly disapproved his vision with words: "Don´t be a bloody fool. You´ll starve to death. Go and find yourself a real job" (*Wilbursmithbooks.com, 2006*). Wilbur Smith as a multimillionaire with 120 million books worldwide could not have chosen a better occupation. Nevertheless, at the age of 24 he began to work as a chartered accountant and very shortly thereafter he got married and became a father of two children. This marriage did not last for a long period and the divorce followed with him having to pay alimony which forced him to start writing again and to his astonishment he managed to sell his first story to *Argosy* magazine. As a result of a number of further acceptances which encouraged him in writing, he wrote a novel called "*The Gods First Make Mad*". Smith states that: "It was a good title, but it was the only good thing about the book"(Membery, 2010). The book was naturally rejected because of extreme numbers of characters and subplots. Nevertheless, Smith was not discouraged, moreover, he took a pen shortly after that and wrote his first (was to be) masterpiece "*When the Lion Feeds*" which completely changed his life forever. His agent in London Ursula Winant together with London publisher Charles Pick helped Wilbur become one of the most famous novelists in the world. Since his first masterpiece he has followed his publisher Charles Pick´s advice who proclaimed: "Write only about those things which you know well and write only for yourself" (*Wilbursmithbooks.com, 2006*). After his first success he immediately quit his previous job and got hastily married again with unfortunately the same result. Another baby and another divorcee followed. In this connection his passion for women, as mentioned above, appeared again and the period of romances followed. However, even Smith got tired of love affairs and started to desire for not only a lover, but a companion too. He met a young divorcee Danielle Thomas whom he married in 1971, and they stayed together for 28 years until she got diagnosed with a brain cancer called the Black Crab. Nothing could save his beloved´s life and she sank into coma at the beginning of 1999 and she died in December of that year. After one year of mourning, Wilbur meets his future fourth wife in a bookstore in London, a beautiful girl from Tajikistan, Mokhiniso Rakhimova. Even though she was 39 years younger, they got married in May 2000. Wilbur Smith proclaims: "She brought me back to life. The very best days are yet to come" (*Wilbursmithbooks.com, 2006*).

2.2   WILBUR SMITH AS A POSTCOLONIAL WRITER

Upon examining the issue of *postcolonial literature*, it would be wise to touch upon the terms *colonialism* and *post-colonialism* altogether with *colonial literature*. By *colonial literature* it is basically meant that type of literature which "is written by British authors who witnessed their nation´s empire as colonists" (Baldwin, 2007, s.5). All of them variously encountered the process of colonialism firsthand to a greater or lesser degree (Baldwin, 2007). *Colonialism* is meant to refer to the practise of "when a powerful country rules a weaker one, and establishes its own trade and society there" (*Longman Dictionary of Contemporary English*, 2010, s.320). Naturally, the *postcolonial literature* is that kind of writing which is produced by authors who encountered colonialism at the other hand as inheritors. Most of the *postcolonial literature* was created during the struggles for independence or afterward (Baldwin, 2007), which is the case of Wilbur Smith. As the colonized countries were known as *Commonwealth*, the term *postcolonial literature* and the *Commonwealth literature* may refer to the same type of writing. This label embraces wide range of writings of postcolonial countries; nevertheless, white ex-colonies like Ireland, Canada, Australia, or the USA are excluded. Hence, as a matter of fact this term is applied predominantly to Africa, the Indian sub-continent and last but not least the Caribbean (Baldick, 2007). Having mentioned Africa as one the arenas of postcolonial literature Wilbur Smith can be taken as representative. Wilbur Smith can definitely be labelled as a postcolonial writer due to the fact that his parents are of British stock. Furthermore, he himself proclaims that his books are "a celebration of the European, particularly British influence in Africa, and the colonial days – Empire" (Lee, 2005). He also adds that it is not him who should write about present Africa. When Africa has gone back to the indigenous people then the native Africans should write about it. This statement is connected with a question reviewer Richard Lee posed for Smith about the lack of black heroes in Smith´s books. Lee fittingly remarks that black people can be heroic but they are not heroes (Lee, 2005). As it will be mentioned later again, Smith writes only about things which he perfectly knows. Once again the veracity of the statement can be proved for Smith proclaims that he has not any temptation to create a black character as a hero for: "I'm not black, and because that would not fit comfortably into the mode of

African life." (Lee, 2005) Thus, it is evident that Wilbur Smith does not desire to write about contemporary Africa at all. He is keen on the period of the British Empire. An exception can be regarded with the series "*Egyptian novels*" narrating about Ancient Egypt. Moreover, for his popularity and career there is no point in changing the themes of the books as none of his books have ever yet failed commercially (Lee, 2005).

2.3 BIBLIOGRAPHY

Wilbur Smith has been labelled as one of the masters of adventure books which can be undoubtedly proven with his 32 sweeping African adventure bestsellers. All his pieces of work are described by Stephen King as "swashbuckling novels" where "the bodices rip and the blood flows". (Carpenter, 2009) Considering the last statement it is inevitable to mention, especially after some analysis, that all his books deal with war, violence, love and sex themes which are justified by the author himself. "There's a lot of blood in my books. There is also a lot of interplay between the sexes. That's what life is all about." (Carpenter, 2009)

Smith´s books are now translated into twenty-six languages. His existing oeuvre can be divided into three Afro-centric series *Courtney, Ballantyne, Egyptian* and *Standalone* novels. The largest one is "*Courtney*" series which can be further divided into series *Courtney*, *Courtney 2* and *Courtney 3*. From the latter mentioned the latest title *Assegai* was published last year in the Czech Republic, which precedes *Birds of Prey* (1997), *Monsoon* (1999), *The Blue Horizon* (2003) and *The Triumph of the Sun* (2005). Series *Courtney* 2 includes five titles *The Burning Shore* (1985), *Power of the Sword* (1986), *Rage* (1987), *A Time to Die* (1989) and *Golden Fox* (1990). The first series *Courtney* also includes, apart from *The Sound of Thunder* (1966) and *A Sparrow Falls* (1977), Smith´s first huge success which is called *When the Lion Feeds* (1964) describing a life of an African colonial family and their adventures from 18th century to the late 20th century. It is certainly interesting to realize that Smith´s latter mentioned title has two translations in Czech, namely *Když loví lev* and *Na život a na smrt.* The translations are different because there are two different translators involved. *Když loví lev* was translated by Jan Nemejovský in 1994 and the second interpretation *Na život a na smrt* was translated later in 2001 by Michal Švejda.

The *"Ballantyne"* novels *A Falcon Flies* (1980) aka *Flight of the Falcon, Men of Men* (1981), *The Angels Weep* (1982) and *The Leopard Hunts in Darkness* (1984) narrate about the Ballantyne family´s adventures on Africa´s east coast in the half of the 18th century when the slave trade is in great expansion. The persistent struggle between whites and blacks seems to be never ending. The novel *The Triumph of the Sun* (2005) assigned to, aforementioned, the *Courtney* series can be also connected to the *Ballantyne* series since this book brings the families of Ballantyne and Courtney together.

The *"Standalone"* novels *The Dark of the Sun* (1965), *Shout At the Devil* (1968), *Gold Mine* (1970) aka *Gold, The Diamond Hunters* (1971), *The Sunbird (1972), Eagle in the Sky* (1974), *The Eye of the Tiger* (1975), *Cry Wolf* (1976), *Hungry As the Sea* (1978), *Wild Justice* (1979) also known as *The Delta Decision, Elephant Song* (1991) and *Those in Peril* (2011). They are categorized into *"Standalone"* novels are so called merely because they cannot be placed into any of the aforementioned series, nevertheless, all of them have an African background too. The latest novel *Those in Peril* is being translated by Dalibor Míček these days, thus it should be available for Czech readers very soon.

Finally, we can be approached to the last series called *"Egyptian"* novels which vividly made the world of ancient Egypt with all their mysterious deities come alive again. The first book *River God* (1993) from this Egyptian series introduces us, in the eyes of a protagonist omniscient slave eunuch Taita, a brilliant story about unashamed pursuit of wealth, power but love too. A sequel *The Seventh Scroll* (1995) perfectly complements the previous story although there is a gap of 4000 years for the story is set in present-day Egypt. The third *Warlock* (2001) and the fourth *The Quest* (2007) lead readers back to ancient Egypt and fluently follow the plot of the *River God*.

To sum up Wilbur Smith´s complete oeuvre up to now there is an enclosed table of all his books in English with the Czech translations supplemented by year of edition and possible categorization in the appendix no 2.

3 WILBUR SMITH´S "EGYPTIAN NOVELS"

3.1 CATEGORIZATION OF "EGYPTIAN NOVELS"

Smith´s series of *"Egyptian" novels* has been categorized as *historical adventure novel* for its principal aspects comply with its characterization. As it has already been mentioned in the previous chapters, the main features are a historical setting with a social background and characters described in detail throughout a considerable length of the book. In order for the novel to be categorized as an adventurous, it needs to have a fast paced plot and protagonists are clearly distinguished from antagonists with using the positive and negative character features. The aspect of adventure, which is usually connected with a journey full of excitement, should be involved too. Definitely, the series possesses all these features. The novels are set in Ancient Egypt with the exception of *The Seventh Scroll* which has only flashbacks to the past. The characters are described in great detail within the length of between 500 to 700 pages. Lives are incredibly interwoven in a fast pace narration. The plots are full of excitement; travelling and fights are described below to justify their categorization into *historical adventure novels*.

3.2 PLOT OVERVIEW

3.2.1 RIVER GOD

The introductory book takes the readers to Thebes, the ancient metropolis of Egypt, to the period of a flourishing Egyptian kingdom. The whole story is narrated in first person narrative by an omniscient slave eunuch Taita whose main responsibility is to look after and educate Lord Intef´s fourteen year old daughter Lostris. Taita belongs to Lord Intef and during the period of slavery, in which the Egyptian empire was built, he was nothing. However, he is not an ordinary slave. On the contrary, Taita is extremely talented as he proves to also be a doctor, an artist, an architect, a mathematician, an astrologist, and last but not least a philosopher. The plot opens in the time of festivities of the God Osiris. During the festivities Taita inadvertently causes Pharaoh Mamose to take interest in Lostris as another possible wife for him because the Pharaoh is still

without a male heir. Although Lostris is deeply in love with Tanus, a young warrior Lord Harrab, and their love is mutual, for Lostris there is no way to escape from future marriage. Lord Intef is highly satisfied with the bond of marriage because it will bring him wealth and admiration of the Pharaoh. Moreover, he hates Tanus and with various plots against him, Tanus is sent to remove bandits who terrorize the Egyptian empire. Tanus is supposed to fulfil the task within two years, otherwise he would be killed. Regardless of the impossibility of the task, he sets out for a journey with his friend slave Taita, who has been given to Lostris as a wedding gift and she let him go to protect her beloved Tanus. Later, Lostris miscarries the Pharaoh´s son because she heard the sad news that Tanus died. Fortunately, Tanus returns back with glory for the riddance of the bandits. Although Lostris is one of the Pharaoh´s wives she also becomes Tanus´s secret lover and delivers the Pharaoh's son Memnon. Besides Taita, Lostris and Tanus, no one knows the true father of Memnon. Very soon, another threat occurs when the Hyksos tribes seize the Egyptian empire. The pharaoh Memose is killed and Lostris, Taita and Tanus with the rest of the army and refugees voyage up the Nil. During their exile, Taita improves his fighting techniques and the equipment of the army, Memnon grows up and falls in love with the tribal chief´s daughter Masara, who he releases from captivity. Unfortunately, Tanus dies in battle and the time of Lostris´s great sorrow comes. On the way back to Egypt, Taita discovers that Lostris is terminally ill. Led by their new Pharaoh Tamose, previously known as Memnon, they managed to release Egypt from the Hyksos usurpers. At the end of the story Lostris surrenders to cancer in Taita´s arms with the words that she has loved only two men – Tanus and him.

3.2.2 THE SEVENTH SCROLL

The second volume is set in present-day Egypt when Royan Al Simma, an employee of the Egyptian historical museum and her husband Duraid, try to decipher the hieroglyphs of Taita´s seventh scroll where there is written a way how to get to the not yet discovered tomb of the Pharaoh Memose. Unfortunately, they are not the only ones who would like to find the tomb. At the very beginning of the story Duraid is brutally murdered, the seventh scroll is stolen and Royan has to escape to England because tomb raiders who had killed her husband yearn for her death too. Royan finds Duraid´s old

friend Nicolas and together they set out for a journey to Ethiopia following Taita´s clues which Royan remembers. After many adventures and fights with tomb raiders, they manage to find the hidden tomb and take away the most valuable ancient pharaoh's treasure. Good wins over evil because the tomb raiders are imprisoned in a flooded Pharaoh's tomb. Surprisingly, even though Royan falls in love with Nicolas, she deceives him and gives the entire treasure to the government of Egypt. According to the previous deal they were supposed to divide the treasure equally only between them. However, it would not be a Wilbur Smith plot if it was not more complicated and surprising. Nicolas saw through her plans and managed to steal a part of treasure for himself. In spite of all these intrigues, their love is stronger and they get married in the end. The whole story is narrated in third person narrative.

3.2.3   WARLOCK

The masterpiece *Warlock* follows naturally and exactly the first volume *River God.* However, Taita is no longer a slave but he gains freedom and as Pharaoh Tamose´s very close friend, he is a powerful and respected lord and warlock. Apart from his extremely talented nature, he has also been gifted with supernatural abilities which he uses only for the common good. The story begins with the shocking betrayal of the Pharaoh's best friend Lord Naja, who himself kills Tamose and because Tamose´s son is too young, he proclaims himself a new Pharaoh of Egypt. Later, Taita finds that Naja´s ancestors were Hyksos, but it is impossible to persuade all of Egypt about the harsh truth. Fights with the Hyksos persist as neither lord Naja, nor the king of Hyksos want to abandon their captured power and land in the profit of the other one. As the story develops Taita manages to persuade Naja that he can trust him and Taita tries to betray Naja and take the crown for Tamose´s son Nefer by arranging a political marriage with king Hyksos´s daughter Mintaka as a tool for a peace treaty. Nevertheless, Naja is aware of the potential danger of losing the crown and hastily arranges the marriage with two of Tamose´s daughters Heseret and Merykara. This twist forces Taita with Nefer and Merykara and Mintaka to escape from Egypt. They settle in Gallala where for many years they prepare for a final return and create a new army. When the great battle

arrives, Lord Naja is killed. Unfortunately, at the same time Mintaka and Merykara are captured and Merykara is killed by her own sister who meanwhile proclaims loyalty to her husband Lord Naja. The story finishes with Nefer returning to the throne as the right Pharaoh with Mintaka as the queen and Taita leaves with his friend, a soldier Meren, towards other adventures.

3.2.4   THE QUEST

The last sequel starts with the returning of Taita and Meren to Egypt which has meanwhile changed catastrophically. The Nile River has run dry and moreover, Egyptians have to struggle with terrible plagues. Taita as a powerful warlock is sent to find the cause of all their misfortune. On his journey, he uncovers that an immortal witch Eos, is the creator and destroyer. She is an embodiment of evil and Taita will have to use all his power and magic to win. He also rescues a small savage girl whom he discovers later, is the reincarnation of Lostris, and immediately falls in love with her. Travelling with her, Meren and a small army, they find Eos who rules the whole city called Jarri and uses her magic to manipulate with all the inhabitants. Taita is taken into a special hospital where impossible things are possible. Doctors managed to regenerate the eunuch Taita´s penis and he becomes a man again. Although Taita promised to Eos that after being a man, he would join his power and magic with hers, he betrays her. While performing a sexual act, he decides to use her own wizardry against her and absorbs all her knowledge and power from her through sex with his new weapon. On account of this act Taita destroys Eos which results in water returning to the Nile and into Egypt. He also discovers The Fountain of Youth and becomes young again. As a young man, Taita successfully returns to Egypt with his beloved Fenn, as reincarnated Lostris, to live their lives together.

3.3   ANALYSIS OF EGYPTIAN NOVELS

After having read all four volumes of the "Egyptian" series and through its consequent analysis, it is possible to see some common features within the author´s writing in terms of frequency and emphasis. There are themes which Wilbur Smith repeatedly describes in a detailed way; therefore, it is possible to assume that they are

somehow crucial in the author ´s writing style and his life. Notwithstanding that Smith´s books generally embrace a number of issues from war, hunting, betrayal, intrigues, friendship to religious ones; there are themes which are predominant. Hence we can infer that these themes are somehow important not only for the author himself but for his authorship too. The frequency and emphasis in the form of long, vivid, detailed descriptions can be used as proof of this statement together with literary critiques´ comments. A view of aforementioned incidence of themes in "Egyptian" novels, it is definitely **violence & blood, sexuality,** and last but not least **historical accuracy.** *Peterborough Evening Telegraph* agrees with the same opinion when they state that his *Egyptian novels* "contain the ingredients essential in any Wilbur Smith adventure story – drama, sex, violence, treachery and intrigue". (Peterborough Evening Telegraph quoted in Smith, 1996) Moreover, as already mentioned above in the chapter about Smith´s bibliography, the author himself proclaims that sex and blood is what life is all about (Carpenter, 2009).

In spite of the fact that according to a journalist Richard Lee from *Solander: The Magazine of the Historical Novel Society* Smith is variously criticized for the "armchair bloodlust" of his prose (Lee, 2005), the tremendous number of 120 millions of sold books worldwide, speak for themselves. Thus, it can be inferred that what some criticize the others love and are fascinated by. The following statements of critique reviewers cited below support the argument. Take the case of a book reviewer Daniel Thompson praising the quality of the first volume *River God* with words that it is "an epic tale that mixes action, death, sex and description to such an extent that many will be left wailing for more" (Thompson, 2007). Furthermore, according to African Historical Fiction Wilbur uses a writing style

> that is easy to read and can only be described as "one of those books that you will sit up reading until 4am in the morning until it is finished, and then realise that you have to get up in 2 hours to go to work". It is extremely hard to put these books down, once you have started (*Squidoo.com,* 2011).

3.3.1 VIOLENCE & BLOOD

For what has been suggested above, this chapter is going to deal with the depiction of violent or bloody scenes within the "*Egyptian novels*". Certainly, Wilbur Smith is not afraid to begin his stories in a bloody way where people or animals die, where it is

almost possible to smell blood or the coming of death and feel fear for victims and dying people. All four novels start with bloody scenes or some form of dying.

I should like to preface my argument with the quotation from chapter one from *River God* which describes the hippopotamus hunting where Tanus, a soldier, tries to kill an untameable animal.

> Half the length of the blade was driven into the hippopotamus´s neck at the base of the skull, and, seated upon it like a rider, Tanus worried and worked the keen bronze deeper, using both arms and the strength of those broad shoulders. At the goad of the blade the bulk went berserk...Unable to reach them, hippopotamus slashed at his own flanks, inflicting terrible gaping wounds in his sides so that for fifty paces around the galley the waters were incarnadined, and both Lostris and Tanus were painted entirely crimson from the tops of their heads to the soles of their feet by the spurting blood (Smith, 1994, s.14).

It is inevitable to realize that the hunting and killing of animals are two closely related issues which were also a common way for Egyptians to obtain food. In addition to this, fights with nomadic tribes, various diseases or pure sanitary conditions were the cause of high mortality, so ancient Egyptians were constantly in close relation with death. (Brewer, 2001) Some readers can be appalled with the vivid description above like that, nonetheless, Egyptians considered death as something they should not be afraid of and that it was a part of their everyday life. Thus, in this perspective "it is justifiable because it is historical violence which only few authors would approach it with quite Wilbur´s zest. (Lee, 2005)

Other aspects showing exemplary and very vivid descriptions are again in chapter number one; in this case it is *The Seventh Scroll,* when Duraid is fighting for his bare life because the tomb raiders tried to kill and burn him in his own house. His wife was on the way but she came too late.

> Royan spun round and stared at him, and then she screamed. His head was not human. His hair was gone, frizzled away, and his skin hung in tatters from his cheeks and chin. Patches of raw meat showed through the black crusted mask. She backed away from him as though he were some hideous monster […]"In the name of the Virgin, what have they done to you?" she sobbed, but when she tried to pull him from the pond the skin of his hand came away in hers in a single piece, like some horrible surgical rubber glove, leaving the bleeding claw naked and raw (Smith, 1996,s.21).

The third novel called *Warlock* proves Smith´s art of catching the reader's attention with a bloody fight yet again. From the very beginning one twist follows

another and conflicts seem to be never ending. After the Pharaoh is killed by his friend, a betrayer is enthroned and this betrayer tries to divest any possible ex-allies of the Pharaoh. This case impacts a long-term and trustworthy friend of the late Pharaoh, Kratas. The scene depicts Lord Naja, the Pharaoh´s murderer, helping to murder Kratas.

> "My lord, help me kill the dog," Asmor panted, and Naja drew the blue sword and ran to join him. The blade bit deeper than any bronze as Naja hacked and stabbed. Kratas reeled out through the doors of the chamber into the courtyard, blood spurting and pulsing from the dozen wounds. Behind him the other members of the council shouted, "Murder! Spare the noble Kratas." (Smith, 1996, s.32-33)

Undeniably, from the excerpt above, the author takes delight in morbid descriptions and sometimes it goes almost beyond the scope of tolerance of readers. It is necessary to emphasize that it is truly only slightly on the edge because this type of literature is intended for adults. Whereas for children it would be forbidden or at least definitely a non-recommended type of book, it is perfectly suitable for adults. The reason is evident from the citation below when Taita, here as a director of a play, prepared a performance for the Pharaoh and the other Egyptians; however, the whole scene goes adrift in slaughter. On the stage an actor who had no idea he was going to pay with his life for a role, is being murdered. The spectators do not save him; on the contrary they support the antagonist in the live murder.

> Seth hacked the arm into three pieces though the joint of wrist and the elbow. One at a time he hurled the fragments into the packed ranks of the audience. As they spun through the air they sprinkled those below with drops of ruby. They roared like the lions in Pharaoh´s zoo at feeding-time and held up their hands to catch these holy relics of their god. Seth worked on with dedicated gusto. Osiris´ feet he chopped off at the ankles. Then he calves at the knees, and the thighs at the hip joints. As he threw each of these to them, the mob clamoured for more. "The talisman of Seth!" howled a voice amongst them. "Give us the talisman of Seth" (Smith, 1994, s.84)

The argument above about the inappropriateness is reinforced by a literary reviewer Daniel Thompson analysing passages in *River God*. "It's obvious that it only appeals to an Adult audience especially with the graphic description he goes into at times in particular to groin dismemberment that will never go down well with children. A book reviewer Rena Sherwood shares the same opinion that *River God* is supposed to be read only for adults thanks to incredibly gory passages. (Sherwood, 2009) However,

whether it is suitable for a young audience or not, could be a matter of controversy and categorization and it is certainly an issue of subjectivity.

Certainly he is not afraid to write about violence against women with a sexual background either. As an illustration can be used the citation from the fourth volume *The Quest*, when Meren, a soldier, saved a pure girl escaping from her husband who was treating her very badly and she could not bear it anymore. Here she is explaining her story about her husband constantly beating and raping her. "He is a cruel, cold man. He beats me, and mounts me so violently when he is in wine that he tears me and makes me bleed" (Smith, 2008, s.399).

Another deviate raping leading to death even happens between two sisters Heseret and Merykara. Heseret finds that her beloved husband the false Pharaoh Naja has been killed in battle and is shocked with this news. She crossed the borders of sanity and decides to avenge the death of, for her an immortal god by murdering her sixteen year old sister Merykara, who is on the side of the true Pharaoh Nefer. Nefer is to blame for Naja´s death. Heseret, as a Pharaoh´s wife, offers her sister Merykara to warriors to satisfy their lust. However, no one wants to be involved in this terrible issue. So Heseret decides to murder her sister by herself.

> "There!" said Heseret, she thrust the end of the shaft deeply into her. "There!" she screamed. "And there!" Deeper with each trust, until it slid almost arm´s length into her belly and came out smeared with Merykara´s blood. Now both girls were screaming at her, "Stop! Oh, please stop!" But Heseret kept shoving the shaft into her sister. "There! Does this satisfy your lust?" Merykara was pouring blood, but Heseret leaned all her weight on the weapon and thrust it full-length into her. Merykara shrieked for the last time then sagged against her bonds (Smith, 2002, s.684).

To conclude the issue of very frequent incidence of violent and bloody themes and its author´s individual descriptive interpretation, it is definitely a matter of different taste. What can be perceived on one hand as something that is not acceptable and should be criticized, on the other hand it can be seen as something exciting, fascinating and admirable. Wilbur Smith´s evident popularity with novels translated worldwide and books with large amounts of publications increasing, force us to accept that Wilbur Smith is good at narration and good with the usage of language not only during bloody scenes.

3.3.2 SEXUALITY

Similarly, as the aspects of violence and blood, Wilbur Smith´s "*Egyptian novels*" are laden with passion, eroticism and sexuality, even homosexuality can be found. The author excellently narrates in a detailed, romantic, sometimes even poetic, way the twisted love plots or sexual scenes. The great use of flowery language used together with metaphors or similes, creates unforgettable experiences while reading stories of Egyptian heroes and heroines. Some passages are pure, poetic descriptions of platonic untainted love. As an introductory illustration there is a description of Taita´s love to his mistress Lostris in *The Quest*. Smith, through the description of Taita, depicts the beauty of young woman. "Once more she had been a fifteen-year-old maiden, fresh and nubile, a desert rose in its bloom with the dew upon its petals. Even as he slept his heart had swollen with love and threatened to burst his chest asunder" (Smith, 2002, s.9). Another flowery description occurs once again in *The Quest* when Taita, after having been regenerated with a new penis, is able, for the first time, to make love with his beloved Fenn who happened to be back on Earth again as a reincarnation of Lostris. Finally, readers can experience Taita´s long-lasting desire to connect physically with the love of his life in an erotic scene below.

> So close was the bond that they had built up between them that he could feel the sensations she was experiencing as though they were his own. By reading her aura as they went along, he could anticipate her needs before she became aware of them. He paced her perfectly, never too fast or too slow.[…] he played her body as though it was a sensitive musical instrument. Time and again he brought her to the very brink, then held her back, until at last he knew the exact moment when she was ready. Together they soared higher and impossibly higher. In the end she screamed as they plummeted back to earth (Smith, 2008, s.573-574).

As stated by a journalist Richard Lee, fortunately, Wilbur's gift for graphic and exciting description does not end at the bedroom door (Lee, 2005). The excerpt above certainly validates Lee´s statement.

Nonetheless, besides using poetic and romantic descriptions, Smith is skilful enough in the usage of the language to create descriptive sexual passages bordering a pornographic point of view. The citation below epitomises the aspects of vividly detailed sexual masturbation.

> Slowly Ishtar´s member swelled and the bells tinkled as it stiffened into a massive erection. He thrust his hips forward, pointing the angry red head at Taita´s. It was a direct challenge, emphasizing Taita´s eunuch status, and exerting Ishtar´s masculinity over him.

> Taita lifted his staff and pointed at the Mede´s groin. Neither mover for a long while, projecting all their strength against each other like thrown javelins.
> Suddenly Ishtar groaned and ejaculated, spurting all his seed into the sand. His penis shrivelled, becoming small, wrinkled and insignificant (Smith, 2002, s.359-360).

In this connection it is necessary to realize that sexual life in Egypt was not taboo. On the contrary, Egyptians were sensual people and major themes of their religion were dedicated to fertility and procreation (Brewer, 2001). For instance there was a worshipped God representing maternity and fertility called Hathor, portrayed usually as a cow or a woman with a cow head. Another God Min, was connected with manliness and fertility of the population and the earth too. Therefore, Smith´s precise depiction of sexual life, habits and manners can serve also as a source of interesting historical facts. At the very beginning of the first chapter *River God* it is possible to find a remark about fertility and sexual activity in the mutual contextual interconnection at the same time. "The Nile begun its latest flood on the very day that her red woman´s moon had flowered for the first time, a coincidence that the priests of Hapi had viewed as highly propitious (Smith, 1994, s.1)" The note referring to the fertility of the Nile and concurrently to a fertility of a young woman is evident here because females were supposed to be ready for marriage once they had their first menstrual cycle. Therefore, ready for an active sexual life too. Virginity was not as necessary for marriage and premarital sex, or any sex between unmarried people was sociably acceptable (Brewer, 2001). Considering the issue of virginity and how it is described in Ancient Egyptian encyclopaedias in comparison to Smith´s point of view in his "*Egyptian novels*", it is necessary to highlight that there is no consensus. Heroines in Smith´s interpretation are supposed to be virgins until they are married. The distinction is visible in the excerpt from *River God* when Taita needs to show in public Lostris´s virginity by displaying the sheet stained with blood from the very first night of the newly married couple.

> I made a show of shaking out the sheet before I draped it over the ramparts of the outer wall. The bloodstain in the centre of the cloud-white ground was the shape of a flower, and the crowd buzzed with gossip at this badge of my mistress's virginity and her bridegroom´s virility (Smith, 1994, s.172).

More proof can be found when Smith describes the situation when Mintaka, Nefer's wife to be, tries to persuade her future husband Pharaoh Nefer that she is still a virgin.

"I was never wife to him. Though he tried to force me, I was able to resist him. My love for you gave me the strength to deny him."

"I have heard that he displayed the red-stained sheepskin on the palace walls." The words were painful to him and he turned away his face.

"Yes, it was my blood," she said, and he tried to pull away from her embrace but she held him. "It was not my virgin blood. It was the blood from my nose and mouth where he had beaten me to force me to submit. I swear to you on the love have for the goddess, and on my hope to bear your sons, that I am virgin still and will be until you accept my maidenhead from me as a prove of my love" (Smith, 2002, s.334).

The subject of virginity in Smith´s interpretation claims that it was highly important for a girl to stay a virgin until marriage otherwise she could be rejected or ashamed in a society. However, Douglas J. Brewer from encyclopaedic article Ancient Egyptian Society and Family Life proclaims that it was not a necessity at all (Brewer, 2001). Thus, the issue of virginity in Ancient Egyptian society according to encyclopaedias and the depiction in Wilbur Smith´s novels can be undeniably highly disputable and open to debate.

Wilbur Smith does not avoid the topic of homosexuality neither in "*Egyptian novels*", which is understandable for Egyptians, did not consider that as something they should be ashamed of and it was relatively common manner like in Greece. As mentioned above sex played very important role in the lives of Egyptians and even the Gods themselves were able to copulate according to Egyptian mythology. Egyptians also believed that people stayed sexually active even after their death. Furthermore, they were open-minded to different techniques. Neither homosexuality nor incest, or masturbation and adultery were a matter of condemnation (Seawright, 2001). Not surprisingly, they consider homosexuality as something acceptable, and Smith depicts that feature in the same way, for their God Seth, a god of storms, deserts and darkness, exclusively displays homosexual tendencies. This means that homosexuality has roots in Ancient Egyptian mythology and therefore a homosexual is one of the most ancient central archetypes (*Well.com*, 1999). Smith definitely reflects the homosexual indulgence of Egyptians in all his four novels. How open they were to homosexuality is evident in *River God* where Taita talks about his Lord Intef. "His sexual tastes lay in other directions. The special companions of the grand vizier who lived in our wing of the palace were as pretty a collection of slave boys as you could find in the Upper Kingdom"(Smith, 1994, s.40). In addition to this, the author mentions the consequences

of actual sexual acts itself between his Lord and his slave boys. "I have counted in the hundreds the slave boys who, over the years, were brought to me weeping and torn after their first night of love with my master" (Smith, 1994, 41)

A book reviewer Rena Sherwood highlights an interesting point about homosexuality in connection with gay communities. She assumes that they may have a problem especially with the first volume *River God* because it is homosexuals who are usually cast as the enemies. Granted, it may have been a certain generalisation, but it may bother some readers (Sherwood, 2009). Yet, there is an excerpt from *Warlock* describing Meren having sex with two girls having lesbian tendencies. It could support Smith´s perception and interpretation whether he has bias in favour of homosexuality or not. The passage depicts Meren, a soldier and Taita´s friend, and two girls in the garden who are about to seduce him. The two girls are certainly not enemies and they proved to be Meren´s, who is one of the positive characters, friends.

> "Have no fear. We will show you," Astrata assured him. She pressed the full silken length of her body to his back, kissing his ears and neck from behind, her belly warmly moulded to his buttocks. Her hands reached round to caress Wu Lu, who was kissing his mouth and encircling him with her arms and legs. The two girls were consummately skilled in the arts of love. After a while it was as though the three had flowed together and been transformed into a single organism, a creature possessed of six arms, six legs and three mouths (Smith, 2008, s.6).

Sexuality is projected in Wilbur Smith´s writing style enormously. Sometimes it has no connections with the sexuality of Ancient Egyptians themselves. A poetic description of a place with aspects of sexuality verifies the suggested statement. "Then at a little past noon, as Tolas had predicted, the twin nipples of the hill, like the breasts of a virgin, thrust above the horizon (Smith, 2008, s.231) It is crucial to emphasize that nudity was natural and had little to do with sex in Ancient Egypt (*Aldokkan.com, 2001)*. Egyptians cover only the lower part of their body and the upper part was naturally uncovered. It was also partly caused by the hot climatic zone. Compared to Egypt these days or Czech society it is evident that a huge difference from the ancient times in the connection of the development of social nudity has been shown. The following citations confirm the fact of ancient nudity and Wilbur Smith undeniably follows the historical facts in his novels too.

Lostris sat on her cushion on the prow with her slave girls sprawled at her feet, two little black girls from Cush, lithe as panthers, entirely naked except for the golden collars around their necks. Lostris herself wore only a skirt of bleached linen, crisp and white as an egret´s wing. The skin of her upper body, caressed by the sun, was the color of the oiled cedar wood from the mountains beyond Byblos. Her breasts were the size and shape of ripe figs just ready for plucking, and tipped with rose garnets (Smith, 1994, s.3).

On the whole, the theme "sexuality" belongs among frequent aspects of Wilbur Smith´s writing and together with violence and blood or historical facts create inseparable parts of his writing style. Having presented epitomic excerpts from Smith´s "*Egyptian novels*" together with literary critiques and reviewers who mostly confirm the ideas suggested above, it can be advocated that Wilbur Smith´s depiction of sexuality in the novels has its own reason and therefore, it somehow belongs there. Besides very detailed, erotic descriptions of sexual acts, it is possible to see that he can also create a magnificent poetic description. Furthermore, the theme of homosexuality is not excluded neither for it was an important attribute of Ancient Egyptian civilisation.

3.3.3   HISTORICAL ACCURACY

The topic of historical facts has already been slightly touched upon at the end of the chapter about sexuality. Wilbur Smith always writes only about things which he knows very well and studying the historical background belongs to crucial components before he starts writing. Wilbur himself says:"I go to a great deal of care and trouble to get the historical background correct, but having done that I am not averse to altering it slightly to fit my story line. What I'm trying to say is that it's historically researched, but then history is bent to accommodate the stories that I want to tell" (Lee, 2005). The implication of his statement is that Smith certainly tries to get as many historical facts as possible so he could consequently use them while writing. Having categorized "*Egyptian novels*" as historical fiction, it is inevitable to broadly provide historical facts and reflect a period it depicts otherwise it could not be categorized as historical fiction. All four of his "*Egyptian novels*" are suffused with historical facts which naturally contribute to amazing ancient story. The "*Egyptian*" series is based on real scrolls that were found during the discovery of one of the unknown tombs, which was not recorded

until 1988. The tomb belonged to an Egyptian queen who died in 1780BC. The tomb was discovered by Doctor Al Simma and while searching the tomb, one of his assistants discovered hidden scrolls with well-preserved hieroglyphs. Smith himself was invited to assist while translating and was asked to change the written notes from the scroll into a more readable form as a story with not only historical facts but also with real characters from the past.[1] Thus, *River God* was written. Since it gained huge popularity, Smith was forced to write three more volumes. As a result "*Egyptian novels*" were created. So naturally, one of the fundamental historical facts has been taken from the discovered scrolls. The scrolls were dedicated to the Queen, a woman whom the ancient author loved and expressed his deep and endless love there.[2] Smith himself proclaims at one of his interviews: "I thought it was quite endearing that he was such a braggart and such a blowhard, but also had other qualities which were of great value: faithfulness and love, compassion, love of animals and his people (O'Connor, 1993). The pronoun "he" and hence the real ancient person was actually going to be changed by Wilbur Smith into a protagonist Taita. In this connection, Smith created a boastful narcissistic character with a kind heart Taita, whose entire soul was dedicated to his mistress Lostris. To prove Taita´s characteristic feature of boasting the following excerpt can be used.

> I glanced overboard and saw my reflection look back at me, I was struck, as always, by how well my beauty had carried over the years. To me it seemed that my face was more lovely than the cerulean blue lotus blooms that framed it (Smith, 1994, s.4).

Another epitomic feature confirms Smith´s fulfilment when he depicts Taita while boasting how good he is at building.

> "Fifty years ago I built a chariot for Lord Tanus." Taita sniffed and shook his head. "You should have seen that one. But it rests with him in his tomb in far-off Ethiopia."
> Nefer hid a smile – the old man would never admit second best (Smith, 2002, s.471).

Furthermore, Smith tries to depict the life of ancient Egyptians with all social, religious and political aspects as much as possible. This feature incredibly contributes to display the period of Ancient times. It helps the readers use their imagination to create

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[1] Data has been taken from Author´s note at the very end of *River God*.
[2] Facts have been taken from an interview with Wilbur Smith at www.members.tripod.com

an imaginary world and live through their lives through the story. The statement is supported by another author Karen Field talking about *River God. "*The setting is written like a painting on the wall – I could see every detail clearly in my mind, it almost felt as if I was living the life of an ancient Egyptian. The problems were real and the romance shattering. It's a well woven story that speaks volumes (Fields, 2010). Having read the "*Egyptian series*" countless times and taken into consideration historic facts in Smith´s presentation, I should like to admit that he is an exclusive author. When a reader reads a story he definitely transfers into a different world. A book reviewer Dan Pentagram, states the same opinion with a slight dissatisfaction about the length of the book. He proclaims "I must say however that at times chapters are elongated for many historic and religious purposes as Smith goes into huge detail describing the way in which Ancient Egyptians go about their business and how religion played an important point in their lives" (Pentagram, 2007).

Having mentioned daily business, Smith depicts a detailed way of how they dressed, units of measurement, types of food, manners, habits and last but not least life after death. Firstly, concerning the clothing it is inevitable to mention also make-up, perfumes, oils and wigs for it was very popular with men as well as women especially at higher social stratification. As make-up they used green eye shadows from malachite and kohl from galenite (Hamilton, 2007). As an illustration the excerpt from River God can be used when Taita runs to his chamber to get ready for his Lord.

> I hurried back to my chamber where two of the slave boys were waiting to oil my body and comb out my hair. I detested the new fashion amongst the nobility of wearing make-up. My own skin and complexion were fine enough not to require it, but my lord liked his boys to use it. And I wanted to please him especially that day (Smith, 2007, s. 43).

Another citation from the book depicts the Pharaoh getting ready for the first night with his new wife without his wig and his head bald as the fashion required.

> Pharaoh had removed his crown and his wig. His head was shaved as bare and white as an ostrich egg. The effect startled even me, and I wondered how my mistress would have responded to the sight (Smith, 1994, s.162).

One more time there is an example of the Pharaoh being dressed and having make-up according to latest fashion.

> He shone with gold and precious stones, and his linen was dazzling in its purity. She could smell his perfume across the distance that separated them, like a field

of wild flower. His face was a mask of makeup, his skin almost luminous and his eyes outlined and enhanced with kohl (Smith, 2002, s.154).

The fading of linens was not an exception (Hamilton, 2007) and Smith mentions this ability or/and art too in *River God* when Lostris is dressed in her wedding dress for which red faded fabrics had been used. "The long linen shift that fell to her ankles was dyed with the juice of shellfish to the color of the finest wine, a color that proclaimed her as a virgin bride" (Smith, 1994, s.153).

Secondly, concerning the facts about measurements, the author himself proclaims that he was forced to include some anachronisms, besides the others, also those in the form of some distinctive types of units of measurement. He used such comparative measures of distance and weight as miles and ounces (Smith, 1994). I have provided only very short excerpts sometimes in the form of incomplete sentences just to demonstrate the units of measurement.

> A caravan coming down the northern road had encountered a recently erected pyramid of human heads at the roadside not two miles beyond the city walls (Smith, 1994, s.284).
> […]for on the same day he can be seen in Qena and Kom-Ombo, a hundred miles apart (Smith, 1994, s.281).
> "About twenty days" travel, Magus, perhaps two hundred leagues[3] (Smith, 2008, s.226).
> I find you innocent of any crime, and I reward you for your service to us with a bounty of two takhs of fine gold to be paid out of the treasure confiscated from the traitor, Intef (Smith, 1994, s.340).
> He selected all the finest jewellery from Inters hoard and sent almost fifteen takhs of bullion to the goldsmiths in his temple, to be turned into funerary objects (Smith, 1994, s.349).

The quotation "two hundred leagues" however exemplifies how Smith tries to incline to use an archaic term. Definitely, it facilitates readers to transfer into an ancient period. This archaic term is largely used in the fourth sequel *The Quest* in comparison to for instance *River God*. The explanation of this archaic term is provided in a footnote no.3. Notwithstanding that Smith´s statement about his usage of anachronisms, it is inevitable to demonstrate a few examples of not proving this point because Smith uses

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[3] An ancient for measuring distance, equal to free miles, or about 4,828 metres on land, and free nautical miles, or 5,556 metres at sea. (Longman Dictionary of Contemporary English)

also vague measurements. Nevertheless, it is true that it is usually connected with more abstract measures where it is not necessary to be very specific.

> Some so large it needed four men to lift them. Their girth was thus...” he made a circle with his skinny old arms“...and their length was thus...” he jumped up and drew a line with his big toe in the dust, then took four full paces and drew a second line”...from there to there! (Smith, 2008, s.237)”
> It (riverbed) was four hundred paces from bank to bank, but no water flowed between them (Smith, 2008, s.567).
> […] some were heavier than a full-grown man (Smith, 2008, s.567).
> “Old as the rocks of the dessert” (Smith, 2002, s.337).

Similarly Smith mentions, apart from cultural aspects like traditional clothing or specific units of measurement, mythology, which was a crucial part of Egyptians lives. The society was dependent every year on the Nile floods and Egyptian deities that helped the Pharaoh, as a representative of a God, make inhabitants to submissiveness and subordination. The pharaoh was considered to be a reincarnation of the great sun God Re´s son, God Horus. When the Pharaoh died he was supposed to go to the underworld (Hamilton, 2007). It is necessary to emphasize that Smith must have done a tremendous amount of research to have so much knowledge of this culture since the whole series is established on references to Egyptian mythology. Smith perfectly connects facts with dialogues and descriptions and thus shows readers an essential part of Egypt. Having been using this amazingly thoughtful approach, readers cannot doubt about the verification and feel like they were living the main characters´ lives instead of them. A writer of fiction, Karen Fields agrees with Smith´s style of referring to the mythological facts. “I was confident that the details about the world had been thoroughly researched and everything was written in context, so that the reader would learn a bit more about a very special era. Knowing that, allowed me to enjoy the story that much more” (Karen, 2010). It is true that thanks to Smith's excellent references, readers can learn plenty of interesting facts concerning mythology. For instance, Smith describes terrible sorrow when a mother finds remains of her dead daughter´s body that had been killed by a crocodile. According to Egyptian mythology the body needs to remain as a whole unit to be able to find immortality in the life after death because the soul needs to recognize the body in the form as it used to be alive when it was returning to it. So if a spirit could not recognize its body it would die (*Uktv.co.uk, 1999)*. The quotation from *River God* is in the consensus with the historic facts.

As she staggered away into the uncaring multitude of revellers, carrying the jar clutched to her breast, I reflected that despite all the rites and prayers that the mother would lavish upon her daughter, and even in the unlikely event that she could afford the staggering cost of the most rudimentary mummification, the child's shade could never find immortality in the life beyond the grave. For that to happen, the corpse must be intact and whole before embalming (Smith, 1994, s.26).

Another example relating to the same issue and thus confirming Smith´s point of view of facts is an excerpt from *Warlock* when similarly like in *River God* for a soul to be able to find a body in life after death it needs to stay unchanged.

“The corpse of Trok Uruk, the false claimant to the double crown of this very Egypt, shall be burned without ceremony, here upon the battlefield, so that his soul shall wonder through all eternity seeking but never finding a home” (Smith, 2002, s.613).

Concerning immortality Smith contributes to historic facts immensely with long descriptions referring to mummification. The whole quotation is once again according to facts relating to the way of mummifying or the length of the process taken from Hamilton´s *Ancient Egypt* (Hamilton, *2007)*.

Once the king had been laid out on the diorite slab in his mortuary chapel, the grand master had inserted the spoon up his nostril and scooped out the curdled contents of his skull which the pickle had hardened to the consistency of cheese. Then, still in the foetal position, the king was placed in the bath of natron salt with only his head left uncovered by the harsh fluid. When he was removed from the bath thirty days later, all the fatty tissue had dissolved, and the outer layers of the skin had peeled off, except for that of the head.

They laid him upon the mottled stone slab once again and straightened him into an extended position. He was wiped and dried, and his empty stomach was filled with linen pads soaked in resins and wax and then sutured closed. Meanwhile, his internal organs were desiccated and placed in their milk-coloured alabaster Canopic jars, which were then sealed (Smith, 1994, s.441).

Another detailed description depicts the perfect techniques of mummification and how each small thing was important e.g. why amulets were there and the criss-crossing of bandages.

By the end of the ritual period of seventy days, Pharaoh's body was as dry as a stick of firewood.[...] The first layer of pure white linen bandages was wound

into place around his body, leaving his head and neck exposed. The binding was meticulous and intricate, with the bandages crossing and criss-crossing each other in elaborate patterns. Under the bindings were laid charms and amulets of gold and precious stones. The bandages were then soaked with lacquer and resins that dried to a stony hardness.

Now it was time for the ceremony of Opening-the-Mouth, which traditionally was performed by the dead pharaoh's next of kin (Smith, 1994, s441-442).

The tradition of Opening-the-Mouth was a ceremony when a dead man should receive back his/her senses with a spoon touching different parts of a human body (Hamilton, 2007).

Having mentioned social and religious aspects within Wilbur Smith´s writing style concerning historical facts when talking about *"Egyptian novels"*, it is the perfect time to mention last but not least the feature of political and rights system. As already discussed above, the Pharaoh, as a representative of a God, was the most powerful person in the hierarchy of society. He represented the entire empire and ruled Egypt which was divided into the Upper and Lower part. Moreover, there were specific symbols and among them belonged the Pharaoh´s double crown which helped him/her to represent the empire (Hamilton, 2007). Smith did not omit this fact neither does the quotation below.

On his head he wore the tall double crown; the white crown of Upper Egypt with the head of vulture goddess Nekhbet, combined with the red crown and the cobra head of Buto, the goddess of the Delta (Smith, 1994, s.61).

Smith does not utilise these historical facts, which support the reader´s imagination, not only in the *River God* as it may seem. On the contrary, it is in all four sequels with the exception of *The Seventh Scroll* which is set in modern Egypt, so the usage of historical facts is lower. An excerpt below may verify the statement that apart from *The Seventh Scroll* the rest of the three novels have them present a lot.

He had also tactfully settled the equally vexing question of the regalia to be worn by the two protagonists. Both would eschew the double crown. Apepi would wear the red deshret crown of Lower Egypt, while Nefer Seti would confine himself to the white hedjet crown of Upper Egypt (Smith, 2002, s.152).

In addition to the political system and the rights of people, Smith surprisingly deals with for instance rights of women too. In spite of the facts that it might be

perceived by readers as something uninteresting, in Smith´s narration it turned into, as almost always, an enjoyable and readable form of writing.

> She may hold, in her own right, slaves and land and fortune separately from the estate of her husband, although the children she bears belong to him alone. She may fish, and fly hawks, and even practise archery, although such masculine endeavours as wrestling and swordsmanship are forbidden to her. There are, quite rightly, certain activities from which she is barred, such as the practice of law and architecture, but a high-born wife is a person of consequence, possessed of legal rights and dignity. Naturally it is not the same for the concubine or for the wife of a common man. They have the same rights as the bullock or the donkey (Smith, 1994, s.194).

Smith´s facts are in correspondence with the historical facts since women truly were allowed to own property and more than one woman ruled on Egyptian throne (*Ancient-egypt-online.com, 2008)*

To sum up the issue of indulgence of historical facts in Wilbur Smith´s "*Egyptian novels*" and its verification according to facts studied from various scientific sources, it can be underscored that undoubtedly, the facts can be perceived positively as a huge contribution to Smith´s style of writing and also to the story of Ancient Egypt itself. Mostly it has been proven that facts do not contradict, and if they do, it is a matter of the author who intentionally creates it like that. The main historical fact, which triggered the idea of an ancient novel in Smith´s thoughts, was his assistance at translating of discovered scrolls in an unknown tomb in the 1990's and thus, the idea of the main protagonist Taita and her beloved Lostris was created despite the fact that none of the historians ever heard of Lostris. The other facts, suggested above in this chapter, together with the unmentioned ones, in Smith´s interpretation, support readers' vivid imagination and the readers are transferred into Smith´s world of ancient heroes and heroines. It is evident that Smith has done extensive research or/and he just writes, as he proclaimed above in the chapter about his biography, about what he knows very well. It is obvious, for he was born in Africa. Equally important as the facts it is also a story. From the Richard Lee´s interview with Wilbur asking him how he sees proportion of the facts in his Egyptian novels, Wilbur states that the history is ultimately less important to him than the story (Lee, 2005). From the analysis above it is clear that Smith also considers it important to provide detailed sexual scenes and violent descriptions into his stories which perfectly complement his writing style. Hence it can be concluded that despite some literary reviewers, who consider the amount of sex and

violence as unacceptable, Wilbur Smith created a great story whether the story is based on real events or not.

4 THE COMPLEXITY OF TRANSLATION OF WILBUR SMITH´S "EGYPTIAN NOVELS"

4.1 TRANSLATION OF THE TITLES AND THE SERIES

Egyptian novels as a series naturally have not been published together. The first novel known as *River God*, sometimes mistakenly called *The River God,* was published in 1993 in London by Pan Books Ltd a division of Pan Macmillan Publishers Limited. *River God* was published in the Czech Republic as *Řeka bohů* slightly later in 1999 by publisher Alpress in Frýdek-Místek. *Řeka bohů* is sometimes also called *Řeka bohů: Román ze starého Egypta*. Since the novel from Ancient Egypt was a huge success, Wilbur Smith was forced to write another volume *The Seventh Scroll,* which has been published in 1995 in London by the same publisher as for the first volume. In the Czech Republic it was published as *Řeka bohů II* nine years later in 2004 in comparison to the year of publishing in London. According to several book reviewers and Smith´s readers it was quite a surprise when they realized that *The Seventh Scroll* does not follow the time line from the first novel *River God* as it was set in present-day Egypt 4000 years later. In spite of this presumption it was still a success. The third sequel called *Warlock* satisfied that type of audience who desired for a direct follow up of the *River God* as it is exactly this novel. It was published again in London in 2001 by Pan Books Ltd. It was translated into Czech by Václav Vanduch, as *Řeka bohů III: Čaroděj* in the same year as it was published in London. Václav Vanduch translated all three novels and the last one *The Quest* as *Řeka bohů IV: Vnitřní oko* was translated by Dalibor Míček. *The Quest* was published in 2007 in London by the same publishing company as the previous three novels. The years of publishing of the foreign English versions of novels are mentioned only for the UK because the books published in the USA or in other European countries have different dates and it would be out of the scope of this thesis to deal with all these dates. Nevertheless, it is possible to find all the related dates once again in Smith´s official pages. The whole tetralogy does not have a specific title but it is worldwide known as the "*Egyptian novels*" and this title is also used in Wilbur

Smith´s official website. The translation into Czech is in compliance with the English series title as it is known as "*Egyptské romány*" or sometimes as *Řeka bohů I – IV*.

Having considered the titles themselves, it is evident that whereas English novels have completely different titles, Czech versions have been always labelled with "*River God*" at the beginning of each title. Then, the distinctive title follows. Thus, it is possible to see that the titles of the novels are slightly different as the Czech translated tittles tend to always be called "*River God"*, in comparison to the English tittles which stand on their own. The table below has been made to summarize and clearly illustrate the differences of titles, years and translators.

Table of Wilbur Smith´s English titles and their Czech translated versions

English title	*River God*	*The Seventh Scroll*	*Warlock*	*The Quest*
Czech title	*Řeka bohů Román ze starého Egypta*	*Řeka bohů II*	*Řeka bohů III Čaroděj*	*Řeka bohů IV Vnitřní oko*
English Title of Tetralogy	"*Egyptian novels*"			
Czech Title of Tetralogy	*Egyptské romány: Řeka bohů*			
Year and place of publishing in English	1993 London	1995 London	2001 London	2007 London
Year and place of publishing in Czech	1999 Frýdek -Místek	2004 Frýdek -Místek	2001 Frýdek -Místek	2007 Frýdek -Místek

4.2   DISTINGUISHED TRANSLATIONS OF DEDICATIONS

I would like to preface the issues of translation with dedication pages where it is possible to see extraordinary differences. Although it does not intervene neither in the story itself nor Smith´s style of writing, it is highly interesting to analyse it in itself. To start the analysis it is important to summarize the biographic information about his two

late wives. Danielle died in 1999 and the two titles *River God* and *The Seventh Scroll* were dedicated to her for they had been written while she was still alive. After Danielle's death Smith married) Mokhiniso, in 2000. In spite of the fact that Wilbur Smith did not know his fourth wife Mokhiniso in 1993 when he was still married to his previous wife Danielle, the novel *River God* translated into Czech is dedicated to Mokhiniso which seems ridiculous as it is not possible to dedicate something to someone when one doesn't know the other at the time of writing. There must have been an editor´s mistake or there must have been a special reason why it was changed, otherwise it is highly incorrect as the history should not be updated to the detriment of the fact that the novel was dedicated to a different person. Furthermore, I decided to order another newly reprinted 2007 English publication from London of *River God*, and this edition also is dedicated to Mokhiniso. Therefore, it seems that once the historical fact has been "updated", editors accept it without thinking whether it is utter nonsense or not. Nevertheless, this statement should not be perceived as a matter of generalisation. Having checked the other novels too because it seemed to me highly interesting, it is obvious that the same "mistake" happened with the second novel *The Seventh Scroll*. The English version published in London in 1995 is dedicated to the former wife Danielle. Conversely, the 2004 translated version was rededicated to his new wife Mokhiniso as well as the reprinted 2007 English version. The two other novels *Warlock* and *The Quest* were written for Mokhiniso without any change in accordance with the fact that Wilbur Smith is still married to her. This fact is applied to reprinted English versions of *Warlock* and *The Quest* as well as their Czech translations.

4.3   VARIOUS TRANSLATORS

As already mentioned at the beginning of this chapter concerning to translating issues, the "*Egyptian*" series have been translated by two different translators, Dalibor Míček and Václav Vanduch. Václav Vanduch participated in translating the first three novels *River God, The Seventh Scroll* and *Warlock* whereas Dalibor Míček only translated the last one *The Quest*. One may object that this fact might have influenced negatively the Czech translated versions, yet through the analysis described in the following chapter the converse has been proved.

4.3.1 DALIBOR MÍČEK

Ing. Dalibor Míček, Ph.D. was born the 5th June, 1954 in Uherské Hradiště and is currently employed by the FBI, VŠB-TU Ostrava, as a professional assistant of mining engineering. Translating is just his bobby as I was told during a phone interview. The interview was made in order to add interesting information about him translating Wilbur Smith´s novels. It should be emphasized that this information would not have been possible to gain without his kind willingness to share his experience with me. The phone interview happened at the very beginning of March, precisely 8th March, 2011 and it lasted approximately thirty minutes. The transcription of the questions and then following answers will not be provided in the Appendix as it is beyond the scope of the work and the information was intended to be used only as a supportive material.

Notwithstanding the fact that Dalibor Míček has neither passed any certificates of English nor spent several years abroad, apart from some monthly or weekly stages, he certainly has excellent knowledge of English otherwise he would not be able to translate books. It is also interesting to see how the area of mining engineering is so insufficiently related to English studies and translating and the person can still work as a great translator.

The Quest was translated by Dalibor Míček as his second Smith novel after translating *Wild Justice* known in Czech as *Běsnící spravedlnost*. Among other Smith´s titles belong *Golden Fox* as *Zlatá liška, Assegai* as *Kopí osudu* and the latest novel *Those in Peril* which has not been translated yet. The latter mentioned will be published on 31st of March, 2011. Naturally, Dalibor Míček has not been able to translate that yet.

According to Dalibor Míček once he tries to translate one particular author then it is easier to continue with his/her other books for it can be guessed what to expect and the style does not change immensely. The most difficult for him are dialects of e.g. western parts of the USA or Australia.

He also underscores that it is cruel to stay consistent with previous proper names and lexicology especially in case of a sequel; otherwise it can result in readers´ confusion. For instance he was asked to translate the first part of a series by Matthew Reilly, then the second part was translated by a different translator and the third part was offered to Dalibor Míček again. So it was necessary to make a compromise among the used terms in order not to confuse the readers. Therefore, before the actual

translation of *"Egyptian" novels* he did some analysis through previous novels translated by Václav Vanduch to stay consistent with proper names and other lexemes too.

After a thorough analysis which was based on comparing all proper names concerning names of persons and places from *River God* with the proper names used in *The Quest,* for these two novels were translated by different translators, it can be proclaimed that Dalibor Míček has successfully managed to stay consistent. The tables of proper names from *The Quest* and *River God* are enclosed in the Appendix. The details of a thorough analysis regarding proper names are described in a chapter 4.4.3.

As far as the time for translation of The *Quest* is concerned, it took Dalibor Míček between four to five weeks. Dalibor Míček considers himself as a fast type of a translator which he certainly is taking into consideration the length of *The Quest* which is 629 pages and on top of that he has his own proper job at the university.

4.3.2   VÁCLAV VANDUCH

In comparison to Dalibor Míček I was not so successful at contacting Václav Vanduch. Even though various translating associations and different publishing companies have been contacted for the informative purposes of this thesis, I have been told he does not work there any longer, moreover there were some suggestions whether he is still alive or not. According to limited information which was accessible on the internet, it has been found that the last novels *Shout at Devil* and *Blue Horizon*, translated by him, are dated 2003 (*Databazeknih.cz*, 2008). The summary of all his translated Smith´s novels follows, in ascending order in years, including *"Egyptian"* novels. *Elephant song (Píseň slonů), Birds of Prey (Dravec), The Best Laid Plans (Dokonale plány), Sunbird (Posel slunce), A time to die (Čas zemřít), River God (Řeka bohů I),The Seventh Scroll (Řeka bohů II), Monsoon (Monzun), Warlock (Řeka Bohů III: Čaroděj),* and aforementioned *Shout at Devil (Volání na ďábla)* and *Blue Horizon (Modrý horizont).*

In conclusion it is feasible to sum up that despite two different translators having participated in the tetralogy, this fact did not reflect negatively at all. Basically, it was

resulted by Dalibor Míček´s previous willingness to study the preceding novels. Thus, readers will not be confused as the same proper names were left unaltered.

4.4   WILBUR SMITH´S STYLE OF A DISCOURSE AND ITS WAY OF TRANSLATION

4.4.1   STYLE AS A WAY OF AUTHENTICITY AND ITS CONSEQUENT TRANSLATION

In the beginning of this issue it is appropriate to repeat that "*Egyptian*" novels depict the period of Ancient Egypt. Not only is the author able to create an illusion with using historical facts as a way of accuracy, a style of writing can also help. According to Mary Snell-Hornby in *Translation Studies: An integrated approach* style refers to, as it is presented by Leech and Short, "a system of choices in language used by an *individual* writer (Snell-Hornby, 1995, s.123). Baldick´s definition is in compliance with Snell-Hornby´s as it makes a reference to *style* as "any specific way of using language, which is characteristic of an author" (Baldick, 1990, s.247). Baldick also adds that "particular styles may be defined by their *diction*, *syntax*, *imagery*, *rhythm*, and use of *figures,* or by any other linguistic features" (ibid). Thus, a writer is relatively unrestricted and can create his individual specific artistic way of writing and Wilbur Smith successfully managed to achieve that and write in such an appropriate style that helped to display the imaginary pictures of the period of Ancient Egypt indeed. It was extremely sagacious from Smith to change the way of present-day English into an old fashioned style. A writer Karen Fields, who has read the "*Egyptian*" series and writes book reviews, agrees with the foregoing statement as she proclaims: "I realised the author had deliberately written *River God* in that archaic fashion and that impressed me immensely" (Fields, 2010). Nevertheless, *The Seventh Scroll* as a sequel of the "*Egyptian" novels* needs to be embraced too and therefore it is necessary to show that Smith managed to change his style again as on the contrary, he used modern English. It is amazing how this author

can change his writing style in order to create authenticity. He interconnects the historical accuracy with an old fashioned style of writing and as a result produces an incredible authentic story. Karen Fields also adds that "only a gifted author could change styles so elegantly and successfully" (Fields, 2010).

To prove the statement above about the altering of Smith´s style two extracts follow to demonstrate the difference. The main focus in these quotations is on *diction,* which refers to "the choice and use of words and phrases to express the meaning" (*Dictionary of Contemporary English, 2010).*   The particular lexemes are highlighted in bold. Besides the specific lexemes, the overall way of selected expressions demonstrates whether it is the old fashioned style of English or the modern English.

> "I thank you for this last kindness. I love you, Taita, and I shall miss you."
> She lifted the bowl in both hands as though it were a wassail cup rather than a fatal potion.
> "Tanus, my darling," she toasted him with it, "they shall never take me from you. We shall meet again on far side!"And she drained the bowl at a swallow, then dropped it to shatter on the floor. At last, with a sigh, she fell back upon the bed (Smith, 1994, s.161).

It is visible that discourse has the elements of an old-fashioned style. It is especially the specific lexis which is used here. As a perfect example of the characteristic vocabulary it is the verb "shall" which is used here instead of the verb "will". Grammar of current English classifies a verb "shall" (especially in AmE) as "a rather rare auxiliary" (Greenbaum, 1990, s.64). In comparison to *The Seventh Scroll* the difference of style is obvious.

> In the morning a young housemaid woke her with a copy of The Times and a pot Earl Grey tea, then returned a few minutes later with her holdall.
> "Sir Nicholas would like to take breakfast with him in the dining room at eight-thirty."
> While she showered Royan inspected her naked body in the full-length mirror that covered one wall of the bathroom (Smith, 1996, s.82).

Not only do different choices of selected expressions suggest that it is the way how it can be spoken in modern English but there are also lexemes which refer to these days in the excerpt. For instance "*The Times"* referring to a newspaper, "Earl Grey" as a modern type of tea or the lexeme "bathroom" as an expression for a modern device.

The translations into Czech, provided by Václav Vanduch, follow in order to be compared with the original discourse.

> "Miluji Tě Taito, budeš mi chybět." Oběma rukama pozvedla nádobku jakoby, to byl hodovní pohár a ne osudný nápoj.
> "Tane, můj drahý," pronesla "nikdy nás od sebe nedostanou. Sejdeme se na druhé stráně žití!" Vyprázdnila obsah jedním douškem a nechala misku vypadnout z dlaní. Střepy se rozlétly po podlaze. Svezla se na postel a vzdychla (Smith, 2007, s.166).

Apparently, here again it is used for instance the lexeme "pohár" which is not frequently used in everyday Czech in this connotation. The phrase "Sejdeme se na druhé stráně žití!" also inclines to be used in the past.

Finally, there is an excerpt in Czech for comparison with English version which demonstrates modern English. It is the translation matching the foregoing English quotation showing the aspects of present-day English which were not altered negatively in translated version by Václav Vanduch.

> "Ráno ji vzbudila mladá pokojská s čerstvým výtiskem Timesů a šálkem čaje Earl Grey. Po několika minutách se objevila znovu a přinesla Royaninu kabelu s věcmi.
> "Sir Nicholas by s Vámi rád posnídal v jídelně o půl deváté," vyřizovala vzkaz.
> Při sprchování si Royana prohlížela své nahé tělo v dlouhém zrcadle vyplňujícím celou jednu stranu koupelny (Smith, 2010, s.68).

Thereby, from the above four quotations should be visible that Smith as well as the Czech translator Václav Vanduch try to adjust the way of discourse to the period in which the story happens.

4.4.2   SIMILES AS A SIGNIFICANT TROPE WITHIN SMITH´S STYLE AND ITS TRANSLATION

As presented in the previous chapter there are different devices of expressing the style and this chapter is going to deal with similes as Smith´s fundamental linguistic feature within the scope of different figures of speech. Not only are Smith´s original English expressions taken into consideration, but also Czech translations since translators tried to resemble the style with all figures of speech involved as much as

possible. For this reason Czech readers can enjoy Smith´s style ergo the reading itself immensely.

By *figure of speech* (also Trope) it is meant special or peculiar way of using words in combinations and meanings different from those properly assigned to them (Gilinsky, 1956). Basically, it is "a comparison between two phenomena which resemble each other in certain features" (Gilinsky, 1956, s.397). Gilinsky distinguishes chiefly two kinds of Tropes: simple, such as epithet and simile and more involved, such as metaphor, metonymy, allegory, irony, hyperbole etc." (ibid).

As far as simple Tropes are concerned, this chapter will only deal with the term *simile* for in terms of relevance it is used by Smith the most frequently. As it has been suggested by Gilinsky, *simile* is the simplest trope when "one thing is likened or explicitly compared, often with **as** or **like**, to another having some strong point or points of resemblance" Gilinsky, 1956, s.405). Baldick´s definition is in compliance with Gilinsky as he defines *simile* as "an explicit comparison between two different things, actions, or feelings, using the words "as" or "like" (Baldick, 1990, s.237). He also suggests that it is more tentative and decorative than a *metaphor* (ibid). Hence, *simile* is used as an elaborative way of speech enriching enormously the language and definitely in Smith´s interpretation figures of speech as well as in the translators´ ones it does. To justify the foregoing statement several quotations have been taken from *Warlock* and *The Quest*. Simultaneously, for translation comparison there have been selected *similes* in English with their consequent Czech translations. *Similes* are highlighted in bold.

> His skin was as dry and foxed as old parchment, his hear, beard and eyebrows were as pale and transparent as glass.
> Kůži měl svraštělou a vyschlou jako pergamen, vlasy, vousy a obočí bílé a průsvitné jako sklo (Smith, 2007, s. 13)

> They looked ahead and the chasm gaped at them like the maw of a monster. Its sides were sheer and unsalable, falling to shaded purple depths (Smith, 2002, s.523).
> Před nimi se jako chřtán monstra šklebila rokle, jejíž nepřekonatelné strmé svahy padaly do stinné fialové hlubiny (Smith, 2001, s. 419)

> Floating on the waters of the two great rivers, the city lay before them like a lotus flower, ready for plucking (Smith, 2001m s.553).
> Město plovoucí na vodách dvou velkých řek leželo před nimi jako květ lotosu připravený k utržení (Smith, 2001, s. 443).

Furthermore, Smith´s perfect choice of lexemes in *similes* demonstrates his thoughtful approach to the historical authenticity which has been discussed in detail in the chapter concerning *Analysis of "Egyptian novels"*. As an example of the historical authenticity in the quoted *similes* it can be perceived as part of the phrase "**dry and foxed as old parchment**" referring to an ancient Egyptian piece of paper.

In the Appendix, there is a table demonstrating significantly more examples to prove the statement that Wilbur Smith excellently uses the *similes* as a major way of enriching the entire discourse immensely. Moreover, the translators coped with their translations without any problems.

Besides *similes* as an example of Trope, Wilbur Smith also uses *metaphors* which might seem difficult to translate. It is considered to be one of the most expressive tropes when it is a word or expression normally denoting another word or an expression but there is some suggested common quality shared by the two (Gilinsky, 1956). In terms of frequency within Smith´s style it is used rarely. Thus, it is presented only to demonstrate potential problems from a translation point of view. As the *metaphor* was maintained as well as lexemes concerning lexical devices, it can be deduced that the translator obviously tried to keep the form as same as possible. As an epitomic example a quotation has been selected from The *Quest,* where Taita is eulogizing the shapes of Fenn´s beautiful body. Metaphors have been highlighted in bold again.

> She moved her legs slightly apart compliantly. Her eyes opened wider and she asked, "What are you doing down there?"
> "Trying to find out if your flower is large enough."
> "My flower? Is that what you call it? Imbali calls it something else."
> "I am sure she does," Taita said. "However, if we think about it, it is shaped just like a flower. Give me your finger and let me show you. These are the petals and at the top here is the stamen" (Smith, 2008, s.573).

The version in Czech is translated by Dalibor Míček.

> Pomalu rozevřela stehna. Pootevřela oči a zeptala se: „Co to tam děláš?"
> „Pokouším se zjistit, jestli je tvá květinka dost velká."
> „Moje květinka? Tak tomu říkáš? Imbali tomu říká nějak jinak."
> „O tom nepochybuji," souhlasil Taita. „Ale když tak o tom přemýšlím, má tvar jako květina. Dej mi prst a já ti to ukážu. Tady jsou okvětní lístky a tady nahoře okvětní tyčinka."

4.4.3 TRANSLATIONS CONCERNING LEXICAL STRUCTURES WITH THE MAIN FOCUS ON PROPER NAMES

I would like to preface with the definition or explanation of how translation itself is perceived by literary theoretic translators. According to Georges Mounin it is a contact of two languages and it is a fact of bilingualism (Mounin, 1999). During this contact we should take into consideration syntactic and lexical structures. Lexical structure has been partially discussed in the two foregoing chapters concerning *style,* and *simile* as one of the most frequent figure of speech of Smith's. This chapter will deal with the analysis of proper names as a potential translating problem. The principal reason is that the Czech language belongs among a synthetic type of language in comparison to English which is an analytic type. Considering the synthetic type of language, Czech requires inflections relating to proper declination in terms of cases (*Britannica.com, 2011).*

In the Appendix there is a table of all the names of characters, nations, places and other names as they appeared while reading the novels. The main focus was turned on the analysis of the first novel *River God* and *The Quest* because it was necessary to take into consideration both translators. The table can be utilised as a summary to see whether and to what extent each of the proper names distinguishes. Having surveyed the summary, it can be generally deduced that both translators tried to leave proper names as much unchanged as possible. Some proper names of characters stayed utterly unchanged for instance a slave *Taita*, his mistress *Lostris*, Lostris´ lover *Tanus,* Lostris´ father *Intef,* Tanus´s co-warrior *Kratas,* Taita´s friend *Meren,* a witch *Eos,* Taita´s lover *Fenn,* or *Masara* and *Mintaka.* The names of Gods stayed the same too e.g. *Hapi, Anubis, Isis, Osiris, Amon-Ra or Horus.* The inflections of Egyptian proper names concerning cases or plurals help create a more readable style for Czech readers. For instance the inflectional change (highlighted in bold) can be visible in the proper name "Tanus". In Czech translations Tanus was changed according to proper declination with use of different inflections. Instead of Tanus there appeared "bez Tanus**e**" as "without Tanus", "s Tanus**em**" as "with Tanus" and so on. The proper names of places have been changed noticeably especially in relation to well-known cities. The reason can be interfered because there exist equivalents in Czech to those terms. For instance the names of cities *The Thebes* as *Théby* or *Elephantine* as

Elefantina. More unknown cities like *El Kharga, Sestra, Byblos*, *Delta* or *Avaris* have not been changed. The names of nations have been "czechized" significantly. It is visible on these several epitomic examples: *Assyrians* as *Asyřané, Medes* as *Medejci, Kassites* as *Kasité, Hurrians* as *Huriati, Hittites* as *Hititové* or *The Philistines* as *Filištíni.* The names of rivers, lakes, mountains or desserts have not been altered for instance *Gebel – Umm – Bahare* (dessert), *Van* (lake), *Atbara (river)* and so on. Some names which could be translated and it would be better to be translated for a Czech reader have been altered. These names are very specific for instance the name of the disease *Yellow Stranger* as *žlutý škrtič, swamp-sickness* as *bahenní nemoc,* the names of horses *Windsmoke* as V*ichřice*, *Whirlwind* as *Uragán*.

To conclude the issue of proper names it is appropriate to acknowledge that nevertheless no matter how hard I tried to monitor all the proper names, there might have been a word or words which I unintentionally skipped because it was very demanding to notice every single proper name from *River God* and *The Quest*. Mainly, it was caused by the readability of the novels. In spite of this possibility I hope it would not distort significantly the conclusion demonstrated on the foregoing examples and inferring from the noticed words. Regarding proper names analysis it can be concluded that proper names were generally not altered apart from slight necessary inflection changes important for the Czech language. Very specific proper names which were able to translate were translated in order to clarify the terms for Czech readers. Moreover, Dalibor Míček, as it has been discussed before, achieved to stay consistent in terms of terminology concerning previous titles which were translated by the different translator Václav Vanduch.

The table of foregoing examples of proper names

English	Czech	English	Czech	English	Czech
Taita	Taita	Lostris	Lostris	Tanus	Tanus
Intef	Intef	Kratas	Kratas	Meren	Meren
Eos	Eos	Fenn	Fenn	Masara	Masara
Mintaka	Mintaka	Hapi	Hapi	Anubis	Anubis
Isis	Isis	Osiris	Osiris	Amon-Ra	Amon-Ra
Horus	Horus	El Kharga	El Kharga	Avaris	Avaris
Delta	Delta	Sestra,	Sestra,	Byblos	Byblos
Hittites	Hititové	*Assyrians*	Asyřané,	Medes	Medejci,
Hurrians	Huriati,	Kassites	Kasité,	The Philistines	Filištíni.
Atbara	Atbara	Gebel – Umm – Bahare	Gebel – Umm – Bahare,	Van	Van
The Thebes	Téby	Yellow Stranger	Žlutý škrtič	Windsmoke	Vichřice
Elephantine	Elefantina	*swamp-sickness*	bahenní nemoc	Whirlwind	Uragán

Note: Blue=names of characters; green=names of unknown cities; orange=names of known cities; purple=names of nations; yellow=names of rivers, lakes, mountains; red=specific terms

4.4.4   TRANSLATIONS CONCERNING SYNTACTIC STRUCTURES

In the analysis of translated "*Egyptian*" novels it is been focused on translation of proper names mainly together with a style and Trope so far. Nonetheless, syntactic structures have not been omitted either.

According to Dagmar Knittlová most translators prefer to preserve syntactic structures in a target language (TL). Not always, is it possible to preserve the structure of the text. Basically, it is caused by languages themselves which have different grammar systems, lexicology, organization of a discourse and also stylistic rules. However, the output should be in the form as close as the source text and the text should be also readable and natural and coherent. The Interlingua translation from the source language (SL) to TL needs to be carried in such way which will not cause undesirable neither contextual, nor formal or stylistic change. (Knittlová a kol., 2010). Having

compared the original English version with Czech translation it is possible to see that the translator fulfils the norm. Naturally, there must have been some slight changes concerning syntax or lexicology for English as the analytic language and Czech as the synthetic language are different in many aspects. Languages differ not only in their grammatical systems and lexicology but also in the organization of discourse and stylistic norms. English is the language which has the theme in a main clause and then preceding or following clauses are structured around that theme. In comparison to Czech, it is a language which has the themes in clauses following one by one. Bečka recommends creating shorter main clauses because the text expresses vividness (Knittlová a kol., 2010). From syntactic point of view, which is basically the order in which we put the words together (Fawcett, 1997), it is possible to see some slight changes within the translated version. The excerpts have been selected from the third sequel *Warlock*.

> Over his shoulder he glanced back down the column and saw that from the following chariot Taita was watching him through the swirling clouds of dust. The dust had coated the old man and his vehicle with a pale film, and a single shaft of sunlight that penetrated to the depths of this deep valley glittered on the mica particles so that he seemed to glow like the incarnation of one of the gods. Nefer ducked his head guiltily, ashamed that the old man had witnessed his fleeting superstitious dread (Smith, 2002, s.1).

> Přes rameno pohlédl zpátky na kolonu a zjistil, že ho z vozu za ním sledují Taitovy oči. Prach pokryl starce a jeho vůz bledým povlakem a v kuželu slunečního světla padajícího do hlubokého údolního zářezu v něm zajiskřily šupinky slídy. Taita mu v té chvíli připadal jako převtělený bůh a Nefer provinile sklonil hlavu (Smith, 2001, s.7).

We can see some differences concerning syntactic structures from the quotations above. The first sentence in Czech version was shortened and the part "through the swirling clouds of dust", as it is visible, is missing completely in the translation. However, for the meaning of the paragraph it is not crucial. The second English sentence is longer and finishes with the word "gods". On the contrary, the Czech sentence finishes in the middle of original sentence after the words "mica particles". The pronoun "he" was changed into a proper name and the translator started a new sentence. The Czech sentence finishes again in the middle of the original one with the words "ducked his head guilty". From aforementioned excerpts it is evident that the

structures of syntax can differ as long as the meaning stays the same. The translator Václav Vanduch stays coherent and the whole text, apart from slight syntactic changes, is still readable and natural. Apparently the recommendation for shorter clauses to result the vividness has been applied.

For comparison of potential syntactic changes the second translator Dalibor Míček has been used too. This excerpt has been taken from *The Quest* for it is the only title which has been translated by this translator.

> Two lonely figures came down from the high mountains. They were dressed in travel-worn furs and leather helmets with ear-flaps strapped beneath their chins against the cold. Their beards were untrimmed and their faces weatherbeaten. They carried all their meagre possessions upon their backs. It had taken a hard and daunting journey to reach this spot. Although he led, Meren had no inkling where they were, neither was he sure why they had come so far (Smith, 2008, s.1).

The quotation taken from *Řeka bohů IV: Vnitřní oko* translated by Dalibor Míček.

> Z vysokých hor sestoupily dvě osamělé postavy oděné v odřených kožešinách. Na hlavách měly kožené přilbice s klapkami přes uši uvázanými pod bradou. Tváře ošlehané nepřízní počasí se ztrácely pod houštinou nepěstěných vousů. Veškeré své skrovné vybavení nesli na zádech. Absolvovali předlouhou namáhavou cestu, než se sem dostali. Ačkoliv Meren kráčel vpředu, ani v nejmenším netušil, kde jsou a proč cestovali tak daleko.

Even though the number of sentences in the original and the Czech translated version is in consensus, it is possible to find syntactic differences like in the case of Vanduch. Míček prolonged the first Czech sentence and decided to use a part of the second English sentence and finished with the word "furs". Consequently, the second Czech sentence starts in the middle of the English one. The ending "against the cold" of the English sentence has been omitted by Míček. Then the clauses continue in the same way from the syntactic structure. Regarding the four aforementioned excerpts and two different translators, it can be inferred that both deliberately changed the syntactic structure, nevertheless the syntax is not in contradict neither the style nor the meaning which ought not to be altered at all. As proclaimed by Pechar, the equivalence of meaning is crucial (Pechar, 1986) and the meaning, in these cases, have been maintained. Naturally, only short paragraphs have been selected as it would be too spatially demanding to quote the entire pages or more paragraphs for the concerns of

this diploma thesis. Hence, hopefully the foregoing excerpts are sufficient just for demonstration of syntactic structures used by original author Wilbur Smith and both translators Václav Vanduch and Dalibor Míček.

In conclusion of complexity of translation of Smith´s *"Egyptian" novels*, it was inevitable to take into consideration not only lexical devices but also syntactic features. On top of that two different translators participated on translating the tetralogy which could not be omitted either. Having considered Smith´s style, it was advocated that throughout various lexical devices, he managed to create incredibly authentic depiction which contributed immensely on displaying Ancient Egypt from where the setting is. Firstly, it was caused by sagacious stylistic shift from modern English into old-fashioned English. Secondly, other lexical devices such as the figures of speech were used. From the point of frequency the simile was principally discussed. Thirdly, it was proved that proper names stayed unaltered excluding slight changes related to Czech as a synthetic type of language which requires inflections. Thanks to former Míček´s analysis of the preceding novels the proper names were maintained which did not create unwilling misunderstanding by readers. Lastly, having considered syntactic structures it was inferred that there are slight changes, nevertheless, the meaning, which is crucial, has not been altered. On the whole, English and Czech are very distinctive languages from syntactic, semantic or historical point of view, thus changes are unavoidable.

5 CONCLUSION

This diploma thesis deals with Wilbur Smith´s tetralogy *"Egyptian" novels* which is known all over the world and belongs among popular *historical adventure fiction*. Wilbur Smith´s books are translated into 26 languages which speak volumes about his tremendous fame and readers' adoration.

Having considered extreme popularity of *"Egyptian" novels*, the principal focus of this paper's work has been directed on analysing of the main thematic domains on which the Egyptian series is based on and the complexity of their translations since two translators have been involved.

Upon examining the issue of characterization of the Egyptian series itself, it was necessary to get absorbed into this complexity as a genre *historical adventure novel* mingles through the interconnection of a *historical novel* and an *adventure novel* altogether. Further, it has been described and discovered that the *adventure fiction*, provides the bases for another genre called *historical adventure novel* where the history is fundamental. In this perspective Baldick as well as Gilinsky have agreed with the fact that genres frequently overlap. Thus, naturally, *Egyptian novels* characterized as *historical adventure novels* not only have elements of the *adventure novel* such as excitement, discovering and pioneering of new lands, or dangerous mortal combats, but also have mysterious age of yore, nostalgia for ancient civilizations, and last but not least the overall depiction of human society with all its customs, culture, religion and values. Notwithstanding the fact that *adventure novel*, historically speaking, was highly criticized for its essential aspect of escapism for it is an attitude utterly against family values, it was still accepted positively by readers as a way of entertainment.

Having considered just the historical features participating on the characterization of the *historical novel*, their main purpose is to attempt to convey the social background with detailed realistic fidelity. In comparison to the past, when the authors had to approach to the age of yore with using customary accompanied authenticating devices such as bibliographies or footnotes to prove their historical accuracy, it is not natural any longer.

A title, to be called a historical novel, needs to fulfil several criteria. Firstly, it is a historical setting specified by the *Historical Novel Society* as the period at least fifty

years to the past from the actual event(s), secondly, the characters do not have to be necessarily based on real personages but ought to be described in detail and variously interconnected, and the last condition is the depiction of historical background involving public life, manners, habits, values, culture and much more. The Egyptian series, as aforementioned in the chapter dealing with the characterization of the *historical adventure novel*, perfectly fulfils the stated conditions for it is set in Ancient Egypt, the characters are described in great detail within the length of between 500 to 700 pages, and historical fidelity is displayed with Wilbur Smith´s several language devices.

In this connection, the various authenticating devices were the subject of the analysis described in detail in the chapter 3.3 *Analysis of Egyptian novels*. In terms of incidence, significance and credibility it was revealed that the historical accuracy is one of the prevailing thematic domains in which the Egyptian series is based on. The analysis itself was made on all fourth sequels. Apart from the second novel *The Seventh Scroll*, which is set in present-day Africa and thus has only flashbacks to the past, the rest of the three novels are full of with historical accuracy. It was inferred that the author convincingly displays the cultural aspects not only with traditional clothing, habits, specific units of measurement, but also political and rights system, or mythology which was a crucial part of the Egyptians lives. Considering for instance measurement Smith used old-fashioned types of measuring in order to create, authenticity altogether with aforementioned devices. Nonetheless, it is necessary to proclaim that through the analysis, modern types were not entirely omitted. Moreover, the author himself admits that he is inclined to anachronisms. While analysing historical facts as a matter of gaining authenticity, it was predominantly proved that they are in compliance with reality. Wilbur Smith himself proclaimed that he always does a proper research before the actual writing. In spite of the fact that the series itself is not based on real personages, the description of the background is done in such a way that it is as authentic as possible.

Another fundamental aspect within Wilbur Smith´s writing is his depiction of sexuality, blood and violence. All features indicated by incidence and significance appear immensely. There were analyzed epitomic excerpts which proved Smith´s individual attitude and approach to this issue. It was revealed that sexuality as well as

violence and blood are projected in Wilbur Smith´s writing style enormously. Furthermore, sometimes there is no connection with the sexuality of Ancient Egyptians at all. Yet, sexual description is used. For instance Smith uses aspects of sexuality for poetic descriptions of places which could have been depicted distinctively. Besides magnificent, poetic, romantic descriptions of love, there are also very detailed, erotic scenes of sexual acts bordering a pornographic point of view. Even homosexuality was not forgotten.

Regarding the violence analysis it was proved that Smith vividly describes even the most morbid murders and various ways of torturing. Even though there have been many critiques referring to these Smith´s thematic domains with scepticism and highly negative criticism, tremendous number of 120 millions of sold books worldwide, speak for themselves. Thus, it could be inferred that it is highly disputable and definitely a matter of subjective perception. What is on one hand esteemed as unacceptable and criticisable, on the other hand can be fascinating and admirable. Smith´s usage of language while depicting such scenes is excellent and it was revealed that thanks to these three principal domains Smith catches the readers. He himself also claims that that's what life is all about (Carpenter, 2009).

The third main chapter deals with the complexity of translation because two translators participated on this issue. The analysis was predominantly focused on the author´s style and its potential problematic issues related to its translation especially in the case of two translators. There were introduced both translators with the emphasis on the information gained from Dalibor Míček thanks to his willing participation in the phone interview. It was revealed and consequently proved in the analysis that Míček had read the preceding three titles in order to stay consistent regarding terminology. Thus, he managed to avoid the potential readers' confusion.

As far as lexical structures were concerned, style, proper names and figures of speech were discussed. It was found out that Smith deliberately changed his style and used a sagacious stylistic shift from modern English into old-fashioned English which resulted in incredible authenticity. He used especially specific lexemes; however, the syntactic structures were not omitted either. Among other lexical devices Smith uses *simile* as a significant Trope from the perspective of incidence and creativity. Smith is an ineffably gifted author in a way of usage of *similes* as they are witty, felicitous and

overall enrich the style of writing. In the Appendix there are tables of similes to demonstrate Smith´s creative artistic way of expressing himself.

Having considered the complexity of translation itself, it was proved that both translators tried to assimilate to Smith´s style of writing as much as possible. Hence, similes together with old-fashioned English as an individualistic Smith´s way of using the language stayed unaltered. Concerning proper names, translators did not translate them unless it would have resulted in readers' confusion and lack of information. Names of people stayed unchanged apart from the needed Czech inflections as Czech belongs among synthetic type of languages and these changes are unavoidable for Czech readers. The tables of proper names with Czech equivalents are enclosed in the Appendix.

As far as syntactic structures were concerned, it was revealed that there appeared changes as Czech and English differ not only in their grammatical systems and lexicology but also in the organization of discourse related to syntactic structures and stylistic norms. English is the language which has the theme in a main clause and then preceding or following clauses are structured around that theme. In comparison to Czech, it is a language which has the themes in clauses following one by one. Thus, Czech clauses are evidently shorter. According to Dagmar Knittlová most translators prefer to preserve syntactic structures in a target language, nevertheless, not always, it is possible to preserve the layout of the text (Knittlová a kol., 2010).

However, semantically speaking, the meaning from the source language to the target language stayed unaltered which is considered to be a crucial fact while transferring the message. The Interlingua translation from the source language to target language needs to be carried out in such way which will not cause undesirable neither contextual, nor formal or stylistic change. Regarding the syntactic changes it can be summarized that essential changes, which were performed, are in compliance with translation norms.

To conclude the analysis of Wilbur Smith´s tetralogy *"Egyptian" novels,* it can be appended that although prevailing thematic domains regarding sex, violence and authenticity are perceived distinctively, the fact stays that "Wilbur Smith is one of those benchmarks against whom others are compared." - "The Times" (*Fantasticfiction.co.uk,* 2011).

6 RESUMÉ

Tato práce se zabývá celosvětově známou tetralogií Wilbura Smithe nazývanou *Egyptské romány* taktéž známou jako *Řeka bohů I-IV*. Zařazována bývá do populárně historického dobrodružného románu. Celosvětová Smithova popularita je zaručená i překlady jeho děl, a to do 26 jazyků. Díky této skutečnosti se cíl práce zaměřil na zanalyzování Egyptské tetralogie a získání tak informací ohledně hlavních tematických okruhů, kterými se Smith v dílech zabývá, a které tudíž přidávají tomuto post-koloniálnímu spisovateli na popularitě. Druhý podstatný cíl, který si tato práce vytyčila, je problematika českého překladu se zřetelem na skutečnost, že se na překladech podíleli dva různí překladatelé.

V úvodu se tato práce zaměřuje na vytyčení podstatné související terminologie vymezující literární žánr, do kterého *Řeka bohů I-IV* spadá. Jsou zde tedy rozebrány termíny jako *historický román*, *dobrodružný román* i charakteristika samotného *románu*. Zřetel je brán i na překrývání se jednotlivých žánrů a jejich vzájemná propojenost jako je tomu v případě charakteristiky *historického dobrodružného románu*. Jsou zde popsány zásadní znaky, které musí historický dobrodružný román splňovat jako napětí, objevování a prozkoumávání nových zemí, boje na život a na smrt, ale taktéž nostalgie zaniklých civilizací, mysterióznost dávných dob a v neposlední řadě samozřejmě vylíčení dávných lidských společností s jejich znaky, obyčeji a hodnotami. Zmíněn je i fakt z historického hlediska, že dobrodružný román byl velice kritizován kvůli svému fundamentálnímu aspektu, a tím byl *eskapizmus* tj. únik před skutečností všedního života s jeho hlavními hodnotami spojovanými s rodinou. Navzdory kritice byl dobrodružný román veřejností hojně přijat a *eskapizmus* byl brán jen jako jeden z možných způsobů literárního rozptýlení.

Co se týče ryze charakteristiky historického románu, hlavním účelem bylo a je znovu oživení dávných dob s autentickými detaily. I zde je diskutován pohled do minulosti, kdy autoři dříve museli dokládat historickou autentičnost pomocí rozličných faktických příloh, bibliografií či poznámek.

Aby tituly jako *Řeka bohů I-IV* mohli být zařazeny pod žánr *historický dobrodružný román*, musí kromě výše zmíněných charakteristik také splňovat další, a to

dostatečné popsání hlavních postav a zachycení historického pozadí dané doby, která musí být v rozmezí nejméně padesáti let od uplynutí popisované události či událostí. Nejlépe pokud autor píše o době, která uplynula před jeho narozením. Série *Řeka bohů I-IV* všechna tato kritéria splňuje, jelikož se děj odehrává ve starověkém Egyptě a k popisu hlavních postav autor využívá spolu s popisem děje obsahu vždy 500-700 stran.

Historická autentičnost se stala jedním ze znaků zkoumaných a analyzovaných v této práci, neboť autor k ní využívá nejen historických věrohodných detailů, ale taktéž i promýšlených stylistických jazykových taktik. Co se týče četnosti výskytu a důležitosti spojené s popisováním tohoto aspektu, byla historická autentičnost označena jako jeden z principálních tematických znaků Smithových románů.

Analýza, kde k tomuto zjištění došlo, byla uskutečněná na všech čtyřech dílech s ohledem na to, že druhý díl *Řeka bohů II* je z dnešní Afriky, a tudíž historická autentičnost zde byla pouze v retrospektivní formě. Pomocí analýzy bylo zjištěno, že autor důvěryhodně vyobrazuje svými popisy nejen dobové kulturní aspekty jako obyčeje, odívání, ale také starověké jednotky měření nebo politický a právní systém. Veškeré dobové vylíčení bylo v souladu s historickými fakty. I autor sám o sobě prohlásil, že před samotným psaním, tráví potřebný čas na výzkumu pro ověření a získání dat. Bylo také zjištěno, že ačkoliv se autor snažil užívat historických jednotek, nepodařilo se mu vždy dodržet archaizaci.

Dalším fundamentálním znakem získaným z analýzy je téma lidské sexuality a násilí. Z hlediska četnosti výskytu a detailních popisů bylo shledáno, že tato témata jsou pro Wilbura Smithe jakýmsi způsobem důležitá, a proto jim ve svých dílech věnuje tolik prostoru. Za účelem získání faktu o tomto hojně vyskytujícím se znaku byly zanalyzovány typické úryvky. Bylo zjištěno, že Smith nejen krásným romanticko-poetických způsobem popisuje aspekty lásky, ale taktéž dokáže velice obrazotvorně vylíčit jakékoliv sexuální scény. Nevyhýbá se ani sebeukájení či homosexualitě. Dochází mnohdy až k extrémům, které hraničí s pornografickými prvky, nebo používá dokonce sexuálních podtextů či sexuální přirovnání k vykreslení krajiny či jiných naprosto asexuálních záležitostí.

Téma sexuality stejně tak jako násilí byla prokázána na daných úryvcích, kde se autor nebál vylíčit do podrobností morbidní vražedné scény či nelítostné mučení.

Ačkoliv se kritici k takovému postoji staví poněkud skepticky a kritizují Smithe v mnohých směrech, lze usuzovat, že je tato záležitost nanejvýše subjektivní a je otázkou vkusu. To, co se jeví někomu jako nepřijatelné, je u jiných shledáváno jako fascinující a hodné obdivu. Faktické údaje o milionech prodaných titulů mluví samy za sebe. Navíc z jazykového úhlu pohledu analýza poukázala na autorovu obratnost v užívání jazykových prostředků i v těchto tématech. I sám autor tvrdí, že pouze píše o tom, o čem je život.

Další kapitola se věnuje problematice českého překladu, a to zejména kvůli faktu, že se na sérii podíleli dva odlišní překladatelé Václav Vanduch a Dalibor Míček. Cenné informace týkající se způsobu překladu této série, které byly získány při telefonním interview Dalibora Míčka, byly nejen nesmírně zajímavé a bez jeho ochoty by nebylo možné je využít pro cíle této práce, ale po provedené analýze byly i verifikovány. Bylo zjištěno, že díky studii předešlých titulů, bylo docíleno konzistence v oblasti lexikální, a to zejména týkající se vlastních jmen. Analýza vlastních jmen byla provedena na prvním titulu *Řeka bohů* a poté na posledním čtvrtém titul *Řeka bohů IV: Vnitřní oko*, a to z důvodů různých překladatelů. Analýza potvrdila shodnost vlastních jmen a nutno podotknout, že v komparaci se Smithem nedošlo k výrazným změnám. Z hlediska odlišnosti obou dvou jazyků, češtiny jako jazyka syntetického, a angličtiny jako analytického, bylo nevyhnutelné, aby nedošlo k patřičným změnám spojeným s deklinacemi tolik potřebnými u českých čtenářů. Tabulky s vlastními jmény jsou uvedeny na konci této diplomové práce.

Dále se analýza zaměřila z pohledu překladu na autorův individuální umělecký styl tvorby s jeho specifickými znaky. Opět díky frekventovanosti bylo poukázáno na výraznou řečnickou figuru *přirovnání*, které autor v hojné míře užívá. Nejenom, že tato *přirovnání* obohacují jazyk, ale v podání Wilbura Smithe jsou také trefná, vtipná a nápaditá. Poté co byla přirovnání zanalyzována i v podání obou dvou překladatelů, v závěrech bylo dosaženo kladných hodnocení v oblasti lexikální a sémantické.

V další části této kapitoly zabývající se problematikou českého překladu, bylo poukázáno na výjimečně promyšlený krok ze strany autora, kterému se ze stylistického hlediska podařilo změnit naprosto způsob vyjadřování tak, aby výchozí diskurs odpovídal starověkému Egyptu. Z tohoto faktu vyplývá, že autor napsal téměř celou čtyř dílnou sérii (vyjma *Řeka bohů II,* jenž se odehrává v soudobé Africe) ve starodávné

angličtině. Tato skutečnost nesmírně pozitivně ovlivnila celkový dojem z četby, neboť dodává knize charakter historické autentičnosti. Je na místě podotknout, že analýza na vybraných úryvcích opět potvrdila, že se oba překladatelé snažili zachovat tento Smithův záměr a knihy jsou vhodně přeloženy ve stejném duchu.

Posledním analyzovaným prvkem byla syntaktická struktura jazyka. Jak již bylo zmíněno, oba dva jazyky jsou od sebe naprosto odlišné díky rozdílné typologii. V závěrech bylo shledáno, že dochází ke změnám v syntaktických strukturách u obou dvou překladatelů. Je nutné podotknout, že tyto změny jsou pochopitelné, neboť struktura českých vět je odlišná. Bylo zjištěno, že podstata neboli nejdůležitější informace jsou neseny v kratších větách jdoucích za sebou oproti angličtině, která jako analytický jazyk, nese hlavní myšlenku uprostřed nebo na konci věty a je obklopena dalšími větami v okolí. Je tedy zřejmé, že v analýze bylo zjištěno a prokázáno, že k tomuto opravdu dochází a věty byly oběma překladateli zkracovány.

Nicméně v závěrech této kapitoly bylo také vyzdviženo, že při překladech ze zdrojového jazyka do jazyka cíleného může dojít ke změnám a ve většině případů i dochází, za předpokladu, že nedojde k negativnímu sémantickému posunu. Z těchto výroků lze usuzovat, že ačkoliv k určitým změnám došlo, jsou v souladu s překladatelskými normami.

V závěrečné kapitole dochází ke shrnutí podstatných výsledků, kterých bylo dosaženo pomocí analýz. Jedná se o tři důležité pilíře, které se společné s dalšími aspekty lexikálními či syntaktickými a stylistickými podílejí na celkovém rázu „*Egyptských románů*“. Těmito třemi pilíři jsou sexualita, násilí a historická autentičnost, na kterých Smith svou čtyřdílnou sérii postavil.

V úplném závěru je na konci kapitoly přidán citát vyřčený slavným tiskem *The Times*, který vyzdvihuje autora jako takového a mluví téměř za vše, neboť prohlašuje, že: Wilbur Smith je jedním z těch, s kterým se ostatní autoři poměřují. "The Times" (*Fantasticfiction.co.uk,* 2011).

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APPENDICES

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Appendix no.1

Examples of Similes	
Warlock	*Řeka bohů:Čaroděj*
Taita looked up at the bile-coloured sky as another sultry gust rippled his hair, like wind through a field of silver grass.	Taita vzhlédl k nebi barvy žluče a nový závan větru mu rozvlnil vlasy jako trs stříbrné trávy.
They staggered onwards, reeling and bumping into each other like two drunkards trying to lead each other home from the tavern.	Potáceli se dál a naráželi do sebe jako dva opilci, kteří se snaží jeden druhého dovést z krčmy domů.
When the dawn bloomed, like a bouquet of roses and mimosa blossom...	Jitro, které za nimi rozkvetlo jako kytice květů růží a mimózy...
When she had finished they were growling like a cage of hungry lions at feeding time.	Když skončila, posluchači vrčeli jako lvi v kleci při krmení.
Krus behaved as though the bobber was a venomous cobra.	Hřebec vyváděl jako by mu na nohu přivázali jedovatou kobru.
His teeth were black and jagged and his breath stank like rotten fish.	Vztekle po něm chňapal a dech mu páchl jako ryba v rozkladu.
I will cast my web to ensnare them, and like a faithful hound, I will lead you to the kill.	Rozhodím své sítě a dovedu tě ke kořisti jako věrný lovec.
His skull burst as though it were an overripe melon.	Lebka mu praskla jako zralý meloun.
They feel warm and smooth as the body of a virgin.	Je měkké a teplé jako tělo panny.
The smell of the Warlock hangs in the air like the reek of a ten-day-old corpse.	Ve vzduchu visí čarodějův pach. Smrdí jako deset dnů stará mrtvola.
I can feel Taita´s spells like bats ´wings beating against my face.	Cítím Taitův silný pach, je hmotný a bije mě do tváře jako křídla netopýrů.

Examples of Similes	
The Quest	*Řeka bohů IV: Vnitřní oko*
He went up like an ibex.	Stařec po nich vyrazil svižně jako kozorožec.
He could feel his sinews taut as bowstrings.	Cítil, že se mu šlachy napínají jako tětivy luku.
You spin a web with as strong a thread as any witch.	Neměl bych tě poslouchat, protože tvůj hlas je jako vábení sirén.
Lie skill or I will skewer your head like a ripe pomegranate.	Lež klidně, nebo ti propíchnu hlavu jako zralé granátové jablko.
Others struggled in the thorns like fish in the folds of a net.	Jiní divoši se prodírali křovím jako ryby spletenou sítí.
The spray stands above the falls like a silver cloud in the sky.	Mlha z vodní tříště se nad vodopádem vznáší jako stříbrný mrak na nebi.
His aura burnt brightly, like the flame of an oil lamp before it dies from lack of fuel.	Jeho aura jasně zářila jako plamen olejové lampy, než zhasne nedostatkem paliva.
The river cuts through the like the head of a spear through the body of a fish.	Řeka protíná jezero jako oštěp tělo ryby.
Nay, magus, sweet as honey.	Ne, Mágu, sladká jako med.
For lack of water the trees had died back, and their branches were leafless and twisted like rheumatic limbs.	Les nedostatkem vláhy uhynul, bezlisté větve se kroutily jako revmatické končetiny.
What seem to be multicoloured rocks are mosses as long and thick as the hair of a beautiful woman.	To, co vypadá jako různobarevná skála, jsou mechy, dlouhé a husté jako vlasy překrásné ženy.
He tried to tread them down, but they oozed back like the slime of a cesspool.	Pokusil se je zahnat, ale stale z něj vytékaly jako sliz ze žumpy.
I praise you and Fenn, your woman with hair like sinlight dancing on the waters of the Nile.	Budiž chvála tobě i Fenn, tvé ženě s vlasy jako slunce tančící na hladině Nilu.

Appendix no.2

Complete Bibliography

ENGLISH TITLE	CZECH TRANSLATION	YEAR	CATEGORIZATION
When the Lion Feeds	Na život a na smrt / Když loví lev	1964	A 'Courtney' novel
The Dark of the Sun	Diamantová cesta	1965	No
The Sound of Thunder	Hromobití	1965	A 'Courtney' novel
Shout at the Devil	Volání na ďábla	1968	No
Gold Mine	Zlatokopové	1970	No
The Diamond Hunters	Lovci diamantů	1971	No
The Sunbird	Posel slunce	1972	No
Eagle in the Sky	Orel v oblacích	1972	No
The Eye of the Tiger	Oko tygra	1975	No
Cry Wolf	Nářek vlků	1976	No
A Sparrow Falls	Ptačí vodopády	1977	A 'Courtney' novel
Hungry as the Sea	Nenasytný jako moře	1978	No
Wild Justice	Běsnící spravedlnost	1979	No
A Falcon Flies	Říše kamenného sokola	1980	A 'Ballantyne' novel
Men of Men	Tvrdší než diamant	1981	A 'Ballantyne' novel
The Angels Weep	Andělé pláčí	1982	A 'Ballantyne' novel
The Leopard Hunts in Darkness	Leopard loví v temnotách	1984	A 'Ballantyne' novel
The Burning Shore	Pobřeží v plamenech	1985	A 'Courtney' novel
Power of the Sword	Síla meče	1986	A 'Courtney' novel
Rage	Běsnění	1987	A 'Courtney' novel
A Time to Die	Čas zemřít	1989	A 'Courtney' novel
Golden Fox	Zlatá liška	1990	A 'Courtney' novel
Elephant Song	Píseň slonů	1991	No
River God	Řeka bohů I	1993	An 'Egyptian' novel
The Seventh Scroll	Řeka bohů II	1995	An 'Egyptian' novel
Birds of Prey	Dravec	1997	A 'Courtney' novel
Monsoon	Monzun	1999	A 'Courtney' novel
Warlock	Řeka bohů III	2001	An 'Egyptian' novel
Blue Horizon	Modrý horizont	2003	A 'Courtney' novel
The Triumph of the Sun	Triumf slunce	2005	Both a 'Courtney' and a 'Ballantyne' novel
The Quest	Řeka bohů II: Vnitřní oko	2007	An 'Egyptian' novel
Assegai	Kopí osudu	2009	A 'Courtney' novel
Those in Peril	?	2011	No

Appendix no.4

PROPER NAMES

River God			
ENGLISH	**CZECH**	**ENGLISH**	**CZECH**
Adbar Sged	Adbar Sged (věž)	Adbar Seged	Adbar Seged
Akh	Akh	Osiris	Osiris
Akheku	Akheku (name)	Gaza	Gaza
Akh-Seth	Sethův bratr	Aonub	Aonub (village)
Aksum	Aksum (name of a state)	Aksum	Aksum (state)
Amba Kamara	amba Kamara (pevnost)	Amba Kamara	amba Kamara (place)
Amen-Ra	Amen-Ra (name of a God)	Horus	Horus
Anubis	Anubis	Amon – Ra	Amon – Ra
Anubis	Anubis (name of a God)	Osiris	Osiris (deities)
Arkorun	Arkorun (name)	Arkoun	Arkoun
Arkoun Gannouch Maryam Negusa Naghast	Arkoun Gannouch Maryam Negusa Naghast (a person)	Arkoun Gannouch Maryam Negusa	Arkoun Gannouch Maryam Negusa (name)
Assyrians	Asyřané (name of a nation)	Alyda	Alyda
Astes	Astes	Baal	Baal (deities)
Bak	Bak	Gebel – Umm - Bahare	Gebel – Umm – Bahare (dessert)
Bak-her	Bak-her	Maa-En-Tefa	Maa-En-Tefa (klan)
Bazatha	Bezata (name)	Bakatha	Bekata (name)
Bes (god of music and drunkenness)	Bes	Tanis	Tanis
Breaf of Horus	Horův dech	Pharaoh	faraon
clan of Basti the Cruel	klam krutého Bastiho	Atbara	Atbara (river)
clan Ur	klan Ur	Minieh	Minieh (name of a city)
Cushites	Cushité	Solitis	Solitis (name)
Dinka	Dinka	Dinka	Dinka(name)
Ehhiopians	Ethiopané0020	Ethiopians	Etiopané
Falcon regiment	pluk Sokolů	Horus	Horus
Gebel Nagara (name of a city)	Gebel Nagara	The Philistines	Filištíni (name of a nation)
Geer	Geer (jazyk)	Guz	Guz (language)
guard from the Blue Crocodile	oddíl Modrého krokodýla	Isis	Isis
Hapi	Hapi (name of a God)	Hapi	Hapi (deities)
Hittites	Hititové (name of a nation)	Akh-Horus	Akh-Horus (deities)
Horus	Horus (name of a	Kemit	Kemit (country)

	God)		
Hui	Hui (name)	Shilluk	Shillukové
Hurrians	Huriati (name of a nation)	El Kharga	El Kharga (name of a city)
Isis	Isis (name of a God)	Thoth	Thot
Kaarik, The Asyrian	Kaarik z, Asyrie (nickname)	Esna	Esna (place)
Kam – Ombo	Kam-Ombo (name of a tribe)	Joppa	Jopa
Kassites	Kasité	Karnak	Karnak
Kemit	Kemit (name of a land)	Nut	Nut
Kernit	Kernit (a person)	Cushite Tribes	cushitské kmeny
Libyans	Libyjci	Van	Van (jezero)
lord Harrab	pán Harrab	Cush	Cush
Lostris	Lostris	Luxor a Karnak	Luxor a Karnak
Mamos	Mamos	Great Thebes	Velké Théby
Manduri	Manduri (kmeny)	Monduri	Monduri (nation)
Masara	Masara (name)	Masara	Masara
Medes	Medejci (name of a nation)	Elephantine	Elefantina (city)
Menset	Menset	Tanus	Tanus
Nefer – Temu	Nefer – Temu (name)	Aquer	Aquer (name)
Nekhbet (deities)	Nekhbet	Kratas	Krates
Nembet	Nembet	Yellow Stranger	žlutý škrtič (disease)
Nephthys	Nephtys	Basti	Basti (name)
oasis of Gallala	oáza Gallala	Delha	Delha (name of a city)
Osiris	Osiris (name of a God)	Isis	Isis (deities)
Prester Beni-jan	Prester Beni –jan (name)	Prester-Beni-Jon	Prester-Beni-Jon (name)
Qebui	Qebui (name of a city)	Qebui	Qebui(place)
Qena	Qena (clan)	Cute	Cute (nature)
Remrem	Remrem	Memphis	Memfis (name of a city)
Safaga (port)	Safaga	Sutekh	Sutekh (name)
Sekhmet	Sekhmet	Hyksos	Hyksós (name of a nation)
Shrikes (name of a nation)	ťuhýci	Avaris	Avaris (name of a city)
Shufti	Shufti	Dendera	Dendea (name of a city)
Sitek	Sitek (name)	Wadjet	wadjet (thing)
Sobeth	Sobeth	Rasfer	Rasfer
son of Pianski	syn Pianského	Bedouin	beduinský
Tehuti	Tehuti	Sestra	Sestra (name of a city)
The necropolis	nekropole	Intef	Intef
Thoth	Thoth	Tehuti	Tehuti (name)
Tiamat	Tiamat (a man)	Asyut	Asyut (place)

Taita	Taita	Byblos	Byblos (city)
		Zagros mountains	Zagrozské hory

Appendix no.5

PROPER NAMES

The Quest			
ENGLISH	**CZECH**	**ENGLISH**	**CZECH**
Taita	Taita	Meren Cambyses	Meren Cambyses
Temple of Saraswati	Chrám Saraswati	Gallala	Gallala
Ganga	Ganga	Sagafa	Safaga
Apsara	Apsara	Red sea	Rudé moře
Astrata	Astrata	Obed Tindali	
Wu Lu	Wu Lu	Ethiopia	Etiopie
Tansid	Tansid	Upper and Lower Egypt	Horní a Dolní Egypt
Kashyap	Kashyap	Hitama	Hitama
Samana	Samana	Ahriman	Ahriman
Ionie	Ionie (country)	Demeter	Demeter
Cathay	Kataje(country)	Karnak	Karnak
Ra	Ra (deities)	Agamemmnon	Agamemmnon
Ahura Maasda	Ahura Maasda	Menelaos	Menelaos
Vishnu	Vušnu	Etna	Etna (volcano)
Zeus	Zeus (deities)	E-temen-an-ki	E-temen-an-ki
Woden	Wotan	Babylon	Babylon (city)
Inner Eye	vnitřní oko	Bel	Baala
Apollo	Apollón	Egypt	Egypt
Kurma	Kurma	Nile	Nil
Eos	Eos	Asia	Asie
Wotad	Wotad	Ramram	Ramram
Tenmass	Tenmass	Medes	Médové
Lostris	Lostris	Sumerians	Sumerové
Isis	Isis (deities)	Libyans	Libanonci
Horus	Hór (deities)	Khaba	Khaba
Ectabana	Ectabana (country)	Unas	Unas
The Thebes	Théby (city)	Memnon	Memnon
Pharaoh	Faraon	Soe	Soe
Nefer Seti	Nefer Seti	Osiris	Osiris
Mintaka	Mintaka	Mesopotamia	Mezopotámie
Hyksos	Hyksos (nation)	Khorasan	Chorosán
Nubank	Nubank	Fenn	Fenn
Habari	Habari	Shofar	Shofar
Vesuv	Vesuv	Assoun	Asuán
Zagrebské hory	Zagrebské hory	Nubia	Núbie
Qebui	Qebui	Atbara	Atbara
Siton	Siton	gijima	gijima
Tiptip	Tiptip	Whirlwind	Uragán

Aquer	Aquer	Shabluka	Shabluka
Ah-Akhton	Ah-Akhton	Mamose	Mamos
Shabako	Shabako	Tinat Ankut	Tinat Ankut
Hilto-ber-Hilto	Hilto-ber-Hilto	Rabat	Rabat
Tonka	Tonka	Adari	Adari (place)
Sanepi	Sanepi	Tolas	Tolas
Intef	Intef	Ootasa	Ootasové
Nalubaale	Nalubaale	Poto	Poto
Tamafupa	Tamafupa	Tangula Madzi	Tangula Madzi
Sidudu	Sidudu	Semliki Nianzu	Semliki Nianzu
Shilluk	Shillukové	Mensaar	Mensaar
Imbali	Imbali	Kydash	Kydash
Semliki Nianzu	Semliki Nianzu	Ncube	Ncube
Timbau	Timbau	Rasfer	Rasfer
Bilto	Bilto	Alydás	Alyda