Faculty of Arts
Palacký University Olomouc
Department of English and American Studies

Analysis of the Transfer of the Authorial Style Features in the Novel *Krakatit* by Karel Čapek in Translation to English

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Author: Iveta Skutková

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Supervisor: Mgr. Josefína Zubáková, PhD.

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Analýza převodu prvků autorského stylu Karla Čapka v díle *Krakatit* při překladu do angličtiny

Bakalářská práce

Autor: Iveta Skutková

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Vedoucí práce: Mgr. Josefína Zubáková, PhD.

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I declare that I have worked on this thesis independently and that I have listed all primary and secondary sources.

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Acknowledgements

Abstract

The present thesis deals with the issue of the transfer of authorial style in translation, and consequently the topic of the style of a translator. It is examined through the analysis of the authorial style of Karel Čapek, specifically the style used in his novel *Krakatit*. The theoretical part of the thesis elaborates on the issues of analyzing the style of a translator and the translator's voice in translation. Furthermore, it introduces the style of Karel Čapek throughout his career, provides a brief description of *Krakatit* and explores the specific features used by Čapek in the novel. The practical analyses deal with selected features of authorial style in *Krakatit*, both formal and stylistic, and observe their handling in translation by the translator of the novel, Lawrence Hyde.

Key words: authorial style, translator style, translator's voice, transfer of authorial style, comparative analysis, translation strategies, Karel Čapek

Anotace

Předmětem této bakalářské práce je převod autorského stylu při překladu a rovněž výsledný styl překladatele. Výzkum je proveden dle analýzy autorského stylu Karla Čapka v jeho díle *Krakatit*. Teoretická část práce se zabývá otázkou analýzy stylu překladatele a překladatelova vlastního zásahu do textu při překladu. Je zde představen také vývoj stylu Karla Čapka v rámci jeho autorské tvorby. V neposlední řadě je součástí této části krátký popis děje románu *Krakatit* a rozbor konkrétních prvků, které Čapek při psaní využíval. V praktické části jsou pak provedeny analýzy vybraných formálních i stylistických prvků Čapkova autorského stylu, na nichž je zkoumán způsob jejich převodu v překladu Lawrence Hyda.

Klíčová slova: autorský styl, styl překladatele, hlas překladatele, převod autorského stylu, komparativní analýza, překladatelské strategie, Karel Čapek

List of Abbreviations

ST   Source Text

TT   Target Text

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Introduction

One of the key features in the production of any text having a large impact on the reader's perception of the given text is its style. As Boase-Beier points out, it is especially true of literary texts, which aim specifically at eliciting an emotional response in the reader, and fully comprehending the style of the text is the first prerequisite for succeeding at doing the same also in the translation of the text, as should be the desired outcome of any translator (2014, 30).

It thus gives rise to the issue of adequately complementing the styles of two individuals in the case of translations – the author of the source text and the translator. The author should undoubtedly remain the prominent figure even in the translated text, as the translation deals with a text and ideas which came from his or her mind. However, considering that translation is not simply a transfer of words from one language to another, the translator has the possibility to develop a style of his or her own, which does not disrupt the style of the author.

In the development of his or her style, the translator is limited by a considerable amount of factors, one of those being "the style of the source-text author, perceived as a reflection of her/his choices and mental state" and the translator's "attempt to recreate this mental state" (Boase Beier 2014, 54). As the translator tries to transfer a text written by a different author, the style and personality of the given author should certainly be recognizable in the translation. Nonetheless, translation requires abilities greater than a simple knowledge of a foreign language, and the translator indeed becomes a writer to a certain extent. Hermans describes the expectations of the reader of a translated text, who realizes that a translator must have had a significant impact on it, but certainly does not regard his or her voice in the text (2014, 287). Despite that, the voice of the translator is present there; its intensity depends on the individual character of the translator.

The fact is that a translator writes a text which has not been produced yet in the given language, and makes linguistic and stylistic choices considered the most appropriate in his or her view. Nord says that the translator "adopts somebody else's intention in order to produce a communicative instrument for the target culture" (2005, 13). The task of a translator is to produce a version of the original text which would be considered coherent by a new set of target readers – readers who might be extremely different from the source text readers, not only linguistically, but culturally as well. The result of the translator's efforts must thus be an adequate response to the differences, and as such, it might include a stylistic intervention greater than what would be called a translation of words.

The present thesis deals specifically with the analysis of the authorial style of Karel Čapek in his novel *Krakatit* and its transfer in translation. Čapek was a significant Czechoslovak author of a wide range of novels and other literary works, most of which were highly influential. It is not surprising then that they have been translated to a great number of languages over the years. While some of Čapek's works were translated several times into English, there are some, such as *Krakatit*, which have only one English

translation. The translation of *Krakatit* by Lawrence Hyde was carried out in 1925 and the aim of the thesis is to analyze how it handled the translation of the features frequently appearing in Čapek's writing style, taking into consideration the systemic differences between Czech and English. Moreover, it will attempt to state whether it is possible to observe the translator's own style, and based on the analysis to attempt to view the translation from the viewpoint of contemporary translation.

The first chapter presents the different viewpoints of several translation theoreticians on authorial style, as well as its transfer in translation, and the resulting translator style. By comparing their opinions it focuses on responding to the issue of whether it can be stated that a translation generally implies a specific translator style. As the field of translation has expanded throughout the years, the general perception of the topic has naturally evolved, and the constant work of translation theoreticians has contributed greatly to the improvement of the role of a translator. Nowadays there is greater importance attributed to translators, some even regard them almost as being on the same level as the original author. The chapter thus further elaborates on the importance of the translation process as well as the choices the translator needs to make, and the conditions which must be met in order for a specific translation style to be distinguishable.

The rest of the theoretical part concentrates on the description and analysis of the authorial style of Karel Čapek as well as the specific style used in the novel *Krakatit*. The analysis of Čapek's style is based on the works of several authors who concerned themselves with Čapek throughout their careers and commented upon the process and style of his writing. The chapter about *Krakatit* then consists of a summary of the plot of the novel and the symbolism behind it, and the analysis of stylistic features frequently used in the novel, as some of them will be elaborated on in the practical part of the thesis.

The theoretical part is followed by the description of the methodology used in the execution of the specific analyses. Finally, there is the analysis of the features frequently used by Čapek and the way they were handled in translation. The selected features were compared between the two languages and an analysis was carried out showing the most frequent methods used in their translation. Then, a few interesting examples were presented, together with a commentary attempting to explain how Hyde might have proceeded in his work, and to what extent the final translation is affected by the possible style of the translator as opposed to the restrictions caused by the systemic difference between the two languages.

Based on the analysis of the novel the thesis attempts to answer the following questions:
1. Is it possible to determine whether the authorial style and the translator style can be differentiated?
2. Is there consistency in the choices made by the translator, and is it thus possible to trace the translator's attempt to establish his own style?

3. Can the analyses carried out provide arguments supporting a possible modern translation of the novel, considering that the analyzed, almost 100 years old version is the only English translation of *Krakatit* to this date?

1 Authorial Style and Its Translation

The appropriate transfer of the original author's style in translation is an important responsibility of a translator. The task of translating a text is complemented by the task of comprehending the way it was written – all these elements have an impact on the ultimate analysis of the style of translation. This chapter will be concerned with the elaboration of the factors taking part in the analysis of the style of a translator, the significance of the notion itself, and the translator's own voice in translation.

1.1 Analysis of the Style of a Translator

The main basis for this part of the chapter is the study carried out by Zehnalová (2016) and the observations pointed out in its execution. Zehnalová was concerned mainly with Levý's perception of authorial style and its translation. She follows his view that "the style of the source is an objective fact, subjectively transformed by the translator" and applies it to two translations of two novels by Bohumil Hrabal (Levý 2011, 62). As Zehnalová states, she wants to find out to what extent the work of a translator changes the original work, and thus how the translator's style corresponds to or deflects from the style of the author (2016, 421). Based on a semiotic model consisting of six types of meaning contexts Zehnalová provides an analysis of the authorial style of Hrabal, particularly focused on the transfer of Hrabal's typical feature – the oral stream. Her aim is to "conduct comparative analyses of two STs and TTs with the aim of discussing the output in terms of the subjective re-stylisation of this feature by the translators" (Zehnalová 2016, 425).

In his attempt to define the process of translation, Levý states that while "the search for linguistic equivalents is certainly the translator's main preoccupation", and as such "the goal of translation is reproduction", he nonetheless emphasizes that the process would not be successful without an "autonomous creativity involving all the artistic means of the target language. Translation is therefore an original creative process taking place in a given linguistic environment" (2011, 57). Zehnalová points out the concept of value introduced by Levý which is preserved in translation provided that the translator is able to create a re-stylisation of the original, maintaining the information included in the source text while transferring it to the target reader in a creative way that goes beyond a mere search for linguistic equivalents. According to Levý, the translator should focus on preserving the meaning of the text instead of its formal values, and he emphasizes how important it is that the translator understands the point of view of the target reader and communicates all the values considered important by the original author, which results in the translation evoking the same response in the reader (2011, 61).

Zehnalová further puts Levý's view into comparison with the view of Saldanha who had previously compared the studies by Malmkjaer, Boase-Beier and Baker on the topic and developed her definition accordingly. Saldanha states that "Malmkjaer and Boase-Beier are concerned with the style of the *text* (translation style), and Baker with

the style of the *translator*" (2011, 27). In her view, it is not possible to define translator style merely in terms of certain linguistic features which are shared by a specific type of texts "because a translator's style is not the sum of linguistic features associated with the texts translated by a certain translator" (Saldanha, 2011, 26). The same applies also to authorial style, and thus in her grasp of the concept Saldanha works with Short's definition of authorial style and adapts it to translator style, stating that it is a "'way of translating' which distinguishes one translator's work from that of others" (2011, 28). She specifies it by describing that an author might choose to use a certain linguistic feature in a particular way which would make the reader automatically realize who the author of the text is, provided that they are acquainted with the author's work, and she adds that "in translator style, it is important that such patterns are established across different translations, preferably of work by several different authors" (Saldanha 2011, 28-29).

Based on the definition by Saldanha, it would be necessary to compare more translations of the same translator in order to analyze what in the text is part of the translator's typical translating pattern, and which features are simply the results of the nature of the text. In contrast to Saldanha, "Levý associates even one translation with translator style" as it is in itself a product of a translator's creative process (Zehnalová 2016, 421). Levý views translation as a decision-making process in which each choice made by the translator affects all of his next decisions, and thus,

> he has created the context for a certain number of subsequent decisions, since the process of translating has the form of a game with complete information – a game in which every succeeding move is influenced by the knowledge of previous decisions and by the situation which resulted from them (1967, 1172).

The translator is supposed to make an informed choice based on a proper analysis of relevant factors, and the choice must be considered as the best given the circumstances. According to Hatim and Munday, the factors creating the basis for the decisions are influenced by the grammatical and linguistic specificities of the language as well as by the context in which the text is used and which needs to be reflected in the language (2004, 55). In addition, an important role is played by the purpose of the specific translation, distinguished "from the purpose of *translation* (in the collective), which has to do with the skill involved in translating within a particular professional setting" (Hatim & Munday 2004, 54). The translator will thus decide to prefer one of various alternatives in order to make the translation suitable to both the requirements stated by the source text and the target readers whose requirements for evaluating the translation as valuable might differ (Hermans 1999, 74).

The contrasting views of Saldanha and Levý are concluded by Baker who points out the challenges of analyzing a translated text in terms of who is "responsible" for which change since "there are, in a sense, two 'authors', two languages and two sociolects involved, and the analyst must find a way to disentangle these variables" (2000, 258). Furthermore, Hatim and Munday state that the specific linguistic features preferred by the individual authors show their choice on how to build the text as well as

their subjective perception of the world which is then reflected in their work (2004, 24). Since all of the features mentioned above are closely connected, and one affects another, the attempt to analyze a style, translation style in particular, requires a lot of effort and the outcome can most likely not be completely reliable. Nonetheless, Baker emphasizes the importance of a translator style despite the difficulties in its analysis. She argues with the view she describes as traditional that "a translator cannot have, indeed *should not* have, a style of his or her own, the translator's task being simply to reproduce as closely as possible the style of the original" (Baker 2000, 243). Her own opposing opinion states how important a translator's style and its analysis is, as each translator has a "manner of expression that is typical of a translator, (…) characteristic use of language, his or her individual profile of linguistic habits, compared to other translators" (2000, 245).

Zehnalová ultimately puts the individual translator in the position of a person who takes the responsibility of the transfer of an authorial style as "he or she is in the position of a cultural mediator standing at the point of the intersection of competing influences, internalizing them, and transforming them into specific decisions and choices" (2016, 423). The decisions of the translator should be based on the knowledge of the formal linguistic features of the languages he or she is working with, as well as on the cultural backgrounds of the languages, the relationships between their linguistic features, and thus the differences in perception of the same linguistic feature in two different cultures. As a result of taking into account all the textual and contextual factors of the languages, the translator successfully conveys "the meaning (function) of the ST forms, using forms that are conventional in the target language community" and consequently evokes "the same or a similar effect" in the target reader (Zehnalová 2016, 426).

The conclusion of the study conducted by Zehnalová states that literary translators "are indeed cultural mediators influencing the image of one culture in the eyes of another" which confirms the idea emphasized by Levý of "translators and readers being the key players" in the translation process (2016, 440). In addition, her discovery regarding the practical execution of translation confirms that some translators focus more on the desired effect in the reader and tend to make the form of the text as suitable for them as possible, while others consider more important maintaining the authorial style in translation.

1.2 The Voice of a Translator

Similarly to an author utilizing a particular linguistic means, when it comes to translating a specific linguistic feature from one language to another, one could often choose from several methods to achieve it, all of which would work well in the language. However, Baker points out that in an analysis of translations by an individual translator one could trace that he resorted to a specific translation method too often which would imply his preference of the method (2000, 248). She then poses a series of questions one should try to discover about the translator in order to analyze what is part of his individual translator style. Bassnett and Lefevre go even further saying that "despite

protestations to the contrary, many translators have deliberately chosen to assert themselves very visibly indeed in the texts they produce" (1998, 25). This might suggest that there are translators who desire to create their own voice which would be distinguishable from the original author, while others are more likely to sideline their voice and simply transfer the original author's style. Levý adds to it that, generally speaking, translators

> adopt a pessimistic strategy, they are anxious to accept those solutions only whose 'value' – even in case of the most unfavorable reactions of their readers – does not fall under a certain minimum limit admissible by their linguistic or aesthetic standards (1976, 1180).

Levý's view of decision-making, mentioned above, is complemented by Hermans with his statement that in some cases the results of the translation process should not be viewed as their own individual decisions (1999, 73). He further explains what he means – that, for example, "if a language does not possess a passive, then that option is not open to the translator", hence the grammatical restraints and limitations of the languages due to the systemic differences greatly influence the translator's decisions as well (Hermans 1999, 73). Similarly to the translation being a series of moves, "the interpretation by readers of the meanings contained in a text also has the form of a series of moves" (Levý 1967, 1174). Since the decisions in the translation process as well as the reader's interpretation of the outcome are highly individual, "no two translations are going to be alike, as we all know, because fragments of our individualistic readings will drift through our reading and our translating" (Bassnett and Lefevre 1998, 27). Importantly, the decisions carried out by the translator influence the reader's perception of the text to a great extent. In vast majority of the cases, readers of the translated versions of foreign authors' books do not have a chance to read the book in its original language, and thus the translation "may be the only means available to that reader to obtain an impression" of the original writer, which "highlights the translator's power and responsibility" even more (Hermans 1999, 74).

Following the logic of a translator having an important responsibility of converting the original author's thoughts to a new audience, it is often argued that the translator in fact should not have his or her own voice; that he or she should remain invisible. In his book, Venuti describes the phenomena of promoting fluent translation in English as the proper one. He specifies that in fluent translation the language used is in accordance with the general public's way of speaking, instead of adjusting it to a specific informal or slang versions which might seem as appropriate to the translator at certain points, and that its syntax follows the rules of the target language and detaches itself from the influence of the original text in order to strike the reader as easily readable (Venuti 1995, 4-5). The aim of such translation is then to give "the reader unobstructed 'access to great thoughts,' to what is 'present in the original'" and, as a result, to make the translator's "work "invisible," producing the illusory effect of transparency that simultaneously masks its status as an illusion: the translated text seems 'natural,' i.e., not translated"

(Venuti 1995, 5). However, is it truly possible for a translator not to imprint his or her own voice in the translation, no matter how much he or she tries not to?

Nord provides a general definition of texts which says that the main aim behind their creation is not translation, but rather a communication of the thoughts and ideas the author considered important to be transferred to specific target readers (2005, 6). Hence, if the translator is meant to transfer said ideas even further to a different type of readers, he or she necessarily needs to make certain adjustments to make the text suitable for the new audience, and in doing so, putting a certain amount of his or her own voice into the text is almost inevitable. However, as Hermans points out, since the whole transfer of a text from one language to another takes place in a written form, it is more difficult to analyze what in the text could be considered as an original thought, hence voice, of the translator, and what is his or her translation of the original author's thoughts (2014, 287). Firstly, the analysis is made difficult by the fact that two linguistic versions are necessarily being compared here, and secondly, translators generally have certain linguistic abilities which enable them to cover their voice within the continuous flow of translation (without the necessary intention of doing so, it is simply a consequence of their daily occupation).

Importantly, the difference between a translator and a reader needs to be recognized here. It is obvious to some extent, but what is crucial to understand is that even though a translator necessarily needs to read the text to be translated, and become familiar with it, he or she is not a reader of the given text in the full sense, it is not the target reader even if under different circumstances he or she could be. Nord argues that translators

> do not read it for their own purposes (i.e., in order to be informed or amused or to find out how to use a new machine). (…) …translators have no "personal need" to read the text, so to speak. They read the ST instead of the initiator, or some other receiver who belongs to a target culture which may be quite different from the source culture. After reading the text, the translator is going to convey to them, by means of the translation, a certain piece of information from or about the source text (2005, 12).

At the same time, the translator builds his or her own relationship to the source text, his or her own understanding and interpretation of it which might not concur with some of the target text readers had they read it in the original language version. Nonetheless, it will become their understanding at the moment they read the translated version, as the translator's personal interpretation of the text does influence the process of translation, at least to some extent. Thus, the translator's reading of the author's style, its influence on his or her own translation style greatly influences him or her, and consequently the translation and the effects it will have on the target text reader (Boase-Beier 2014, 4). To add to it, Hermans states that while "the translator, as an authorial presence, lets the original author speak in his or her own name", it "does not prevent translators from imparting to their audiences their opinions and judgements about the views being aired by the original author" (2014, 292).

Boase-Beier further expands the argument that the translator's own understanding of the source text makes its way in the translation by claiming that even a reliable knowledge of the original author's meaning behind a certain part of the text would not assure a concordance with the "translator's meaning" for "a stylistic reading of the source text" means attempting to detect the inferences made by the author in his writing, not only confirming them as facts and transferring them accordingly (2014, 50-51). Despite that, many view translation as a rendering of the original author's voice in a different language, not taking into consideration the full extent of the translator's work. This full extent "involves not merely rewording a pre-existing discourse but relocating it and redirecting it to suit a new environment and a new audience" and by recognizing it, "the agent of this reorientation gains in prominence" (Hermans 2014, 293). Hence, one might argue in support of the translator's gain in prominence that by consciously inserting his or her own voice into the translation, by developing a recognizable style, the translator attempts to, in fact, attract the reader's attention to his or her task and gain the recognition some are reluctant to ascribe to him or her. However, there must exist a certain border in the infiltration of the translator's voice into the text since no matter how prominent the translator's work is, it is still a translation of someone else's text and the translator must work with that in mind. Hermans fittingly concludes the topic suggesting that by recognizing the translator's task for more than a transfer of words, the translation still consists of

> a translator addressing an audience by promising the performance of translation and then, as part of this discourse and therefore embedded in it, proceeding to quote the original across the relevant languages. The translator lets the author speak in a tongue the audience can understand (2014, 293).

The preceding once again hints at the role of the reader. The reader has a crucial role in the whole process of translation since, as a matter of fact, without the reader there would not be a demand for the translation in most of the cases. And, as Boase-Beier notes, the translators proceeds keeping it in mind and attempting to come as close as possible to making the reader of the target text respond to the text in the way which was intended by the source text author and which was possibly expected by the reader, as the translator recognizes the responsibility he or she has over the feelings triggered in the reader by the translation (2014, 51). In return, it is the reader's moral responsibility to acknowledge that the translator tried to deliver his or her task (whether successfully or not is then a subject for further consideration), and that it consisted in more than simple transfer of words. After all, it is "the reader who chooses to read a translation as an intervention, to make a translator's attitude towards a translated text relevant, and thus to treat a text as echoic" (Hermans 2014, 297).

To conclude, it might be useful to go back to the controversial issue of the translator's invisibility in the translation. Perhaps Toury provides a key response to the issue by noting that a translation can be rejected by the target audience for a whole range of reasons, not only for too strong infiltration of the translator's voice, but perhaps also for the exact opposite, that is too close rendering of the original author's voice, or for

incomplete adjustment of the text to a different cultural background (2012, 199). He puts to our attention the distinction between acceptance and acceptability, with acceptability being the crucial idea here enabling the translator to compose the translation in the way he or she considers appropriate, and evaluating the translation as a whole, and after accepting or rejecting it for its artistic values. He adds to the notion of acceptability from the point of view of translators that

> translators can be more or less aware of the factors which govern the prospects of texts and textual-linguistic phenomena to be accepted into that culture, or a particular sector thereof. If they then choose to subject themselves – wittingly or unwittingly – to factors which enhance acceptability, and resort to strategies which promote it, the entire act of translation would be executed under the sigil of acceptability (Toury 2012, 203-204).

It was shown through the words of the theoreticians advocating the voice of a translator in the translations that it does not equal to an unalterable shift of the complete text, which would be turned into something completely different. Venuti summarized the key philosophy of those promoting the so called "clean" and fluent translation with the translator remaining invisible, which is that it will bring more attention to the original author and his thoughts will be preserved in the "proper" way (1995, 2). However, as long as the translator remains accountable to the primary task of delivering the core of the text which was assigned to him or her, the fact that his or her view and interpretation of it becomes a part of the writing simply cannot be viewed as a "bad thing", a failure of the task of a translator. Such views of fluent translation "are thus criticised for promoting values such as easy readability and a perception that the translation is not in fact a translation but an/the 'original'" (Hatim 2013, 50). These are, however, not the key values translations should bring; they should present the target readers the meaning of the original in a different language, not become the original themselves, and they should thus be assessed based on this key value.

2 Karel Čapek

2.1 Authorial Style of Karel Čapek

As one of the most well-known Czech authors, Čapek wrote a great number of works in his life, which were developing simultaneously with his development as an author. He did not settle for a single genre and form, but his range of work includes short stories, novels, dramas, poems as well as essays, critics or travel stories. Mukařovský divides Čapek's work into several periods. The beginning of his writing consists of the works written together with his brother Josef, and Mukařovský describes their early writing style as full of long and complex sentences, typically consisting of several subordinate clauses, and points out their tendency to use complex sentences to write about insignificant topics (1934, 326). However, there is a certain shift in their work soon after, and their style transitions from the lengthy sentences into journalistic style using rather simpler and more specific writing (Mukařovský 1934, 327).

After publishing two collections of short stories together, both of the Čapek brothers set on their paths as individual authors. Naturally, Mukařovský dates the next period of Čapek's writing to this split. Čapek's first individual works aim to differentiate between the real event which took place in the story, and mere narration about the event, which was managed by creating a mysterious atmosphere regarding its circumstances (Mukařovský 1934, 331). The most significant element of Čapek's writing as observed by Mukařovský is the fact that he implemented two layers of narrative – a front one, which presents the unfolding events in the story to the readers, and a back one, carrying something hidden, which nonetheless affects the main events (1934, 334). The use of this method appears through the vast majority of Čapek's work, in some of which he develops it even more and puts the introspective abilities of the readers to the test.

In his next set of novels Čapek elaborates on what he had already begun – the line between what is real and what is not becomes very thin, and he lets the readers decide what they consider to be the truth (Mukařovský 1934, 338). His intention might be to invoke critical thinking in the readers and to show them the importance of choosing where to put their trust based on some research instead of blindly following someone else's words. It becomes reflected also in his writing style, as later he puts emphasis on developing the method for reporting about the real event and attempts to use such linguistic features which make it seem as if the event is reported to the readers in a spoken discourse (Mukařovský 1934, 342). It shows his aim to form a dialogue with his readers in the process of narrating the story, which will be discussed later in the chapter. As a method of achieving the feeling of a dialogue he implements the use of colloquial expressions as well as sentence structure typical in informal speech (Mukařovský 1934, 342).

There is an apparent influence of journalism in Čapek's prosodic works. In fact, Klíma states that journalism "was not a secondary activity for him, but something he

considered just as important, if not more important, than his literary work" (2002, 143). Naturally, the journalistic style revealed itself in the writing style of his novels. It is important for journalists to evoke an immediate reaction in the readers by the form of their writing, and to possibly even make them relate to the written text, which Čapek managed by adjusting the language used in his writing to a more colloquial one, and he applied the strategy in his novels as well. Mukařovský states that the use of colloquial language enables Čapek to talk to the readers more directly through his writing (1934, 348). Moreover, he realized the importance of becoming more closely connected to his readers by using a common language, and as "he had an exceptional feeling for linguistic communication, more precisely for the spoken language of his time" he indeed managed to draw "closer to the language people actually spoke. It drew closer, but it lost none of its richness, and to this day his written language still astounds by its utter everydayness" (Klíma 2002, 18).

It is apparent from the writing of Čapek that he possessed a great command of the Czech language. He realized the beauty of the language and was dedicated to convey it in all its richness in his work. Maslen comments upon his writing, particularly the style used in one of his works, saying that "the full impact and import of Čapek's handling of language in *War with the Newts* is extremely difficult to convey in translation since, as Čapek himself is the first to acknowledge within his own work, language and culture are so intimately connected" (1987, 85). Indeed, Čapek was aware of the cultural impact of language and the fact that expanding his use of linguistic means in a way which would reach various groups of people speaking different forms of the language would enable him to connect to a larger group of readers. Hence, "he was familiar with it in all its aspects – its wealth of racy idiom, its subtleties, its byways, its slang, the breadth and depth of its lyrical range-and in an eloquent essay he paid tribute to its strength and beauty" (Selver 1939, 696). Moreover, Klíma praises the linguistic abilities of Čapek followingly:

> Čapek employed highly stylized language, avoided vulgarisms and, above all, did not use the careless "Prague" Czech, with its deformed word endings. He achieved the colloquaility of his language chiefly by syntax, interjections, verbal filler, and the stressing, heard in everyday speech, of certain demonstrative pronouns – resulting in expressions and figures of speech that are often difficult to convey into another language (2002, 163).

Both Selver and Maslen agree with Klíma's claim that it is very difficult to translate Čapek's writing into another language while trying to preserve all he aimed to include by his specific writing style. Selver concludes the debate by stating that "no translation does thorough justice to his mastery of the Czech language, the resources of which he utilized so deftly and so variously" (1939, 695).

Through his work Čapek constantly emphasizes how crucial it is to look at every situation from various points of view instead of blindly following merely a single perspective considered as the only correct one. Wellek expands this desire of Čapek by noticing that "he wants to see things from all sides, he hates hasty generalizations,

doctrinaire fanaticism, any uncritical acceptance of ready-made opinions and systems" (1936, 200). Čapek applies it not only to the way he grasps certain topics in his texts, but also to the way he works with language, as he realizes that language is one of the main tools influencing our understanding of certain topics. Consequently, a particular element of Čapek's writing is his tendency to repeat words in its various synonymous forms, put them closely together in the text and create a passage showing the same reality in different perspectives (Mukařovský 1934, 351). As language is the most reliable tool he has to communicate with the readers, he uses its abilities to show an outlook on the same reality from different perspectives, possibly relying on the reader's recognition of the hidden intention.

Similarly to collecting synonymous expressions, Čapek often collects main clauses by making them follow one another which, as a result, puts the clauses on the same level with no single clause being more or less important (Mukařovský 1939b, 377). It reflects the belief of Čapek that just as every person should critically think about all they perceive from the outside world, they should view all people and things as being at the same level, no matter what their actual social status is. Again, he leads by example through the method which is most suitable to him – through linguistic means. In practice, it means that Čapek does not give certain semantic features more or less importance, but rather makes them all equal and lets the context decide how meaningful they will become (Mukařovský 1939b, 385). At the same time he does not specifically state what is meant by certain elements of his writing in order for the readers to interpret the meaning for themselves (Mukařovský 1939b, 387). This goes back to his promoting of wise consideration of the factors we decide to believe in, which includes the ability to interpret them. Wellek summarizes the consciousness Čapek wants to evoke in his readers as a "desire to make us see things directly with our own eyes, to feel them with our senses" (1936, 198).

When reading texts by Čapek, one cannot leave unnoticed his particular treatment of punctuation. In fact, what is considered as one of the most dominant elements in Čapek's work by Mukařovský is intonation, which is best presented precisely on the particular way he works with punctuation – as examples Mukařovský mentions Čapek's elimination of commas at the points in which they would stand in the way of the flow of communication, or adding them to places within a sentence in which they enhance the desired effect of intonation, and also his frequent use of semicolon which enables him to make the clauses following each other seem as more connected (1939a, 359). The use of semicolon is a linguistic element which can be in particular observed in the analyzed passage of *Krakatit* (see Chapter 5.2) and it can be truly stated that the dynamism of the scenes seemed to be enhanced thanks to the fact that the individual clauses were not interrupted by a full stop, but rather partly connected by the semicolon. Furthermore, dash is also utilized by Čapek in a specific way, either to express the change in the flow of thoughts which took place, or to otherwise adjust the intonation of the passage (Mukařovský 1939a, 359), and, importantly, Čapek often does not introduce direct speech with colon or quotation marks (Mukařovský 1939a, 361).

23

Mukařovský further notices that Čapek's novels have a highly specific structure, meaning that while it is usual for a story to start at a slow pace and gradually arrive at its climax, Čapek tends to use almost the opposite structure – having the climaxing moment at the beginning with the rest of the novel being an elaboration of the story behind it (1939b, 387-388). It could be understood as another means to prove his point in eliminating any kind of hierarchy, exemplified here through the idea that none of the parts of a story deserves more attention since there would be no climax without the events leading to it and vice versa. Accordingly, he adjusts also the way authors usually work with tension which is supposed to grow throughout the story. However, as it is not what Čapek needs to achieve since there is no real climaxing moment to be expected, he eases the tension and thus makes all the linguistic elements equal with none standing out, which would be caused by growing tension (Mukařovský 1939b, 388). Čapek aimed to show the importance of the situations we might consider unimportant and, similarly, he "devised splendid plots to support the idea that almost everything that appears mysterious could be reduced to something banal or everyday, or simply not brought to a conscious level" (Klíma 2002, 160).

As has already been mentioned several times, Čapek attempted to reach all kinds of readers and, moreover, he truly wanted to connect as closely to them as possible. Thus, another element he used to reflect it in some of his work is to try to lead a dialogue with the readers through his writing. According to Pohorský, Čapek made the readers feel as if they were part of the story, he let them become participants of the conversations and experience the situations he was writing about by themselves (1972, 531). Achieving it naturally included a specific handling of the language again, such which would truly make the readers become part of the narrative. Wellek describes the use of language particularly in Čapek's collection of detective stories *The Tales from the Other Pocket*, in which the individual stories are "associated rather loosely by verbal links which enhance the illusion of spontaneous reminiscence. But there is never any description of the story-tellers or their setting. The style is more colloquial in accordance with this fiction, and the structure looser" (1936, 202).

Apart from his linguistic abilities, Čapek was undoubtedly also a great observer; he particularly forced his readers to pay close attention to things they would otherwise most likely consider insignificant. His observation ability was described by Klíma as

> the ability to see things and events what ordinarily goes unnoticed, and to write about them with a vivid with and with a freshness that can be appreciated to this day. He was skilled at describing even commonplace events in the most unexpected ways, and at giving a new sense to old stories. (…) He also had an extraordinary linguistic sense, and a close reading of his works still delights the reader with its richness, precision, and of course the language itself – as if it had not been touched by time (2002, 11-12).

Čapek utilized his undeniable mastery of the Czech language in highlighting commonplace objects and situations. He pointed to the things that were not so common after all, in order to prove that everything is worthy of our attention. He did so even with observing his characters, he managed to capture "so many of the external aspects of

human behavior, brilliantly observing details, gestures, predilections, and deportment, thus enlivening his characters and giving them not only credibility but also the appearance of multidimensionality" (Klíma 2002, 60). As in case of all the other factors he wanted to point to in his writing, he used the possibilities of language "like no one else in Czech literature", which enabled him to create a unique linguistic environment (Klíma 2002, 60).

3 Krakatit

Krakatit was written by Karel Čapek in 1922 and ultimately published in 1924. It is a utopian novel structured into 54 chapters. The circumstances regarding the process of writing the novel were supposedly not happy, as Čapek was going through a personal crisis and he was even forced to interrupt the writing process for a while; the return to writing was then very difficult and the novel remained affected by the disruption (Mocná 1994, 586).

The main plot of the story deals with an invention of an explosive, called krakatit. Its inventor Prokop, the main character of the story, strives not to reveal the formula used to create it in fear of what it could cause in the world. At the beginning of the novel Prokop is going through the consequences of an accident in a lab when he is found by his former classmate Tomeš who takes him to his house and tries to help him. In his feverish condition Prokop accidentally shares some information about krakatit with Tomeš, who had already left before Prokop became fully conscious. Prokop immediately goes after him in a desperate attempt to stop him from creating krakatit. His journey takes him to Tomeš's father in Týnice first and later to Balttin where he's held captive so that he is forced to make more of krakatit. He escapes later with the help of princess Wille, who lives in Balttin and falls in love with Prokop. Prokop then meets a powerful man Daimon who wants to use him and his knowledge in order to get control over the world. By the end of the novel Prokop finds out that Tomeš is in a town called Grottup and goes to him. By that time Tomeš has almost figured out the formula of krakatit and as there is no way of discouraging him from its creation, Prokop leaves him. Soon after Tomeš indeed makes krakatit and destroys the whole town. Prokop himself then forgets the formula and meets an old man who "comforts him that he has, after all, found something. Never will he any more save or destroy the world. For the first time he will sleep a dreamless sleep" (Wellek 1936, 198).

An important aspect of the novel is Prokop's search for the mysterious girl he met in Tomeš's house. He becomes very affected by her as she is the one who makes him go look for Tomeš, he seems not to be able to fall in love with Anne, the daughter of Tomeš's father, nor the princess for he has the girl always in mind, and he becomes charmed by a girl he meets later with Daimon due to her similarity with the mysterious girl (Mukařovský 1934, 335). Despite his desire for her, Prokop never finds the girl again. While by employing the topic of searching for a girl one falls in love with Čapek drew closer to the popularized genre of romance novels, he always showed the readers that he is merely touching upon the topic, acknowledging its importance, but making the main bases of the novel from other themes. The way he achieves it is by moderating any scenes centralized too much on the feelings and emotions of the characters, and by reducing their impact due to the fact that he always follows such scenes with banal and unrelated information (Mocná 1994, 589).

In *Krakatit* Čapek apparently sought to combine topics and motifs resonating with the general public, topics which the most popular novels at the time were built on.

Mocná notices that a pattern of the popular prose Čapek emphasizes the most is action and dynamism, which he confirms already at the beginning of the novel (1994, 587). However, he carefully picks in which parts of the novel to enforce the popular themes and in which to sideline them. In fact, certain parts of the novel might seem as if Čapek is detaching himself from the popularized prose by making the novel become seemingly more similar to it. He treats in this way especially the genre of adventurous criminal novels and romance novels, whose elements are undoubtedly present in *Krakatit*, sometimes put to such extremes that they downplay the genre to some extent (Mocná 1994, 590). Hence, *Krakatit* can in no sense be viewed as a novel merely following a pattern of other popular novels within the set genres, but, as Čapek repeatedly shows, it is his own rendition of the topics, and the writing used informs the readers of his relationship towards them.

3.1 The Style of *Krakatit*

There are certain patterns Čapek makes great use of in *Krakatit* in order to achieve the desired effect on the readers. What can be observed throughout the whole novel is Čapek's tendency to dynamism. It is related to the fact that he puts emphasis on action scenes in the novel, as was already mentioned, but not only that. Mocná points out that even passages which would under usual circumstances be purely descriptive are put into action by Čapek (1994, 587). Dynamism of the text is helped also by Čapek's handling of punctuation, especially his frequent use of semicolon which connects long passages and seemingly adjusts the pace of certain scenes. The particular use of semicolon in *Krakatit* is commented upon in the analysis of punctuation marks in Chapter 5.2.

Mocná also notices that certain features used by Čapek in the novel point to his focus on emotions, both of the readers and the characters. The specific features she points out are the fact that he frequently uses attributive adjectives, puts a lot of emotions into the behavior of the characters as well as into his own narration of the story, especially in passages relating to the topic of love (Mocná 1994, 589). Furthermore, as he most likely wants the readers to get emotionally affected too, he uses the second person narration in specific passages, which goes back to his ultimate aim of connecting more deeply to the readers, discussed in Chapter 2.1.

Čapek often experiments with styles in the novel and changes the style of his writing in accordance with the effect he wants to achieve in individual passages. While he emphasizes dynamism, he nonetheless carefully chooses the parts of the novel in which it is desirable and in which it is better to slow the pace of the story. Moreover, he strives to put a feeling of a dialogue even in the passages with no direct speech, as he often tends to in his novels, and sometimes he even changes in a fast sequence the mood of the sentences following one another in order to show the variability of communication shifts (Mocná 1994, 597). As was already stated before, Čapek was a great promoter of focusing on the seemingly unimportant things and situations and showing them to the readers in a way they might never view them. *Krakatit* is no exception which is

exemplified by Mocná on a passage describing the appearance of the girl Prokop becomes so attached to – Čapek describes her, focusing only on a few details, which are not the elements typically pointed out when describing a beautiful girl, but which nonetheless make a highly individualistic and not less appealing description (1994, 598). This particular passage can be observed in Example (5) in the chapter analyzing the division of sentence, as it was one of the examples chosen to be commented upon.

While reading the novel one must notice its frequent description of dreams, which are so seamlessly connected with reality that it is difficult to say what is still real and what is a dream, at least until it is clarified by the author. Thus, focus on the border between fiction and reality is an important component of the novel, as well as a certain confusion regarding the places where Prokop finds himself – considering that most of the time his relocations are enforced by someone else with Prokop often unconscious, it creates uncertainty towards his whereabouts (Mocná 1994, 595). An essential motif making constant appearances throughout the novel is the sense of mystery, some of those being the mysterious girl from the beginning of the novel Prokop spends the rest of the story looking for, or krakatit itself, as something everyone wants to possess, but does not know how to – at the end not even the inventor himself.

4 Methodology

In order to complete the analyses I worked within two different ranges of the novel. Since analyzing the stylistic features within the complete novel would be too time-consuming due to its length and frequency of the features in the text, I decided to take a passage of 10% of the novel, which corresponds to 15 pages. As there was a half a page more remaining until the end of a chapter, I included it as well, thus the analyzed passage consists of 6 chapters. The same passage was then taken from the translation as well. However, the formal features were analyzed both within the 10% passage, so as to gain data more relevant to the analyses of stylistic features, and within the complete novel.

It was important for the chosen passage to include both parts of the narrative itself and the inner monologue of the main character, as well as a larger amount of direct speech in order for the features to be analyzed under all possible circumstances. The first 6 chapters consisted of all the conditions mentioned in an adequate amount, and it was thus chosen for the execution of the analyses.

As already mentioned, the whole analysis is divided into two parts – analysis of formal features and analysis of stylistic features. That, as well as the idea of an analysis of the complete novel and the passage of 10%, was inspired by the bachelor theses of Natálie Šotnarová (2020) and Pavlína Wünschová (2020). Furthermore, I also developed the tables and figures for the analyses following their patterns and adjusting them to my needs.

A similar analysis was carried out also by Zehnalová (2020), who analyzed four Czech translations of the novel *The Great Gatsby* by Francis Scott Fitzgerald. The analysis was divided into three categories – analysis of linguistic differences in translation, semiotic analysis, and stylistic analysis. She applied it to a larger amount of material and analyzed the translation strategies from English to Czech, hence in the opposite direction than the present thesis. Nonetheless, her analysis aimed at discovering the strategies used in translation, the differences between the choices of the individual translators and the tendencies influencing their decisions, therefore it served to some extent as an inspiration for the execution of my own analysis, and it was adjusted to the purpose of the present thesis (Zehnalová 2020, 96).

The formal features analyzed in the thesis are number of sentences and number punctuation marks. Initially, I planned to include also number of words and characters, but as the numbers did not bring results too relevant for the purpose of the thesis, I decided to dismiss them. The numbers of sentences and punctuation marks were compared between the source text and the target text, and in the case of punctuation marks, the patterns in replacing some of them in the target text were analyzed too.

As for the stylistic features, I chose four of those frequently used by Čapek in his writing. I analyzed their frequency in the passage, created tables showing the ways in which they were most frequently transferred to the target text and chose the most relevant and interesting examples which I commented upon.

First of the analyzed stylistic features is the division of sentences as Čapek's text included a high amount of them. Since long sentences consisting of more than two clauses are generally not so common in English texts, I analyzed how often they were divided by the translator, additionally into how many sentences, and if the same appeared also in the opposite direction.

The next feature has to do to some extent with the systemic differences between English and Czech and to some extent with the author's decision to include the feature rather often. It is the use of subordinate clauses, which were analyzed regarding the way they were transferred in the translation – how many times they remained a subordinate clause, and how many times they were turned into a different linguistic or grammatical element.

Following is the analysis of expressives, as in names expressing a certain positive or negative attitude of the speaker towards the thing or person they describe. They were chosen due to the fact that Čapek used them rather often and, furthermore, in some cases he used such peculiar expressive forms which are otherwise not as common. Hence, I attempted to analyze whether the translator had a tendency to use expressives as well, or rather chose neutral expressions.

Lastly, I decided to analyze verbs of utterance, which are in general used exchanging different synonymous options in Czech texts. Čapek specifically used a variety of them even in the 10% passage, thus the analysis examined the translator's response to it – whether he tried to draw closer to the original by using various verbs of utterance, or whether he was more moderate and used a comparatively smaller amount of them.

All of the analyses follow this chapter in the practical part of the thesis, and they are complemented also by tables and figures, as already mentioned, to make the results better arranged. The complete overview of the cases compared for each analysis, out of which only a certain amount of them is presented as examples in the analyses themselves, is at the end of the thesis in the form of appendixes.

5 Analysis of Formal Features

5.1 Number of Sentences

The first formal feature to be analyzed is the number of sentences, as well as the average sentence length in the source and target texts. The results unequivocally show that the translated version of *Krakatit* consists of a higher amount of sentences than the original. While the number of sentences in the complete text of the Czech version is 6931, the translation includes 7653 sentences, hence 722 sentences more. Similarly, also the 10% passage used for the analysis of stylistic features, which will be presented later, shows a difference – with 975 sentences in the source text and 1078 in the target text, the translation has 103 sentences more.

Perhaps the main reason to explain the difference in the amount of sentences in the two versions is the tendency of the translator to divide the long sentences often used by Čapek into two or more shorter sentences. This will be reflected also in the differences in the use of punctuation marks in the following analysis. Based on the analysis of the novel, Čapek made use of long sentences rather frequently, and it could be expected for the translation to separate them even more often, as English generally prefers shorter sentences. While the translator often decided not to split them, possibly as he considered it to be a part of Čapek's intention in the novel which should be at least partly preserved, his respect for the grammatical tendencies of English cannot be disregarded, which is confirmed by the ultimate number of sentences in the translation.

The difference in the number of sentences might seem not to be in accordance with the average sentence length, which is 10.18 in the source text and 12.99 in the target text in the complete novel, and in the 10% passage the numbers are 8.29 in the source text and 10.68 in the target text. It might seem as a certain discrepancy since it was already shown that the English version includes more sentences, implying that the translator was shortening the long Czech sentences in the transfer to English, and hence the individual sentences should truly be shorter as for the number of words. However, the average sentence length values cannot be viewed as too relevant due to the simple fact that while the author and the translator have a say in the sentence length, there are the systemic differences between Czech and English as well. One must remember that there are certain grammatical elements naturally dictating the length of the sentences – such as the mandatory use of articles in English, the fact that subject must be expressed more often than in Czech, or the frequent substitution of the Czech case system by prepositions in English, to name a few. Taking the differences into account, the results do not seem as contradictory.

SENTENCES				
	Complete novel		10% passage	
	ST	TT	ST	TT
Number of Sentences	6931	7653	975	1078
Average Sentence Length	10.18	12.99	8.29	10.68

Table 1: Sentences
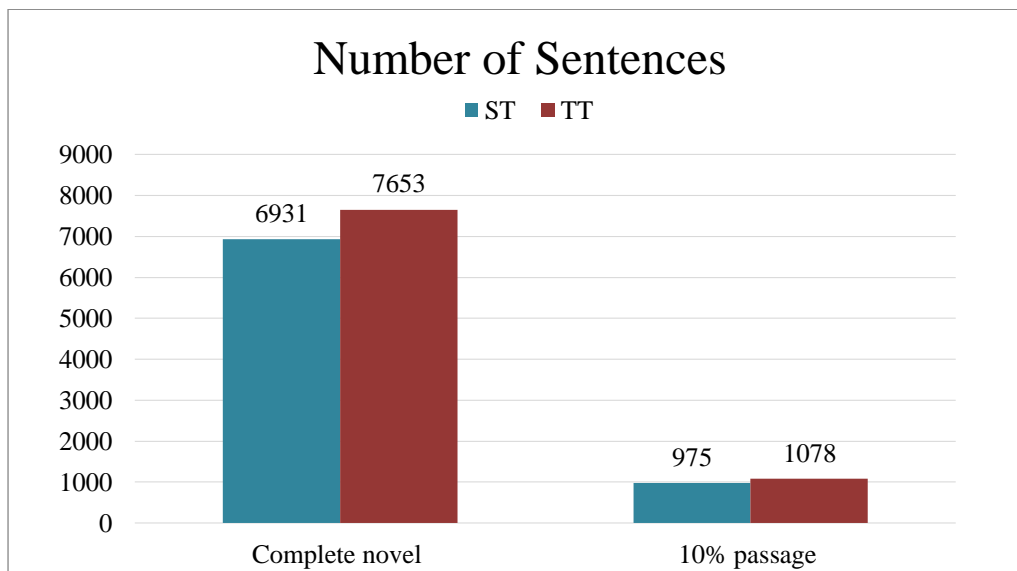
Figure 1: Number of Sentences

5.2 Number of Punctuation Marks

The next analysis is concerned with the differences in the use of punctuation marks in the original and translated version of the novel. Namely, the five punctuation marks analyzed are full stop, coma, semicolon, question mark and exclamation mark. All of the punctuation marks were analyzed again in both the complete novel as well as in the 10% passage used in the following chapters for the analyses of stylistic features.

While some of the punctuation marks show a comparative difference between the source and target texts, the values of others are rather similar. Mostly, the target text consists of a lower number of punctuation marks than the source text, in particular in the case of comas, semicolons and question marks, in both the complete novel and the 10% passage. Question mark is one of the cases with similar values, showing that the amount of interrogative clauses is rather similar and the translator did not decide to turn them into different kinds of clause very often.

The lower numbers of comas and semicolons in the translation are closely related to the number of full stops, which is much higher in the translation. At the same time, it

reflects the higher number of sentences in the target text, which was discussed in the previous analysis. Naturally, higher number of full stops is a consequence of that. It is confirmed also by the difference between the source and target texts, which strictly speaking corresponds to the difference in the number of sentences – the target text includes 706 more full stops in the complete novel and 113 more in the 10% passage than the source text. Following the same logic, the number of comas and semicolons must be lower in the source text due to the longer sentences, often built from a lot of clauses. The situation is rather clear with semicolons, which are included 764 times more in the complete novel and 40 times more in the 10% passage in the source text as Čapek made a frequent use of them, combining more clauses together. However, the fact that there is 1387 times more comas in the source text within the complete novel, and 167 times more in the 10% passage can be explained not only by the sentences consisting of more clauses, but also by the systemic differences between Czech and English. Czech texts generally include more comas, as there are more strict rules about the use of comas regarding certain linguistic features, which do not exist in English.

Lastly, as for the difference in the number of exclamation marks, there are 106 times more of them in the complete novel and 12 times more of them in the 10% passage in the target text. The reason for it might be that the translator perhaps preferred emphasizing the exclamatory clause more often than Čapek, or wanted to make it more apparent to the reader that certain clauses are supposed to have a stronger emphasis.

PUNCTUATION MARKS				
	Complete novel		10% passage	
	ST	TT	ST	TT
Full stops	7815	8521	856	969
Comas	7022	5635	729	562
Semicolons	1637	873	140	100
Question marks	1046	1038	144	139
Exclamation marks	439	545	50	62

Table 2: Punctuation Marks
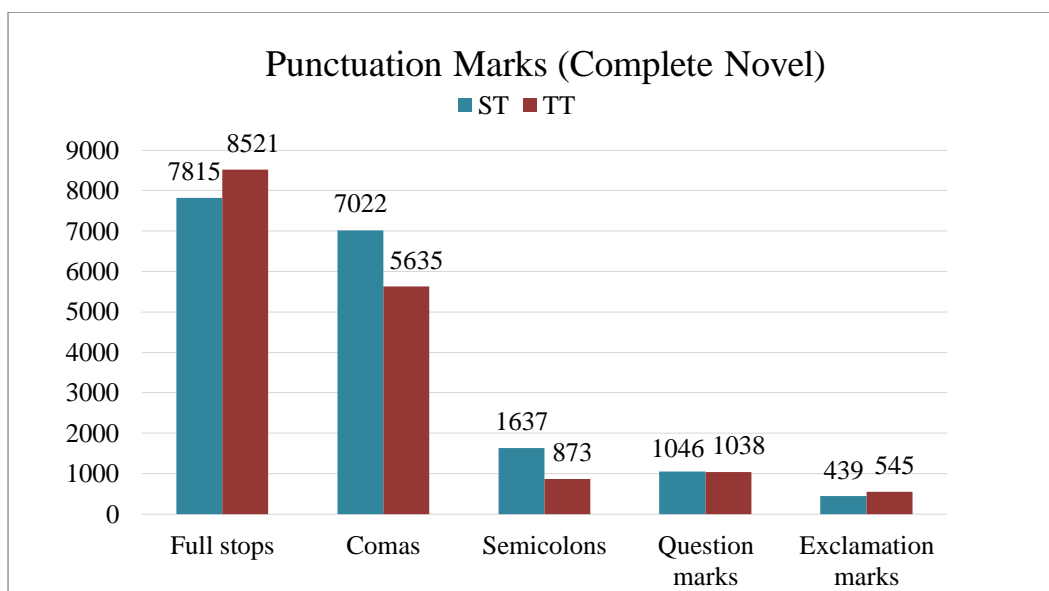
Figure 2: Punctuation Marks (Complete Novel)
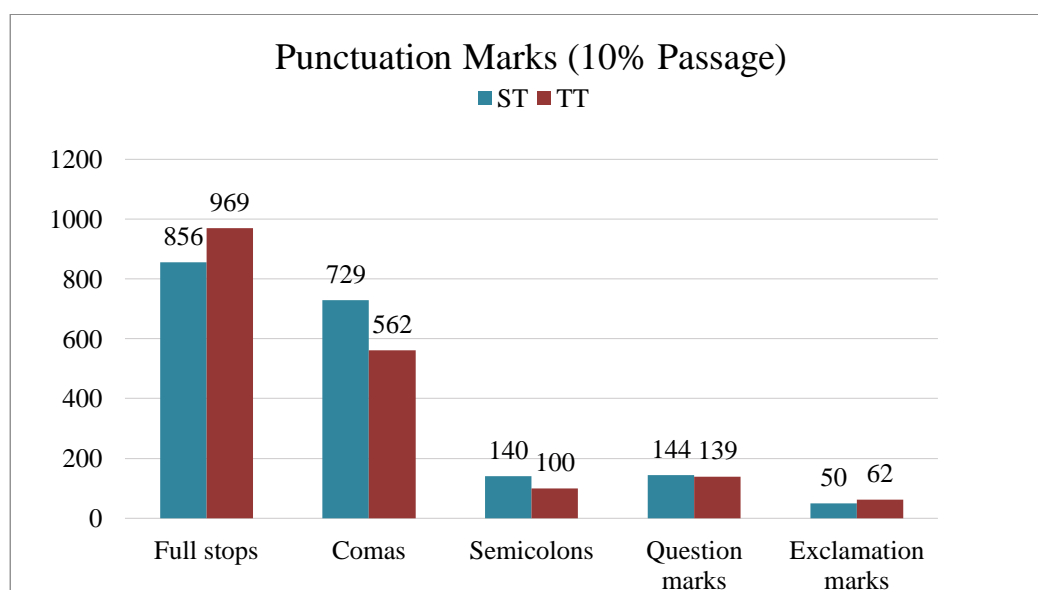
Figure 3: Punctuation Marks (10% Passage)

5.2.1 Replacement of Punctuation Marks

Apart from mere enumeration of the punctuation marks used in the novel and its translation, I carried out a related analysis to determine how many times certain punctuation marks were turned into different ones during translation. In particular, I focused on semicolons, comas and full stops and the analysis of its transfer into one of the other two punctuation marks in the 10% passage of the target text.

The highest amount of changes was in the case of semicolons turning into full stops in the translation. It is only logical, considering the fact that overall, the number of full stops was far higher and the number of semicolons was far lower in the target text, and consequently, there was more individual sentences in the target text. The fact that semicolons were exchanged for full stops 43 times as opposed to an exchange for comas, which was only 4 times, shows that mostly, the sentences consisting of two or more

clauses connected together with a semicolon were divided into separate sentences by the translator.

Next, comas in the source text were transformed 25 times into full stops in the target text, and 12 times into semicolons. These values are more relevant than the data regarding the number of comas, which was affected by systemic differences between languages, whereas the present numbers show more specific results. Firstly, there is a similarity with the change of semicolons into full stops – the fact that comas were turned into full stops as well confirms that the translator decided to split certain amount of longer sentences into shorter ones. However, surprising information is the fact that semicolons were exchanged also for comas in the translation. It could have been caused by the translator's belief that some clauses perhaps do not need to be too separated by a semicolon, but the information they included might have struck the translator as rather related, and hence he considered as a more appropriate option to use a coma instead.

Lastly, the analysis which brought the lowest amount of results was the number of exchanges of full stops for comas (6 times) and semicolons (1 time) in the target text. However, it can be useful as a confirmation of the previous analyses supporting the fact that the translator had a tendency to divide longer sentences. These results show that he indeed did connect two or more clauses with a coma or a semicolon that often, but rather preferred the opposite.

REPLACEMENT OF PUNCTUATION MARKS (ST → TT)	
; → .	43
; → ,	4
, → .	25
, → ;	12
. → ,	6
. → ;	1

Table 3: Replacement of Punctuation Marks

6 Analysis of Stylistic Features

6.1 Division of Sentences

The section of analyses of stylistic features begins with the amount of sentences which were divided by the translator. Čapek included in the original version of the text a great amount of very long sentences which consisted of several clauses; specifically there were 132 sentences consisting of more than two clauses in the target text. As it is not so common to have overly long sentences in English, these were in many cases divided into two or more sentences. More precisely, there were 48 sentences in the Czech version which ended up being divided into two or more in English. Although it might not seem as such a high number compared to the total number of 132 sentences in the source text consisting of more than two clauses, it is nonetheless not insignificant data. Out of the 48 sentences, 8 of them were divided into more than two sentences in English. In 3 cases there was a sentence or a clause in Czech which was completely omitted in English. Moreover, there were 5 cases when the situation was reversed – two sentences in Czech were united into one in English.

Division of Sentences	
ST sentences of more than two clauses	132
ST sentence divided into two TT sentences	40
ST sentence divided into more than two TT sentences	8
Omission of a sentence in TT	3
Two ST sentences united into one in TT	5

Table 4: Division of Sentences
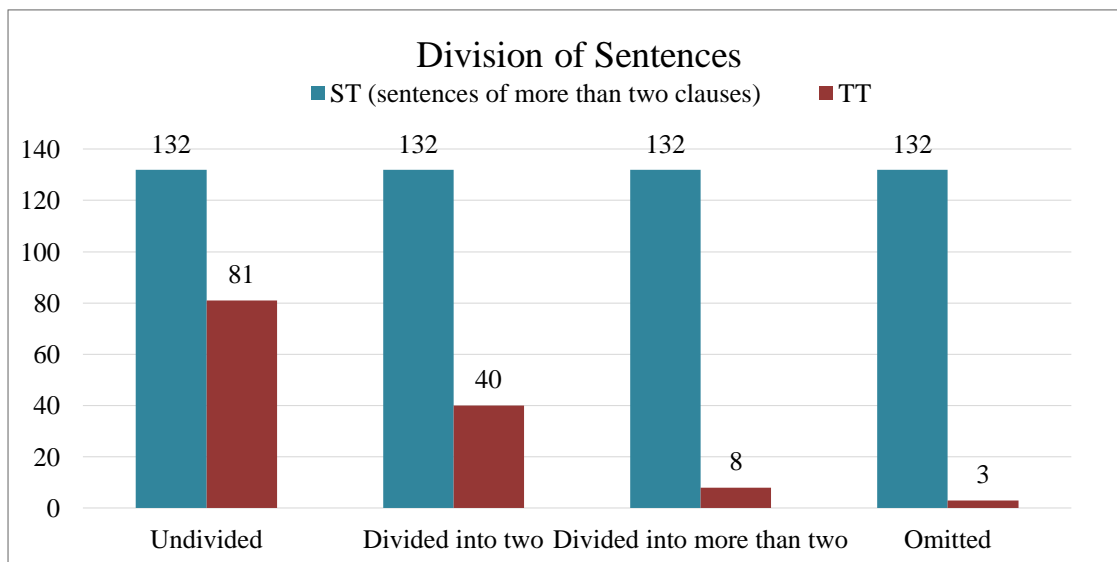
Figure 4: Division of Sentences

Below I will provide some of the examples of the sentences divided into more than two sentences in English.

(1)

*„Pozor,“ zařval sám na sebe, neboť v tisícině vteřiny se musí roztříštit, ale tu již bleskově odletěl zpět a rovnou proti hrotu obrovského **jehlanu; odrazil** se jako paprsek a byl vržen na skleněně hladkou stěnu, smeká se podle ní, sviští do ostrého úhlu, kmitá šíleně mezi jeho stěnami, je hozen pozpátku nevěda proti **čemu, zas odmrštěn** dopadá bradou na ostrou hranu, ale v poslední chvíli ho to odhodí **vzhůru; nyní** se roztřískne hlavu o euklidovskou rovinu nekonečna, ale již se řítí střemhlav dolů, dolů do **tmy; prudký** náraz, bolestné cuknutí v celém těle, ale hned zas se zvedl a dal se na útěk.* (Krakatit ST, 8)	*"Look out!" he shouted to himself, for in a thousandth of a second he would be smashed to pieces; but at that moment he flew at an enormous speed towards the apex of a huge **pyramid. Thrown** back from this like a beam along it, whizzed madly along walls set at angles, was hurled back against he knew not **what. Cast** away again he was falling on to a sharp angle, but at the last moment was thrown upwards **again. Now** he struck his head on a Euclidean plane and now fell headlong downwards, downwards into **darkness. A sudden** blow, a painful shuddering of his whole body, but he immediately picked himself up and took to flight.* (Krakatit TT, 17)

The first sentence in Czech consists of 103 words, while in English it is divided into 5 sentences, the shortest of which consisting of 17 words and the longest consisting of 37 words. Mostly, the sentence was divided at the points where there are two clauses linked by a semicolon. The use of semicolon was rather frequent in Čapek's writing, and while in a lot of cases they were preserved in English as well, here the translator decided to make a separate sentence instead. The whole sentence describes a series of actions which followed one another. As Čapek did not interrupt the flow of actions by a full stop, it could seem more dynamic and as if the actions are truly happening all at once. At the same time, one could also get easily lost in the sentence and dividing the actions into separate sentences helps the reader get orientated in the scene.

Other than exchanging the semicolon or colon for a full stop there are no changes in the translation itself which further supports the fact that the semicolons are connecting separate thoughts. The only change of form is in the first division of the sentence. In the beginning of the second sentence in English there is a verb in the passive, whereas in Czech the verb is in active form. However, this is most likely related to the choice of the translated verb since a synonymous expression would work well in active form as well, therefore it is not a change caused by the division of the sentence.

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(2)

*Jektaje hrůzou klopýtá po dně **propasti;** **nahmatá** postranní chodbu, i vrhá se do **ní; jsou** to vlastně schody, a nahoře, nekonečně daleko svítá malinký otvor jako v **šachtě; běží** tedy nahoru po nesčíslných a strašně příkrých stupních; ale nahoře není než plošinka, lehoučká plechová platforma drnčící a chvějící se nad závratnou hlubinou, a dolů se šroubem točí jen nekonečné schůdky ze železných plátů.* (Krakatit ST, 8)	*Shivering with fear, he stumbled about the bottom of the **pit. He came** upon a path along the side and followed **it. Actually** it consisted of steps, and above, an incredible distance away, there gleamed a tiny opening, as in a **mine. Then** he ran up endless and terribly steep stairs; but at the top there was nothing but a platform, a light metal platform which trembled above the dizzy abyss, and downwards there descended endless spiral steps of iron plates.* (Krakatit TT, 18)

The next sentence is as long as 63 words in Czech. It was divided into 4 sentences by the translator, the shortest one consisting of 11 words and the longest one consisting of 39 words. Again, the sentence was always divided at the points where two clauses are connected by a semicolon. Furthermore, even in this case the sentence is a description of a dynamic scene where one action follows another. The English translation seems even less dynamic than in the previous example due to more changes in the structure of the sentences. The second sentence starts with a phrasal verb which makes it longer for the reader to comprehend what happened in the situation, whereas Čapek used a more dynamic Czech verb *nahmatat*. Had it been translated more literally, with a verb such as *to find* or *to feel*, the dynamism would have been more preserved in the translation.

A slight change is also at the beginning of the third sentence where a simple verb *být* meaning *to be* in Czech is exchanged for the verb *to consist of* which makes the narration more lengthy. The last sentence includes the adverb *then* which is not present in the Czech sentence and instead there is the adverb *tedy*, meaning *thus*. It is a logical change considering the decision to divide the sentence at this point, but it is a further element emphasizing that the action took place after the previous one, and thus the whole sequence seems less interconnected and dynamic. Interestingly, this sentence in English is quite long compared to the previous one, and the translator decided not to divide it at another point with a semicolon. The reason for it could be the fact that the semicolon is followed by the conjunction *but* which connects the clauses more clearly and the need to simplify the sentence is lower.

(3)

*Chtěl tomu **uniknout; napadlo** ho slovo "rybář", a hle, zjevil se mu rybář nad šedivou vodou i s rybami v **čeřen; řekl** si "lešení", a viděl skutečné lešení do poslední skoby a vazby.* (Krakatit ST, 10)	*He wanted to get away from this **picture. The** word "fisherman" came into his head, and presto there appeared to him a fisherman sitting above some grey water with a net full of **fish. He** said to himself "scaffolding," and he actually perceived scaffolding to the last hook and rope.* (Krakatit TT, 23)

The sentence above, consisting of 33 words in Czech, was divided into 3 sentences in English, consisting of 8, 26 and 16 words. Even in this case the sentence is divided at points where there was a semicolon used by Čapek. The loss of dynamism in the sentence is not so apparent since it does not describe a sequence of actions as such, but rather a flow of thoughts. In fact, dividing the sentence might have been even a better decision as it gives the reader more space to orientate themselves in the character's thoughts and the scene becoming lengthier could be indeed a proper and desired effect.

(4)

Odkud se to bere? Kde kde kde se najednou vzala ta energie?" *naléhal Prokop zimničně.* (Krakatit ST, 7)	***Where does it come from, this energy?"*** *demanded Prokop feverishly.* (Krakatit TT, 15)

This is an example of the case in which two sentences in Czech were united into one in English. As the two sentences in Czech consist of 4 and 11 words, while the sentence in English is as long as 10 words, it is apparent that the translator omitted some information. In fact, the extra sentence in Czech says *where where where has the energy come from?* which was reduced simply to *this energy* and connected to the previous sentence. The translator decided to omit the repetition of the word *where*, which could be arguable as it is most likely supposed to express the amount of the character's confusion which is then less apparent in English, though not completely lacking. The omission of the rest of the sentence is not problematic as its meaning is synonymous to the meaning of the first sentence. As opposed to Čapek who put the emphasis mainly on the confusion and the question itself, the translator's change caused that the emphasis has shifted primarily to the word *energy*.

(5)

*Krupičky deště na kožišince, hustý a orosený závoj; zatřený hlas, vůně, neklidné ruce v těsných, maličkých rukavičkách; chladná vůně, pohled jasný a matoucí pod sličným, pevným **obočím. Ruce** na klíně, měkké řasení sukně na silných **kolenou, ach**, maličké ruce v těsných rukavicích!* (Krakatit ST, 12)	*The drops of rain on the fur; a thick and bedewed veil; a curiously distant voice; scent; uneasy hands in small tight gloves; a clear and disturbing glance from beneath firm, elegant **eyebrows; her** hands on her lap; the soft folds of her dress over her strong **knees. Oh,** little hands in tight gloves!* (Krakatit TT, 29)

The above is an interesting example of two sentences in Czech which were united to one in English; however the second sentence in Czech was divided into two in English at a different point, even though its structure is the same as the structure of the first sentence. The passage is a description of a girl – it solely describes the way she looks without even using verbs. The point in which the two sentences were united by the translator does not change much when it comes to the meaning since it continues in the description which began in the previous sentence. Thus the fact that the full stop was exchanged for a semicolon is not that important in the context of the whole sentence.

Nonetheless, later the sentence was divided into two in English at a point in which the narrator repeats the fact that the girl has little hands in tight gloves, possibly to emphasize that he is particularly amazed by them. Čapek left this small part within a single sentence, including an interjection, and in the translation the sentence begins with the interjection which makes the whole expression come out of the text and the reader is made to put more attention particularly to this part of the description. In the Czech version, on the other hand, it merges with the whole text and does not attract one's eye as much.

6.2 Translation of Subordinate Clauses

Overall, the Czech version of the text included 189 subordinate clauses. Despite the general tendency to form complex sentences in the simplest way in English and the fact that "it is often felt sufficient to form complex sentences by mere juxtaposition where other languages employ subordinate clauses that indicate their function by formal means", the translator of *Krakatit* decided to transfer most of the subordinate clauses as subordinate clauses into English as well (Mathesius 1975, 171). However, in 18 cases they were translated using different grammatical means than a subordinate clause, and 4 times they were completely omitted.

Translation of Subordinate Clauses	
Subordinate clause in TT	167
Independent clause in TT	9
Non-finite verb form in TT	4
Nominal expression in TT	3
United with the independent clause in TT	2
Omission of a subordinate clause in TT	4

Table 5: Translation of Subordinate Clauses
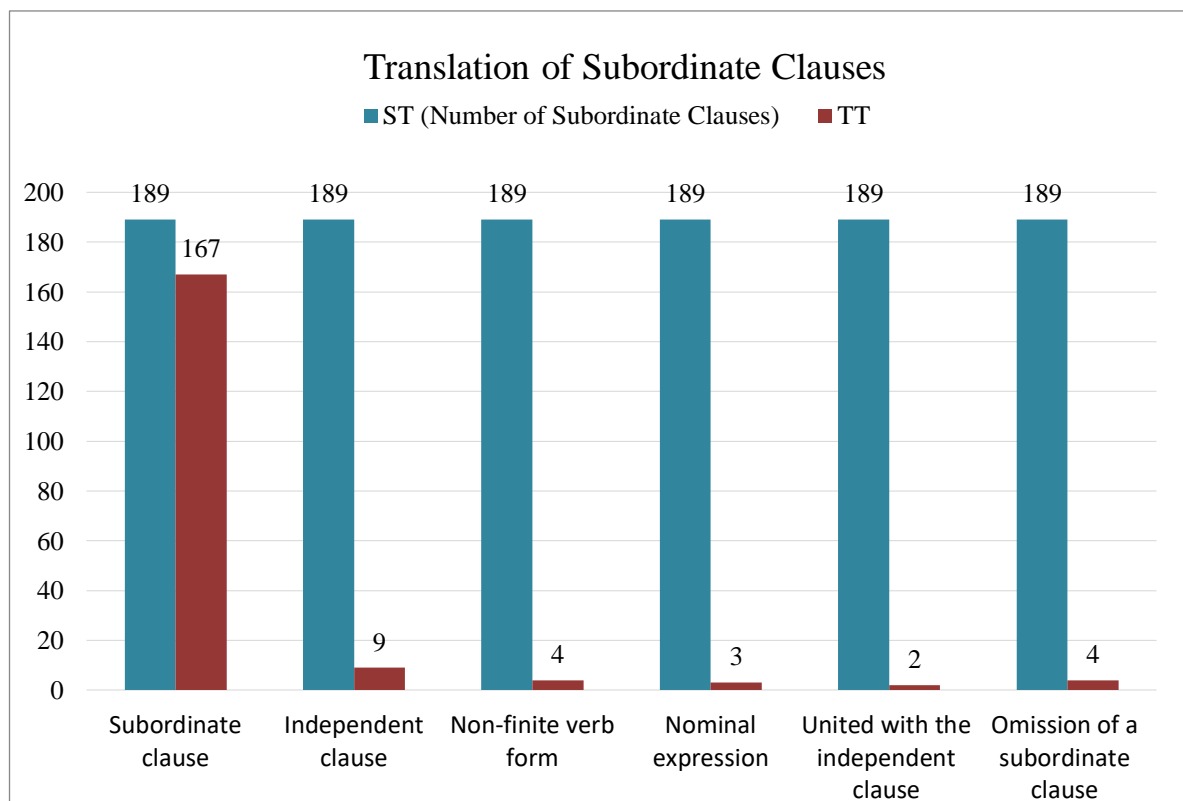
Figure 5: Translation of Subordinate Clauses

Some of the cases will be shown below to analyze the reasoning behind the translator's decisions:

(6)

Detonace jako **- jako když bouchne** **lyditová patrona**.	*A detonation* **like—the explosion of a** **lyddite cartridge**.
(Krakatit ST, 3)	(Krakatit TT, 4-5)

The first example simply shows the translator's respect for the different tendencies of English and Czech. The Czech sentence includes a subordinate clause which, naturally, consists of a verb, specifically the verb *bouchnout*, meaning *to explode*. In English, on the other hand, the sentence was translated without a subordinate clause and instead, it

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was connected to the beginning of the sentence by turning the verb into a noun – *explosion*. The sentence would be able to function even if it was translated with a subordinate clause, for instance as *A detonation as if a lyddite cartridge would explode*. However, despite this translation being valid as well, it still feels more natural to use the nominal expression instead, precisely because it is the natural tendency of English. Hence, the decision to let go of the subordinate clause and exchange the verbal expression for a nominal one shows respect for the natural feeling of the language instead of getting influenced by the source language sentence.

(7)

*Pak už byl v posteli, přikryt po bradu, jektal zuby a díval se, **jak se Tomeš točí u kamen a rychle zatápí**.* (Krakatit ST, 5)	*Then he was in bed, covered up to the chin, his teeth chattering and **watching Thomas rapidly making a fire**.* (Krakatit TT, 9)

Another tendency of English can be observed in the next example, namely the use of non-finite verbs. The subordinate clause in Czech was turned into a main clause and united by the conjunction *and* with the previous clause. A non-finite verb was used already at the end of the first clause where a verb in an active form (*jektal*) was translated as a non-finite verb (*chattering*). The translator then used the opportunity and connected the next clause to it while preserving the non-finite verb form. This way he was able to remove the active verb form and to simplify the sentence instead of making it more complex by a subordinate clause as "English tends to express by non-sentence elements of the main clause such circumstances that are in Czech, as a rule, denoted by subordinate clauses" (Mathesius 1975, 146).

(8)

*Dlouho se bavil tím, **že vymýšlel slova a pozoroval obrázky jimi promítnuté**;…* (Krakatit ST, 10)	*For a long time he amused himself **by thinking of words and looking at the pictures which they called up**;…* (Krakatit TT, 23)

The sentence above exemplifies, once again, the tendency to use non-finite verb forms in English, combining it also with the use of prepositions. When analyzing English translations of Czech case declension, prepositions are used frequently as they enable to substitute the Czech case endings. Here it was used also to substitute a subordinate clause. It is not a coincidence since the main clause in Czech is using a case declension which needs to be reflected in English. Therefore, the translator made use of the preposition *by* which enables to substitute the case declension, and, while in Czech the natural follow-up of this grammatical element would be to use a subordinate clause, it is equally natural in English to follow the preposition *by* with a non-finite verb form. It is thus not so much a free choice to avoid the use of a subordinate clause, but a natural

consequence of grammatical rules. Using a subordinate clause is not an option in this case as it simply would not function.

(9)

*Prokop se velmi strnule uklonil; bál se totiž, **že ztratí rovnováhu.***	*Prokop bowed; and in doing so he was afraid **of losing his equilibrium***.
(Krakatit ST, 12)	(Krakatit TT, 29)

As in the previous example, this sentence shows the combination of substituting both case declension and a subordinate clause. The use of a preposition together with a non-finite verb form is, perhaps, even more justifiable than earlier as the translator chose to use the phrase *to be afraid of* which does not allow anything else but a non-finite verb to follow it. At the same time, an important role is played here precisely by the translator's choice. There would have been an opportunity to maintain the subordinate clause had he chosen the phrase *to be scared* instead. It could have been followed by the conjunction *that* and thus by a subordinate clause, so the possible result could have been *he was afraid that he would lose his equilibrium*. Noticeably, it gives a different feeling to the whole sentence, as if it is unnecessarily complex and includes too many active verb forms. Although it could be another possible option, which is grammatically correct, the option chosen by the translator is more suitable, taking into account the natural tendencies of the English language.

(10)

***Když procitl**, vidí,**že je v černé tmě**;…*	***When he awoke he was in black darkness**;…*
(Krakatit ST, 8)	(Krakatit TT, 18)

The above is an example of an omission of a main clause which was most likely considered unnecessary by the translator. While English formed the sentence using two clauses, there is one more inserted in Czech. The complete sentence in Czech would then be translated as *When he awoke he saw that he was in black darkness*. However, the clause *he saw* is not the key element of the sentence, and although it has some function, it can exist even without it and not lose any important meaning. It is another example of the simplification tendency in English justifying the validity of the omission.

(11)

*První, **co si Prokop uvědomil**, bylo, že…*	*The first thing **of which Prokop was conscious** was that…*
(Krakatit ST, 4)	(Krakatit TT, 7)

This is a case in which the subordinate clause was translated as a subordinate clause even in English. However, it is still not as simple due to the choice the translator made. Instead of choosing to translate the verb *uvědomit,* which itself carries a meaning, in the

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same way, thus with a verb carrying a meaning, such as *to realize*, he decided to again emphasize the nominal tendency of English. It was done by choosing a semantically weak verb *to be* complemented by a nominal expression, namely the adjective *conscious*. There might have been several reasons behind the decision, one of them being the fact that choosing the verb *to realize* would result in the repetition of the conjunction *that*. Nonetheless, it also shows the bias towards prioritizing nominal expressions as the main elements carrying the meaning which is in general frequently carried out in English by using semantically poor verbs which need to be complemented by a nominal expression, such as an adjective or a noun phrase, to complete their meaning (Kolln 1996, 120).

6.3 Expressives

The next analyzed feature was the amount of expressives in the text, thus expressions showing the speaker's attitude towards the object or person described. There were 83 expressives found in the Czech text, out of which 14 expressions appeared more than once, therefore in total there was 47 single expressives. Overall, only in 6 cases there was an attempt to translate the Czech expressive by a different means of expressive suitable for English, in 4 cases the expression was not translated at all, and in all the other cases the translated expression was a neutral word.

Expressives	
Number of expressives in ST	83
Number of expressives in ST without repetitions	47
Substitution by a near equivalent	12
Substitution by a neutral expression	67
Omission of the expressive in TT	4

Table 6: Expressives
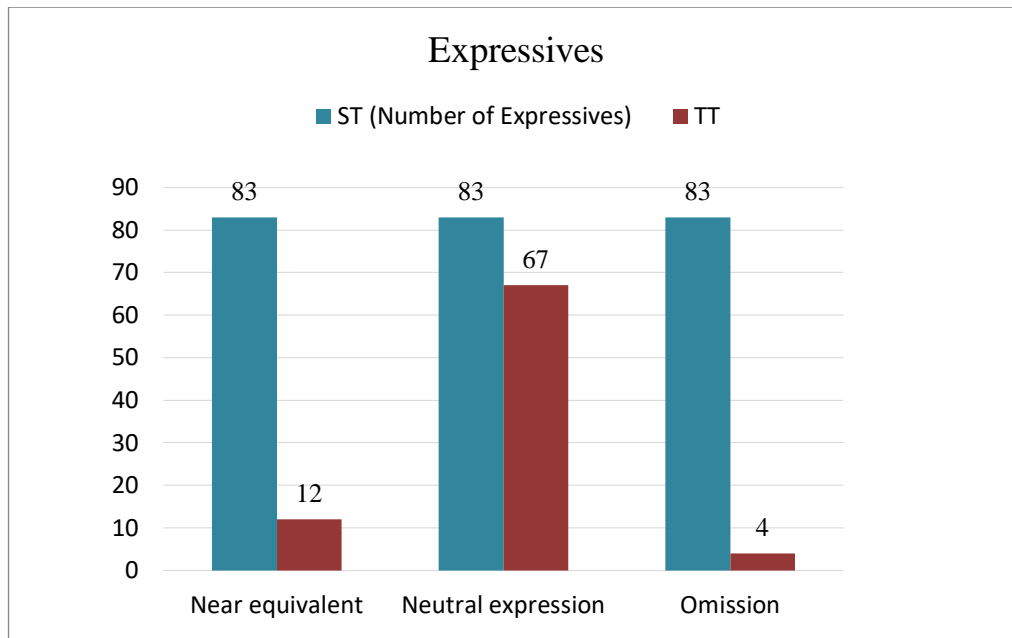
Figure 6: Expressives

In general, most of the expressives used by Čapek were diminutives formed by specific Czech suffixes. Knittlová says that while Czech relies heavily on expressing an emotional attitude towards an object through specific suffixes, in English it tends to be expressed mostly by combining expressions which are essentially neutral, but together form the emotional attitude (2010, 66). Some of these cases from the 10% passage will be shown in the following examples:

(12)

*…náhle vidí zblízka, **zblizoučka** pár pronikavých očí, jak se do něho vpíchly…* (Krakatit ST, 2)	*…suddenly he saw **ever so near** a pair of penetrating eyes which were fixed on him.* (Krakatit TT, 1)

The Czech word *zblizoučka*, which is an expressive to the word *near*, could be translated as *very near*. While there is no direct equivalent of the word, the translator used the expression *ever so near* emphasizing the closeness of the eyes and resulting in a very similar effect.

(13)

*Já nechal jen **prášek** na stole, víš?* (Krakatit ST, 3)	*I only left a **little powder** on the table, see?* (Krakatit TT. 4)

(14)

*Zu-zůstal jen **poprašek** na stole - a – najednou* (Krakatit ST, 3)	*There was only a l-l—**little powder** left on the table, and suddenly . . .* (Krakatit TT, 4)

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In the two examples above, two similar words *prášek* and *poprašek*, both meaning *powder*, are translated with the addition of the adjective *little*. As Knittlová notes, the Czech diminutives can describe the size or amount of a certain object instead of the emotional attitude towards it, which is the case in both of the examples above (2010, 65). The adjective *little* then rightly adds the meaning that there was a small amount of powder left, which is already expressed in the expression itself in Czech (by the suffix –*šek*).

Some of the expressives in the Czech text were expressions with a negative connotation. Mostly, these were translated into English in a similar way, hence using an expression that would imply a negative connotation.

(15)

*Tomeš, aha. Ten **všivák**!*	*Thomas, aha! That **lousy fellow**!*
(Krakatit ST, 3)	(Krakatit TT, 5)

Here, the Czech expression *všivák* is used as a negative expression of a person. It is translated to English in an appropriate way – not literally, as literal translation would not make sense, but instead, while Czech uses the suffix –*ák* to achieve the negative expression, in English there is a neutral expression *fellow* complemented by a descriptive adjective adding the negative meaning.

(16)

*Taková **pitomá** bouchačka, pro doly.*	***Rubbish.***
(Krakatit ST, 5)	(Krakatit TT, 9)

Interestingly, in this example the whole sentence in Czech is translated by a single word in English. The expression *pitomá* is an adjective with a negative meaning used with the word *bouchačka*, which could be translated as *a gun*. The translator decided to hide the negative meaning by the word *rubbish*, which itself has a negative connotation, although it could be used as a neutral word under different circumstances. Moreover, he decided to omit the rest of the sentence as it is merely describing a subject talked about earlier in the text, and it is therefore not crucial to preserve it.

(17)

*Ale to byla jen taková **páračka** se zářením, víte?*	*But that was only **donkey work** with radiation, you know.*
(Krakatit ST, 6)	(Krakatit TT, 14)

The sentence above shows a single word translated by its close equivalent. As opposed to Czech, which can use a single word containing an expressive connotation, English must again use a neutral word *work* combined with another adjective expression, which then creates the expressive meaning.

(18)

| Celý **barák** se sesype. | The **whole of the place** collapses. |
| (Krakatit ST, 7) | (Krakatit TT, 16) |

In the final example, *barák* is an expressive way to say *house*. In order to achieve more expressivity the translator used a different way to say *house*. It does not necessarily have the same effect as the Czech expression, but using the word *place* instead of *house* makes the expression sound less formal and neutral.

In most of the cases the translator did not use a different means to compensate for the suffix which does not exist in English in the translation of the diminutive, but resorted to the moderation of the diminutive meaning, as can be noted in the following examples:

(19)

| „...**tatínek** seděl u stolu, a **maminka** mne nosila do postele, rozumíš?" | "...**father** sat at the table, and **mother** carried me to bed, see?" |
| (Krakatit ST, 5) | (Krakatit TT, 9) |

While Čapek used diminutive expressions for *mother* and *father* (*mother* appeared four times, *father* seven times), the translator always used the most neutral version despite the fact that there exists a diminutive expression in English. However, using *mommy* and *daddy* would not seem right in the kind of text in which it is used as it is generally expected to be said by a small child or in specific circumstances, unlike in Czech. It would be fitting to use simply *mom* and *dad* in this case, but the translator decided to use the formal names anyway. His decision thus might be explained by the fact that it is the right choice to use the formal expressions in order to make the text more appropriate to the period in which it was written, while nowadays a less formal expression could be chosen.

(20)

| ...uklidnil se, až dostal na čelo studený **obkladek.** | ...then a cold **compress** was placed on his forehead and he quieted down. |
| (Krakatit ST, 5) | (Krakatit TT, 9) |

(21)

| Prokop se křečovitě chytil nízkého **zábradlíčka** | Prokop convulsively gripped a **railing** at his side |
| (Krakatit ST, 16) | (Krakatit TT, 41) |

The sentences above are examples of the cases in which there is an unusual diminutive used in the Czech text to emphasize the fact that the objects (*compress, railing*) described were very small. Knittlová describes the fact that in translation from English to Czech, diminutive Czech expressions can often substitute neutral English expressions, as

the emotional appeal in English is mostly noticeable in the sentence as a whole instead of the individual expressions (2010, 63-64). Hence, also the above mentioned expressions are translated into English in a neutral way, without even being complemented by an appropriate adjective. Nonetheless, this decision does not affect the whole information and although it consequently becomes more formal, it is not necessary to emphasize the size of the objects in this case.

(22)

| *To jsou samé **malinkaté** výbuchy* | ***Tiny** explosions again.* |
| (Krakatit ST, 5) | (Krakatit TT, 10) |

(23)

| *...schody, jež ho denně vedly domů, když byl **maličký**,...* | *...stairs which led him every day to his room when he was **little**...* |
| (Krakatit ST, 8) | (Krakatit TT, 19) |

(24)

| *...neklidné ruce v těsných, **maličkých** **rukavičkách**...* | *...hands in **small** tight **gloves**...* |
| (Krakatit ST, 12) | (Krakatit TT, 29) |

Above, there are exemplified three English translations of the same diminutive in Czech that appeared in the text. All of them could be considered as fitting translations even though they itself do not include any expressive elements. The word *tiny* might be viewed as more expressive than others since it evokes that something is very small, and thus it is completely in accordance with the Czech original version.

The second translation, *little*, works well in the context in which it is used – the narrator is talking about the time when Prokop was a child. Using instead the expression *very little* might seem like too much emphasis and could even imply that he was a toddler which, according to the text, was not the case.

In the last sentence, the word *small* is used. In this case, a better translation could be, again, the word *tiny* as it is a fitting description of gloves as well. Furthermore, the word *gloves* is also used in its diminutive version in Czech which is not reflected in English, and thus using *tiny* would emphasize the fact that the gloves were truly small.

(25)

| *...**lehoučká** plechová platforma* | *...a **light** metal platform* |
| (Krakatit ST, 8) | (Krakatit TT, 18) |

Similarly to the previous example, the above shows the translation of the diminutive of the adjective *light* which emphasizes that the object was very light by using the appropriate suffix. Again, it is translated by the neutral form of the word. While the word *light* could be complemented by an intensifier, such as *very* or *extremely*, it is sufficient

to leave it solely by itself as it does not change the original meaning. The only difference might be that the English translation seems more formal which would not be changed by adding an intensifier anyway, simply because English does not have the same means to reduce the formality of an expression as Czech.

(26)

*Bude to jen malý **balíček.***	*It will only be a small **parcel.***
(Krakatit ST, 12)	(Krakatit TT, 29)

(27)

*...silně mačkala v rukou zapečetěný **balíček.***	*...and she gripped the sealed **packet** which she held in her hand.*
(Krakatit ST, 13)	(Krakatit TT, 33)

The last two examples show two translations of the word *small packet*. Interestingly, in the first sentence the Czech expression is both a diminutive thanks to the addition of the suffix *-ček*, and it is also complemented by the adjective *malý*, meaning *small*, thus there is twice emphasized the fact that the packet is small. In English it is enough to simply translate the adjective – while there could be other intensifiers added, it is not necessary as the perceived effect is similar to the effect of the original expression. In the second example, on the other hand, there is a different word used for the translation, and there is no complementing adjective that would emphasize its size. However, since it is already known from context that the packet is small, there is, in fact, no need to repeat the information this way.

6.4 Verbs of Utterance

The final analysis carried out focused on the use of verbs of utterance. The choice of verbs of utterance is subjective to some extent although in the case of Czech and English there is a general perception that while Czech tends to be more open to the use of synonymous expressions, in English texts it is not unusual to find frequent repetition of several of the most common verbs of utterance. Overall, whereas English often uses semantically weak verbs and focuses more on other lexical units, Czech puts more emphasis on the verbs, which are then semantically rich and not only state the act itself, but for instance also modify the way of uttering the following words (Knittlová et al. 2010, 57-58). Nonetheless, it is still the author's choice to make the text either more linguistically rich by using synonyms, or to rather choose a simpler way and focus on other features of the text more. In the same way, it is the translator's individual choice to enrich the translation linguistically despite what would be generally expected, or to simplify the original author's choice of vocabulary.

The analyzed text shows certain differences between the choice and amount of the verbs of utterance in the two languages, although perhaps less than might have been anticipated. Overall, there are 51 different verbs of utterance used in the Czech version, and 36 of them used in the English translation. Aside from this, in one case the verb of utterance was omitted in the translation and replaced by a different linguistic means, specifically by a gerund verb form. In general, the most common verb of utterance used in most languages tends to be the verb *to say*, and the analyzed passage proved this to be true. As it is a very common verb, there will be an individual analysis of the verb carried out.

The table below shows all the verbs in the Czech and English versions of *Krakatit* ordered by the number of times they appeared in the passage:

Verbs of Utterance			
ST		TT	
Říct	35	To say	59
Ptát se	12	To ask	15
Ozvat se	5	To begin	7
Vydechnout	5	To mumble	5
Povídat	5	To answer	3
Vyhrknout	4	To breathe	3
Mumlat	3	To interrupt	3
Prohlásit	3	To cry	3
Přerušit	3	To shout	3
Myslet si	2	To inquire	3
Opakovat	2	To think	2

Zašeptat	2	To repeat	2
Mručet	2	To mutter	2
Mínit	2	To exclaim	2
Ujišťovat	2	To burst out	2
Zařvat	2	To assure	2
Bručet	2	To whisper	2
Tázat se	2	To murmur	1
Vypravit	2	To echo	1
Bránit se	2	To attempt	1
Mluvit	2	To add	1
Volat	2	To remember	1
Drtit	2	To retort	1
Vypravit	1	To stammer	1
Pokoušet se	1	To announce	1
Namáhat se	1	To demand	1
Udělat	1	To suggest	1
Dodat	1	To urge	1
Zabručet	1	To roar	1
Vzpomenout si	1	To croak	1
Divit se	1	To explain	1
Namítnout	1	To defend	1
Koktat	1	To try	1
Zmátnout se	I	To protest	1
Naléhat	1	To call out	1
Nutit	1	To grunt	1
Pravit	1	Wishing	1
Začínat	1		
Zeptat	1		
Vysvětlovat	1		
Křičet	1		
Pokoušet se	1		
Šeptat	1		
Spustit	1		
Drmolit	1		
Optat	1		
Zhrozit	1		
Odpovědět	1		
Protestovat	1		
Zamumlat	1		
Křiknout	1		

Table 7: Verbs of Utterance

While in some cases the translator decided to translate the verb of utterance by its literal translation, in others he used an alternative expression – sometimes he was forced to due to the grammatical limits of English, other times it was his conscious translation decision. Firstly, I will compare the cases in which the translator chose a simpler way of translation than the original author.

(28)

Počkej, buď tiše, buď tiše," **drtil** *Prokop a vrávoravě se zvedl.* (Krakatit ST, 4)	*Wa-it, be quiet, be quiet,"* **said** *Prokop.* (Krakatit TT, 6)

In the sentence above Čapek used the verb *drtit*, meaning *to crush*, in its metaphorical sense which could be translated as *to say through one's teeth*. The verb suggests the tone in which the words were uttered. Since in English the verb *to crush* is not used in this sense the translator decided to simplify the sentence by using merely the verb *to say*, and thus making the character's tone of voice less demanding. However, he shows certain inconsistency in the translation as later on, he translates the same verb into English by explication – since he must use the verb *to say* due to grammatical restrictions, he adds the phrase *through his teeth* to make it more similar to the original sentence (see Example (35)). In this case, he nonetheless decided not to draw closer to the original and instead choose the path of simplification.

(29)

"Nu ovšem," **mručel** *udýchaný Tomeš odemykaje svůj byt.* (Krakatit ST, 4)	*"Well,"* **said** *Thomas, panting, and opened the door of his flat.* (Krakatit TT, 8)

(30)

"Vždyť už se to hojí," **bránil** *se Prokop,...* (Krakatit ST, 14)	*"It's healing already,"* **said** *Prokop,...* (Krakatit TT, 34)

Unlike the previous example, in which the translator decided to simplify the verb used by Čapek as it is not used in that way in English, these two examples show a different case. Despite the fact that there are literal translations of these Czech verbs in English which could be used as verbs of utterance, such as *to mutter* for *mručet* and *to defend* for *bránit se*, the translator decided to use simply the verb *to say*. While the simplification does not change the overall meaning of the text, it is a certain modification of the way the speaker utters the sentence.

The first sentence in Czech, where the verb of utterance is *to mutter*, the resulting impression of the words uttered is as if Tomeš is annoyed and reluctant to give a proper answer. The simplification in English caused that the annoyance in his voice is missing. The context naturally preserves a certain amount of irony in the tone since Tomeš's *Well* is a response to Prokop saying that he is like a thread while Tomeš is carrying him.

Nonetheless, it is definitely more apparent in the original version which might even seem funny to some, whereas in the translation it is lost to some extent.

Similarly, the other sentence uses the verb *to defend* in Czech which makes the words appear truly as a defense of Prokop, while the translation slightly changes the tone and the sentence comes out rather as a simple announcement, with Prokop's original emotion missing.

(31)

*„To neznám" **vydechl** stísněně.*	*"I don't know," he **said** in confusion.*
(Krakatit ST, 9)	(Krakatit TT, 21)

In this case, there is simplification of the verb *to breathe out*, but the change of tone here is minimal. On the contrary, the verb *to say* might be considered even more suitable as an English translation since literal translation could be too strong, considering that the verb *to breathe out* is used in Czech often simply as a synonym to *to say*. The translator might have realized that the result would be too strong and thus used a simpler version, just as English tends too.

(32)

*„Ffft, bum!" **udělal** Prokop a hodil rukou do výše.*	*"Ffft, bang!" **said** Prokop, and threw his hand up in the air.*
(Krakatit ST, 3)	(Krakatit TT, 4)

The sentence above is a similar case to the previous one, as Čapek used the verb *to make* in order to state that Prokop made a specific sound with his mouth, which is shown in the form of interjections. However, it still means that he simply uttered the sound, thus translation by the verb *to say* is definitely adequate and does not lose any hidden sense which would be present in the original sentence. The translator could have chosen a more literal translation, but it would most likely require a rearrangement of the whole sentence into, for example, *Prokop made a sound "ffft, bang", and threw his hand up in the air*. This transition is nonetheless unnecessary, as the translator realized too, and his simple choice of the verb *to say* is sufficient.

Following are the examples in which the translator substituted the literal meaning of the verb of utterance by other means, while using the verb *to say* as the verb of utterance. The examples also show difference in expressing the attitude of the speaker, as is pointed out by Knittlová who says that while there is more means to express the attitude in Czech, in English these are often lacking, and thus the translation is rather simplified (2010, 124). It could have been observed in the examples above. However, as will be shown below, there can be ways to compensate for the attitude included in the verb itself in Czech,

(33)

„Viď, jsem jako nitě," **divil** *se Prokop.* (Krakatit ST, 4)	*"See, I'm like a thread,"* **said** *Prokop, surprised.* (Krakatit TT, 8)

(34)

„Je to... vědecky zajímavé," **zmátl** *se Prokop.* (Krakatit ST, 6)	*"It's . . . scientifically interesting,"* **said** *Prokop, confused.* (Krakatit TT, 14)

(35)

„Jsou jsou jsou," **drtil** *Prokop.* (Krakatit ST, 9)	*"There are, there are, there are,"* **said** *Prokop through his teeth.* (Krakatit TT, 21)

(36)

„Překonaná teorie," **bručí** *profesor.* (Krakatit ST, 9)	*"An obsolete theory,"* **said** *the professor gruffly.* (Krakatit TT, 21)

(37)

*Co chce? **zhrozil** se Prokop.* (Krakatit ST, 15)	*"What does he want?"* **said** *Prokop, terror-stricken.* (Krakatit TT, 39)

In most of the cases above the translator had no other way of maintaining the literal meaning than to add a different expression which would transfer the complete meaning into English. As he already decided not to simplify it merely to the verb *to say*, his best option was to add an adjective implying how the character speaking was feeling, and hence in which tone the words were uttered. Only in two examples did the translator have a real possibility of using a similar verb of utterance as Čapek did. Namely, in Example (33) the verb *to wonder* could have been used as a translation of the Czech verb *divit se*, and in Example (36) the verb *bručet* could have been translated as *to mutter*. Nonetheless, he decided not to and to use rather a simple verb complemented by a nominal expression as those often dominate in English texts.

      An interesting case is Example (35) which is similar to Example (28), with the only difference being the means of translating the verb *drtit*. Whereas in Example (28) the translator did not transfer the original meaning completely, in the other he possibly considered more appropriate to transfer the feeling of annoyance and certain impatience of the speaker by adding the phrase *through his teeth*. What led him to the decision was perhaps the fact that Prokop uses a repetition of the phrase *there are* in the direct speech, which shows the impatience in his tone, and thus the translator thought adequate to emphasize the tone even more by maintaining the meaning of the verb of utterance. In the previous example, on the other hand, his decision not to substitute the original

meaning resulted in a certain loss of emotion in the way the words were uttered, which he might have considered appropriate in that particular case as well.

The last group of examples shows the cases in which the translator proceeded in the opposite way than in the previous examples – instead of simplifying the original meaning, or trying to preserve it by different linguistic means, here he decided to use more specific or even exaggerating verb of utterance despite the fact that Čapek used a simpler one.

(38)

*„A hlava tě nebolí?" **řekl** člověk.* (Krakatit ST, 2)	*"And doesn't your head ache?" **asked** the man.* (Krakatit TT, 3)

(39)

*„Hned přijde," **řekla** slečinka,...* (Krakatit ST, 5)	*"He'll be here in a moment," she **answered**…* (Krakatit TT, 13)

The two examples above are very similar in the sense that while in both cases Čapek used the verb *říct*, meaning *to say*, as a verb of utterance, the translator used the verbs *to ask* and *to answer*. His reasoning behind the decision is, in fact, simple – in the first sentence there is a question and in the second there is an answer. Therefore, although it would be completely suitable to use the verb *to say* as Čapek did, the translator most likely felt the need to make use of the possibility and utilize verbs that would be more appropriate for the type of statement uttered. He also might have wanted to use a synonymous expression to the verb *to say* since there was the chance, as overall, the amount of the verb *to say* is rather high in the text. At the same time, that is nothing unusual in English, thus he could have ignored it, but perhaps he felt the need to extend the vocabulary in the text.

(40)

*„Tetrargon?" **ptal** se profesor rychle.* (Krakatit ST, 9)	*"Tetrargon?" **inquired** the professor rapidly.* (Krakatit TT, 22)

The next example is partly related to the previous two; however, here the whole issue is put on an even higher level. Čapek used a simple verb of utterance again, but this time it is the verb *ptát se*, meaning *to ask*, to introduce a question. The translator showed his interest in using synonyms again as instead of the simple verb *to ask* he chose a synonymous verb *to inquire*. By this choice he shows stronger tendency towards using synonyms, which is not as usual in English as I already mentioned. However, it must be noted that it is still a rather occasional choice in the translation, and most of the time the

translator used simple versions of verbs, in this case the verb *to ask*, while Čapek was more likely to enrich his text by synonyms, as Czech texts tend to.

(41)

*„Ty jsi kujón, Tomši,“ **ozval** se vážně.* (Krakatit ST, 5)	*"You're a rogue, Thomas," he **exclaimed** seriously,…* (Krakatit TT, 9)

(42)

*„Aha,“ **prohlásil** Prokop vítězně a utřel si pot.* (Krakatit ST, 7)	*"Aha," **cried** Prokop exultantly, and wiped the sweat away from his face.* (Krakatit TT, 15)

Here the translator decided to exaggerate the meaning implied by Čapek. In the first case his choice might have been caused by the fact that he could not find a verb that would fittingly transfer the meaning as its usual translation, which is mainly the verb *to say*, might appear as too simple. Hence, his final decision was the verb *to exclaim*, which definitely carries the core meaning of the Czech verb, but it also gives it an even stronger subtext, as if Prokop screamed of excitement, which does not directly follow from the Czech sentence. Similar situation is also in the next example in which the Czech verb could be translated as *to declare*, and the translator apparently did not find it suitable. Yet again he chose to exaggerate since the verb *to cry*, which he ultimately used, in this sense implies that he shouted loudly. While such decisions of the translator are rare in the context of the whole analyzed passage, they are nonetheless worthy of notice for they are a proof of certain flow of thoughts behind the translator's decisions and his occasional tendency to let go of the choice which would naturally follow from the lexical tendencies of English.

(43)

*…člověk jde po silnici a **povídá** „dobrý večer“.* (Krakatit ST, 16)	*…a man passing along the road and **wishing** them good-night.* (Krakatit TT, 42)

Finally, there was one case in which the translator decided to remove the direct speech, which naturally removed the verb of utterance as well. However, the translator merely edited the sentence so that it would not include the direct speech, but the words uttered remained, hence some verb was necessary nonetheless. Interestingly, the translator again chose to use a more specific verb than Čapek. While the verb *povídat* could be translated simply as *to say*, the translator used the verb *to wish* since the man mentioned in the sentence indeed utters a wish – he wishes good night. It shows again the translator's tendency to use as specific verb as possible whenever the circumstances made it possible.

6.4.1 *The Verb* to Say

As expected, the most used verb in both languages is the verb *to say*. However, there is quite a significant difference as it appeared 35 times in the Czech text and 58 times in the English translation. Thus, the translator must have substituted by the verb *to say* a certain amount of other Czech verbs. The figure below shows which verbs were substituted by it and how frequently:
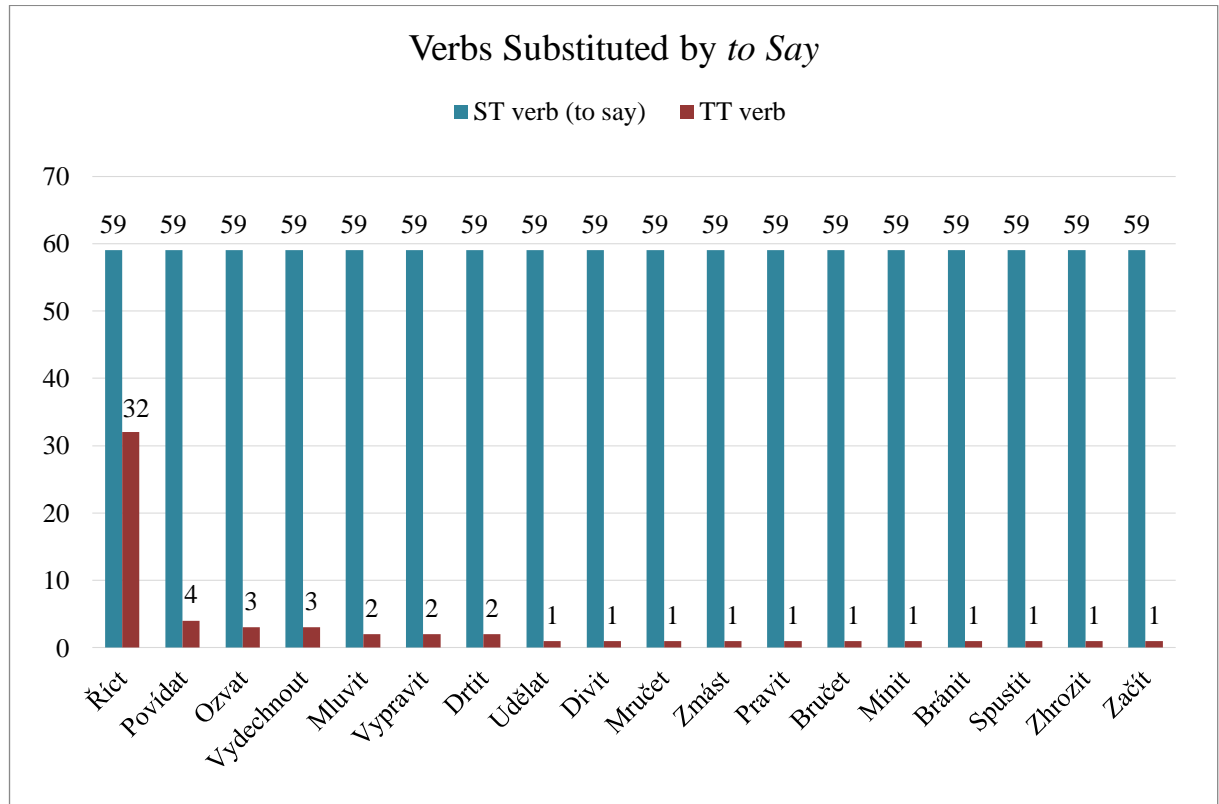
Figure 7: Verbs Substituted by the Verb *to Say*

Some of the examples in which the verb *to say* substituted a different verb of utterance were already shown above in the overview of examples of the analysis of all the verbs of utterance which appeared in the text. What follows from them is that the verb often substituted those Czech verbs of utterance which do not have literal translation in English, mostly complemented by an adjective to complete the meaning. Most often, the verb was used as a simplification of the verb which was used in Czech, either due to the fact that it would be difficult to substitute it by an option with more literal meaning, or simply because it is more natural for English. Knittlová comments the frequent substitution of Czech verbs of utterance by the English verb *to say* by stating that the Czech verbs often imply other information related to the utterance following the verb, which can be expressed explicitly in English, or it might not be expressed at all (2010, 55).

Conclusion

The thesis focused on the analysis of authorial style as used by Karel Čapek in the novel *Krakatit* and the transfer of the style in the English translation by Lawrence Hyde. It was carried out through an analysis of selected features of Čapek's writing, which were compared with their translation. In the individual analyses I determined the methods used in the translation of the features and analyzed the most frequent ones.

In order to properly select the features of Čapek's authorial style, I analyzed the development of his style throughout his work, as well as the style specifically used in *Krakatit*. The analysis was based on works of authors who studied Čapek's style and it provided foundation for the specific features discussed and analyzed in the practical part of the thesis.

Moreover, as I was specifically interested in the transfer of authorial style and consequently the development of the style of a translator, I attempted to combine the viewpoints of several translation theoreticians in order to state whether the translator's style generally becomes distinguishable in the translation. Additionally, there were compared various opinions on the analysis of the style and the presence of the translator's own voice in the translation.

The practical analysis was divided into two categories – formal features and stylistic features. The formal features included the number of sentences and the number of punctuation marks in the source text and the target text, and were analyzed both in the extent of the complete novel and within a 10% passage. The stylistic features were then composed of division of sentences, translation of subordinate clauses, expressives and verbs of utterance, and were analyzed only within the 10% passage of the novel.

The results of the analysis regarding the number of sentences show the Hyde's attitude towards the frequent use of long sentences by Čapek. On one hand, he often decided not to split them, which points to his awareness of their significance within the Čapek's style, as he tried to maintain as much of it as possible in the translation and present it to the target reader. At the same time, in approximately one third of the cases he decided to shorten the overly long and complex sentences, as follow from the results obtained from the analysis of the division of sentences. Hence, it indicates also understanding of the tendencies of English where such long sentences are not as common and might strike the target reader as confusing. Overall, one can observe a certain desire for balance in the choices made by Hyde – a balance between preserving the signs of one of the most signature features of Čapek and between his own personality as a translator aware of the rules dominating the language he translates into.

Hyde's effort to simplify certain sentences was confirmed by the analysis of the use of punctuation marks. According to the results, the sentences consisting of a high amount of clauses, often connected by semicolons, were shortened, but only occasionally. Semicolons are another of Čapek's characteristic features, and the fact that there was slightly over 50% of them preserved in the translation shows that Hyde considered them significant and did not want to omit them completely. It could be thus

stated that he complemented them into his own style, considering that they are otherwise not so frequent in texts. However, he adjusted the use of semicolons so that Čapek's intention would be preserved to some extent, while the target reader would not be as overwhelmed by their amount as might have been the case if the semicolons had not been reduced at all. The other 50% of semicolons were thus mostly replaced by full stops, similarly as some of comas. Nonetheless, the ultimate amount of comas in the text was affected also by the systemic differences of the languages, which makes the results less relevant for the purpose of the thesis.

The analysis of the translation of subordinate clauses indicated that Hyde did not follow the usual simplification tendency of English in this case. As the vast majority of the subordinate clauses remained subordinate clauses in the target text as well, it further confirms the statement that Hyde attempted to draw closer to the complexity Čapek tried to achieve in certain passages. The higher amount of subordinate clauses than might be typical in English texts represents his attempt to replicate the tone of Čapek's writing where he considered it appropriate.

A certain contradiction between the choices made by Čapek and by Hyde can be observed in the analysis of expressives. From the total number of expressions used by Čapek, in 80% they were translated by a neutral expression. Hence, there is noticeably certain moderation of Čapek's colloquial expressions showing emotional attitude. It is certainly affected to some extent by the abundance of such expressions in Czech in comparison to English. Nonetheless, the fact that Hyde did not substitute even some of the bizarre diminutive expressions by different means available in English (such as adjectives) reflects his decision to dismiss them in most of the cases despite them being clearly a part of Čapek's individual style.

An analysis which undoubtedly showed Čapek's influence on Hyde's choice is the analysis of the verbs of utterance used. The results say that there were only slightly fewer than 30% verbs of utterance more used by Čapek, which is a surprisingly low number considering the typical tendency not to use too many synonyms in English and instead to repeat several simple verbs. Indeed, some of the individual verbs of utterance used by Hyder are in general not so commonly used. Hence, he possibly became aware of the significance of the linguistic richness which was in general a part Čapek's writing, and aimed at reflecting it in the target text.

Overall, there can be several statements made based on the results provided by all of the analyses. It cannot be overlooked that the systemic differences between Czech and English account for certain differences in the amount of some of the analyzed features. At the same time, some of the features only *tend* to be included in a certain way and amount in each of the languages, and it is precisely here where the translator's individual choices have an impact on the ultimate form of the text. Hyde's choices indicate certain preference of focusing on the preservation of Čapek's style, and thus they sometimes defy what might be considered typical of English texts, although there is always a certain awareness of the tendencies reflected, as was already emphasized.

Aside from the analyses, I determined questions regarding the transfer of the authorial style which will be now attempted to answer based on the knowledge gained

through the analyses. Firstly, I wanted to find out whether it is possible to differentiate the style of the author from the style of the translator. It is difficult to make a clear statement bearing in mind the fact that the analyses carried out were only a small fragment of the features which could be analyzed, and that more extensive data would provide a more informed response. However, the above summarized results of the individual analyses prove that Hyde mostly tried to preserve the style of Čapek instead of detaching from it. A significant discrepancy in the choices made by Čapek and by Hyde is apparent only in one of the analyzed features, namely in the case of expressives. Therefore, an independent voice of the translator cannot be fully determined, as he was either trying to reflect Čapek's style, or he was influenced by the textual tendencies of English.

At the same time, the issue of the style of a translator is a complex one; hence it should not be simplified. The fact that Hyde consciously decided to maintain the pattern used by Čapek could be considered as part of his own style. He did not go to extremes in his efforts to replicate the original style, and considered where certain moderation would be appropriate in accordance with the culture and the readers the target text is meant for. This answers also my second question regarding the consistency in the translator's choices. Judging from the results of the analyses, there is no doubt about certain consistency with the key aim to keep balance between maintaining Čapek's style and respecting the nuances of English. In my view, that is also what represents Hyde's own translation style, which might not be as defined by the emphasis of his own voice, but it can be undoubtedly observed in his attempt to adequately present Čapek's writing to the English readers.

Finally, I attempted to explore whether the extent of the thesis enables me to provide arguments in support of the idea of re-translating the novel, whose only translation is almost 100 years old. It must be noted that the present thesis is not written as an evaluation of the quality of translation, therefore no solid conclusions about the quality can be stated. My aim was to simply try to consider the results obtained from the analyses from a more complex translation perspective and observe whether they imply some arguments. The features analyzed in the thesis concluded that the translator tried to preserve as much of Čapek's style as possible. It would be undoubtedly interesting to see a modern translation since the translation field in general has significantly developed in those 100 years and translation between Czech and English specifically. Considering the fact that translation studies regarding Czech and English were at its beginning at the time the translation was published, and that Čapek mastered the Czech language and did not hesitate to use all it has to offer, my personal view, supported by a thorough study of the novel in the process of writing the thesis, is that Hyde developed a solid translation of a complex material. Despite that, certain passages show some misunderstanding of the intended meaning by Čapek, possibly caused by the difficulty of language. However, my analysis cannot be used as a basis for a complex evaluation of the quality of the translation. I believe that the present thesis could serve as a subject for further elaboration of the topic of *Krakatit* and the assessment of the quality of the English translation, which could not be properly carried out in the extent of the thesis.

Resumé

Tato práce se zabývá analýzou autorského stylu a jeho převodu při překladu, konkrétně prostřednictvím analýzy románu *Krakatit* Karla Čapka. Dílo bylo přeloženo do angličtiny pouze jednou v roce 1925 překladatelem Lawrencem Hydem. Práce zkoumá, jak si překladatel poradil s překladem prvků Čapkova stylu, které se v díle hojně vyskytovaly. Zaměřuje se také na to, zda lze v překladu rozpoznat styl překladatele, a na základě zhotovených analýz se pokouší o náhled na téměř stoletý překlad z pohledu současného překladatelství.

Právě otázka stylu překladatele, spolu s autorským stylem a jeho převodem při překladu, je jednou z hlavních náplní práce, a proto je důkladně zkoumána v první kapitole. Jsou zde porovnávány náhledy několika teoretiků v oblasti překladatelství s cílem zodpovědět, zda lze říci, že překlad sám o sobě zpravidla zahrnuje rovněž překladatelský styl, který je rozlišitelný od sylu původního autora. Náhled na roli překladatele prošel v posledních letech velkým vývojem a v současnosti je mu přikládána mnohem větší důležitost, než tomu bývalo dříve. Proto se zde dále zaměřuji také na pronikání hlasu překladatele do díla a na faktory, které ho mohou ovlivnit.

První část kapitoly je založena zejména na studii Zehnalové (2016), v níž se zabývala analýzou stylu překladatele a otázkou toho, do jaké míry překladatel dokáže ovlivnit vyznění původního díla. Kapitola popisuje, co stojí za analýzou překladu s přihlédnutím k celému překladatelskému procesu a skutečnostem, které překladatel při své práci nesmí opomíjet. Další část se pak věnuje přímo hlasu překladatele, tedy propojení osobností autora a překladatele a toho, do jaké míry si může překladatel vybudovat svůj vlastní styl tak, aby příliš nezastiňoval původního autora. Mimo to jsou zde popsány i faktory ovlivňující překladatelův styl a skutečnosti podmiňující samotné rozlišení stylu autora a překladatele.

Vzhledem k tomu, že je práce zaměřena konkrétně na autorský styl Karla Čapka, je zbytek teoretické části věnován právě analýze jeho stylu. Ta je založena na dílech řady autorů, kteří se Čapkem během své kariéry zabývali a mohou tak komentovat vývoj jeho autorského stylu. Následuje rovněž kapitola stejným způsobem analyzující styl psaní přímo v románu *Krakatit*, který je pro účely práce nejrelevantnější. Analýze předchází také krátké shrnutí děje románu a kontextu, který měl na psaní díla vliv. Samotná analýza stylu pak představuje prvky, kterých Čapek v *Krakatit* často využíval a z nichž některé jsou předmětem praktické části práce.

V další kapitole je popsána metodologie použitá ke zhotovení jednotlivých analýz. Zde je shrnut postup při analyzování vybraných prvků, které jsou rozděleny do dvou kategorií – formální a stylistické. Formální prvky – počet vět a počet interpunkčních znamének – jsou zkoumány jak v rámci celého románu, tak v rámci 10% úryvku díla. Ten byl vybrán za účelem analýzy stylistických prvků, jejichž analýza v celém díle by byla příliš časově náročná kvůli jejich hojnosti v textu. Mezi stylistické prvky byly zahrnuty rozdělení vět, překlad vedlejších vět, expresivní výrazy a uvozovací slovesa. Všechny prvky jsou porovnány mezi výchozím a cílovým textem co do jejich počtu,

případně způsobu převodu, a výsledky jsou zaznamenány v tabulkách a grafech. U stylistických prvků je pak navíc vždy vybráno několik příkladů jejich převodu v překladu, které poté komentuji.

Analýza počtu vět ukázala, že cílový text obsahuje větší množství vět než originál. To dokládá, že měl Hyde tendence spíše zkracovat mnohdy dlouhé věty, které Čapek používal. Jak bylo zjištěno, Čapek dlouhé věty v textu používal poměrně často a dalo by se očekávat jejich častější zkracování v překladu, tedy ještě větší počet vět. Hyde se však v některých případech rozhodl nezkracovat dlouhé věty, pravděpodobně v rámci zachování tohoto aspektu Čapkova stylu. Tato analýza zahrnuje rovněž porovnání průměrné délky vět, která je v průměru delší v cílovém textu, na což mají však značný vliv systemické rozdíly mezi jazyky.

V rámci analýzy počtu interpunkčních znamének jsou konkrétně zkoumány tečky, čárky, středníky, otazníky a vykřičníky. Zde byly nejvýznamnější výsledky v případě počtu středníků, což byl jeden z dalších typických prvků užívaných Čapkem. Fakt, že byly ve více než polovině případů zachovány i při překladu, to dokládá. Hyde je zřejmě vyhodnotil jako významnou součást Čapkova stylu a nechtěl je z textu vynechat až v příliš velké míře. Zároveň jejich počet však zredukoval téměř na polovinu, což značí ohled na cílového čtenáře. Analýza dále zkoumá nejčastější převod některých znamének, přičemž středník byl nejčastěji převeden na tečku.

Prvním analyzovaným prvkem v části stylistických prvků je rozdělení vět. Zde je uveden počet souvětí ve výchozím textu o více než dvou větách a následně počet jejich rozdělení do dvou samostatných vět, počet jejich rozdělení do více než dvou samostatných vět nebo vynechání věty v cílovém textu. Rovněž je zde zkoumána opačná situace, tedy počet sloučení dvou vět výchozího textu do jedné věty v cílovém textu. Výsledky této analýzy odráží zjištění u počtu vět v obou verzích. Zhruba v jedné třetině případů se Hyde rozhodl zkrátit dlouhá souvětí, tedy rozdělit je minimálně do dvou samostatných vět, což ukazuje jeho snahu o částečnou shodu s obecnou tendencí angličtiny nepoužívat příliš dlouhá a složitá souvětí. V mnoha případech dlouhá souvětí však ponechal v částečné snaze zachovat stopy Čapkova stylu, jak již bylo zmíněno.

Následuje analýza překladu vedlejších vět, kde je spočítáno, kolikrát byly vedlejší věty ve výchozím textu převedeny do cílové textu jako vedlejší věty, samostatné věty, prostřednictvím neurčitých tvarů nebo jmenným výrazem, a dále v kolika případech byly sjednoceny s hlavní větou nebo vynechány. Zde výsledky ukazují, že se Hyde příliš neřídil tendencí zjednodušovat souvětí v angličtině, poněvadž velká většina vedlejších vět je i v překladu ponechána jako vedlejší věty. Naopak to svědčí o snaze přiblížit se ke stylu Čapka, který se v určitých částech snažil docílit složitosti projevu.

V případě analýzy expresivních výrazů je porovnáno jejich množství ve výchozím textu s počtem jejich nahrazením blízkým ekvivalentem, neutrálním výrazem nebo jejich vynecháním v cílovém textu. Na výsledcích lze pozorovat určitý nesoulad v hojnosti jejich použití Čapkem a Hydem vzhledem k tomu, že v 80 % byly expresivní výrazy nahrazeny výrazem neutrálním. Hyde se tedy patrně snažil o zmírnění Čapkových často i pro češtinu neobvyklých výrazů ukazujících emocionální postoj mluvčího k danému předmětu. Do jisté míry je tento výsledek ovlivněn i skutečností, že čeština má

k dispozici větší množství těchto výrazů. V angličtině je však možné docílit expresivního vyznění doplněním neutrálního výrazu o jiný slovní druh, čehož Hyde příliš často nevyužil.

Závěrečná analýza uvozovacích sloves zkoumá jejich různorodost ve výchozím a cílovém textu. Jak známo, čeština ráda používá velké množství synonym, která různě obměňuje, zatímco angličtina se spíše drží několika jednoduchých sloves, která v textu používá jako uvozovací bez ohledu na četnost jejich opakování. V analýze je tudíž srovnán počet jednotlivých uvozovacích sloves v obou verzích a zároveň četnost jejich výskytu v textu. Výsledky naznačují, že zde se Hyde nechal poměrně dost ovlivnit stylem Čapka, neboť Čapek v textu použil jen zhruba o 30 % uvozovacích sloves méně. Celkově jich v původním textu použil poměrně velké množství, což potvrzuje jeho jazykovou vybavenost, která je charakteristickým rysem jeho textů. Hyde si tedy patrně uvědomoval důležitost tohoto aspektu a snažil se ji reflektovat v překladu co nejvíce.

Součástí analýzy uvozovacích sloves je také samostatná analýza slovesa *říct*, které je obecně nejužívanějším uvozovacím slovese ve většině jazycích. Vzhledem k tomu, že v cílovém textu se sloveso objevilo v podstatně větším množství než v textu výchozím, je zde spočítáno, kolik jiných českých sloves toto sloveso nahradilo a kolikrát.

Celkově se o výsledcích všech analýz dá říci, že se Hyde pokoušel o přiblížení se autorskému stylu Čapka. Ač je třeba zmínit, že na některé analyzované prvky mají vliv také systémové rozdíly mezi jazyky, v řadě případů jde pouze o tendence daných jazyků k použití určitého množství a podoby těchto prvků v textech, a proto je konečná podoba textu v rukou překladatele. Hyde se tedy alespoň v případě analyzovaných prvků vesměs snaží zachovat Čapkův styl, přestože je zde patrné jisté zmírnění jeho stylu s cílem nejspíše do jisté míry respektovat tendence textů v anglickém jazyce.

V úvodu si rovněž definuji tři výzukmné otázky, na které se v průběhu práce snažím odpovědět. První otázka se zabývá tím, zda lze v *Krakatit* rozlišit styl autora od stylu překladatele. Je obtížné na otázku zcela jasně odpovědět vzhledem k tomu, že zhotovené analýzy sestávají pouze z malého množství celkového počtu prvků, které by bylo možné analyzovat, a rozsáhlejší data by samozřejmě přinesla přesnější odpověď. Avšak na základě výsledků, které mám k dispozici, lze říci, že se překladatel snažil zejména o přiblížení se ke stylu Čapka než od odchýlení se od něj. To potvrzuje i fakt, že značný nepoměr mezi volbami Čapka a Hyda je patrný pouze v jednom případě, konkrétně u převodu expresivních výrazů. Proto nelze tvrdit, že by byl v cílovém textu vypozorovatelný nezávislý styl překladatele, poněvadž se Hyde buď snažil o reflektování Čapkova stylu nebo byl ovlivněn obecnými tendencemi angličtiny.

Další otázka, kterou si kladu, se ptá, zda lze v rozhodnutích překladatele pozorovat určitou konzistentnost, a potažmo, zda je tedy možné určit jeho snahu o vybudování svého vlastního stylu. Zde lze doplnit odpověď na předchozí otázku, protože otázka stylu překladatele je složitá a neměla by se tedy ani v odpovědi příliš zjednodušovat. Hyde opravdu byl poměrně konzistentní ve svých volbách v tom smyslu, že se převážně snažil zachovat v překladu stopu Čapkova stylu, ale zároveň jeho styl nenapodoboval až do extrémů a zvážil, kde je dobré ho trochu zmírnit s ohledem na cílového čtenáře. To samotné by se tedy dalo považovat za vlastní styl Hyda jako překladatele, kde je

klíčovým pojmem zachování určité rovnováhy mezi převedením Čapkova stylu při překladu a respektováním gramatických a lexikálních tendencí angličtiny.

Závěrečná otázka se snaží zjistit, zda mohou provedené analýzy poskytnout určité argumenty ve prospěch případného zhotovení moderního překladu románu, jehož jediný překlad je starý téměř 100 let. K tomu je na úvod třeba podotknout, že tato práce není hodnocením kvality překladu, proto nelze u této otázky vyvodit pevné závěry vzhledem k tomu, že zhotovené analýzy pro to nejsou dostačující. Cílem je zde pouze zhodnotit výsledky provedených analýz z komplexnějšího translatologického měřítka a zjistit, zda z nich vyvstávají alespoň určité argumenty. Jak již bylo zmíněno, celková analýza vyvodila, že Hyde se snažil zachovat co největší množství Čapkova stylu i v překladu. Vzhledem k vývoji, který zejména překlad v kombinaci češtiny a angličtiny v posledních letech zaznamenal, by bylo jistě zajímavé sledovat, jak by při překladu postupoval současný překladatel. Můj názor podložený důkladným průzkumem výchozího i cílového textu při psaní práce je ten, že Hyde provedl velmi solidní překlad s přihlédnutím k Čapkově bohatým schopnostem vyjadřování se v českém jazyce, kterých ve svých textech využíval. Zároveň si v určitých pasážích lze všimnout částečného nepochopení Čapkova zamýšleného významu způsobené pravděpodobně obtížností jazyka. Mnou zhotovené analýzy však přesto nejsou dostatečným materiálem pro náležité zhodnocení překladu. Proto se domnívám, že tato práce může sloužit jako předmět pro další rozpracování tématu románu *Krakatiti*, konkrétně pro zhotovení rozsáhlé analýzy zaměřené na hodnocení kvality překladu, které nemohlo být patřičně provedeno v rozsahu této práce.

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Annotation

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Department:	Department of English and American Studies, FF UP
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List of Appendixes

Appendixes

Appendix 1: Division of Sentences

ST	TT
…jak se do něho **vpíchly, naráží** na něčí rameno…	…eyes which were fixed on **him. He struck against…**
…zastaví a **ohlédne; ten člověk** stojí stojí a dívá se upřeně za ním.	…looked **round. The other** man stood regarding him fixedly.
…znovu **ohlédnout; a vida, ten** člověk pořád stojí a dívá se za ním,…	…glance **back. The man** was still standing and watching him,…
…**náhle slyší za sebou kroky.**	-
„Počkej, teď **si sedneš rozumíš?“**	"Wait, first of all you must sit **down. Do** you understand?"
Sopka. Vul-vulkán, víte?	**A volcano, see**?
„Krakatit,“ zabručel **Prokop, udělal** celým tělem…	"Krakatit," muttered **Prokop. He made** a twisting movement…
…míjejí jenom svítilny v **mlze; a unaven** tolikerým pozorováním…	…lights were slipping past in the **fog. Exhausted by** this act of observation…
…vnikala až pod kabát svým sychravým **slizem; bylo** pusto a pozdě.	…insinuated itself under one's coat with its cold wet **slime. It** was late and…
…svého hosta do druhého **patra, Prokop** si připadal jaksi lehký…	…his guest up to the second **floor. Prokop** seemed to himself to be…
Hlína... a vzduch jsou třaskaviny.	-
…bude zítra dělat **zkoušku; a Prokop** usnul horečnatým spánkem.	…for the examination the **next day. He fell** into a feverish sleep.
Odkud se to bere? Kde kde kde se najednou vzala ta energie?	**Where does it come from, this energy?**
…nějak se mu svíralo **srdce, ale to dělá jen** Fitzgerald-Lorentzovo zploštění,…	…in some way his heart was **compressed. But that** was only the Fitzgerald-Lorentz contraction…
…krystalografické **modely; a proti** jedné také hraně je hnán úžasnou rychlostí.	…models of **crystals. He w**as thrown against the edge of one of them with terrible speed.
…rovnou proti hrotu obrovského jehlanu; odrazil se jako paprsek…	…towards the apex of a huge **pyramid. Thrown** back from this like a beam along it…
…je hozen pozpátku nevěda proti **čemu, zas odmrštěn** dopadá bradou na ostrou hranu…	…was hurled back against he knew not **what. Cast** away again he was falling…

…v poslední chvíli ho to odhodí **vzhůru; nyní** si roztřískne hlavu o euklidovskou rovinu nekonečna…	…at the last moment was thrown upwards **again. Now** he struck his head on a Euclidean plane…
…řítí střemhlav dolů, dolů do **tmy; prudký** náraz, bolestné cuknutí…	…fell headlong downwards, downwards into **darkness. A sudden** blow, a painful shuddering…
Strašný úder, a ztrácí **vědomí; když** procitl, vidí, že je v černé tmě…	**A frightful blow, and he lost consciousness. When he** awoke he was in black darkness…
…z jeho úst nevychází **zvuku; taková** je tu tma.	…no sound came from his **lips. Such** was the darkness.
Jektaje hrůzou klopýtá po dně **propasti; nahmatá** postranní chodbu,…	…he stumbled about the bottom of the **pit. He came** upon a path along the side…
…i vrhá se do **ní; jsou** to vlastně schody,…	…and followed **it. Actually** it consisted of steps,…
…malinký otvor jako v **šachtě; běží** tedy nahoru po nesčíslných a a strašně příkrých stupních;…	…a tiny opening, as in a **mine. Then** he ran up endless and terribly steep stairs;…
…**a přece se vrací kruhem; Prokop** vzlyká děsem…	…**was itself rotating. Prokop** sobbed eith fear.
…**Prokop vzlyká děsem: to** je Einsteinův vesmír…	Prokop sobbed with **fear. This** was Einstein's universe…
Náhle zazněl strašný **výkřik, a Prokop** ustrnul…	Suddenly there resounded a frightful **cry. Prokop** was aghast…
…někdo ho **vraždí; i jal** se obíhat ještě rychleji,…	…**whom somebody was murdering. He** tried to run still more quickly,…
…udělala se **tma; Prokop** tápal po stěnách…	…everything was **dark. Prokop** felt along the walls…
…když byl **maličký, a nahoře** dusí se tatínek…	…when he was **little. And upstai**rs his father was being suffocated,…
…prosí tatínek, aby ho **nezabíjeli; někdo** mu tluče hlavou o zem…	…begging someone not to **kill him. Prokop** wished to go to his aid,…
…a přece ho to jaksi **rozčilovalo; i ve** spaní zatoužil znovu vidět Plinia.	…and yet it somehow agitated **him. Even** in sleep he yearned to meet Plinius again.
Chtěl tomu **uniknout; napadlo** ho slovo "rybář",…	He wanted to get away from this **picture. The** word "fisherman" came into his head,…
…nad šedivou vodou i s rybami v **čeřen; řekl** si "lešení", a viděl skutečné lešení…	…above some grey water with a net full of **fish. He** said to himself "scaffolding," and he actually perceived scaffolding…
…prázdný galon od **petroleje; bylo** to děsné.	…and empty petroleum **tin. It** was horrible.
…zazdál neznámo proč ukrutně **směšný, a dal** se do hlasitého, zrovna zalykavého smíchu,…	…for some unknown reason appeared to him excruciatingly **funny. He** positively gulped with laughter…
…jak to vlastně **bylo, i rozmrzel** se a umlkl.	…how exactly it had **run. He** became annoyed and was silent.

…co se s ním děje, kde se **octl, a přemáhaje** závrať usedl na posteli.	…what was happening to him, or where he **was. Conquering** his giddiness, he sat up in bed.
…že je tak bezradně a **bezmocně sám; tu propukl** v dětský vzlykavý pláč.	…without anyone to give him **counsel. Suddenly** he began to cry convulsively like a child.
...**v pokoji trochu poukllizeno; nedovedl** pochopit, kdo to udělal.„„	…certain amount of order in the **room. He was** unable to comprehend who has done this…
„Prosím,“ řekl Prokop a ustoupil jí z **cesty; a když**, trochu váhajíc,…	"Please," said Prokop and made way for **her. When**, hesitating a little,…
Nechtěl nic **říci, ale** vypadal asi velmi povážlivě.	He did not wish to say **anything. He looked** very serious.
„To je dobře,“ mínil **Prokop; myslel** totiž na to, jak příjemně by chladilo,…	"That's good," said **Prokop. He** was actually thinking how pleasantly cool it would be…
…pod sličným, pevným **obočím. Ruce** na klíně, měkké řasení sukně…	…from beneath firm, elegant **eyebrows; her** hands on her lap…
…sukně na silných **kolenou, ach**, maličké ruce v těsných rukavičkách!	…dress over her strong **knees. Oh,** little hands in tight gloves!
Prokop zatínal zuby do chvějících se **rtů. Smutná**, zmatená a statečná.	Prokop dug his teeth into his quivering **lips, sad**, and confused and brave.
…pokoušel se pěkně zřasit i **záclony, načež** usedl a s hlavou zmotanou…	…trying to arrange the curtains in nice **folds. After** which he sat down with a dizzy head…
…jde ohromnou zelinářskou **zahradou; kolem** dokola nic než samé zelné hlávky,…	…was walking about in an enormous kitchen **garden. All** around was nothing but cabbage heads,…
…blekotající, nestvůrné, vodnaté, trudovití a vyboulené hlavy **lidské; vyrůstají** z hubených košťálů…	…gibbering heads, blear-eyed, monstrous, watery, pimpled and **swollen. They** were growing on cabbage stumps,…
…dívka se závojem na **tváři; zvedá** trochu sukni a přeskakuje lidské hlávky.	…the girl with the veil over her **face. She** raised her skirts and jumped over the heads.
…uřezává kapesním nožem první **hlávku; ta** zvířecky ječí a cvaká…	…chopped off the first head with his clasp-**knife. It** squeaked like an animal and snapped…
Nyní druhá, třetí **hlávka; Kriste Ježíši, kdy skosí to ohromné pole**,…	Now the second and the third **head. Christ! Would** he be able to mow the enormous field…
…padá, je uchopen, rván, **dušen a vše** mizí.	…he fell, was seized, and **suffocated. Then** everything disappeared.
…jak mu bouchá **srdce, a styděl** se za svou těžkopádnost.	…the loud beating of his **heart. He** was ashamed of his uncouthness.
Jako **voják. Zvednu** se a běžím dál, rozumíte?	Like a **soldier, I** get up and run off as fast as I can, do you understand?
Prokop se pokusil o prosebný **úsměv; jeho** těžká, rozjizvená tvář…	Prokop tried to muster a supplicatory supplicatory **smile. His** heavy scared

	face…
Ve dveřích se zastavila a chtěla něco **říci; mačkala** v ruce kliku a čekala…	**In the doorway she stopped as if she wished to say something. Twisting** the handle, she waited.
V poraněné ruce mu pulsovala ukrutná **bolest; zavíral** oči, a tu se mu zdálo,…	His wounded hand pulsated **painfully. He closed** his eyes and immediately it seemed…
Prokopovi je z toho děsně **úzko; šťouchá** loktem tlustého souseda,…	Prokop became horribly **uncomfortable. He nudged** his fat his fat neighbour with his arm;,,,
...jistotě, že je v **Týnici; snad** to někdo venku volal,…	…that they were already in **Tynice. Somebody** outside had shouted the name out,…
Na kozlíku **ticho; jen** pošťák se drbal ve vousech,…	On the coach-box there was no **sound. The postman** pulled at his beard;…
Kůň **nic. Jenom** se zachvěl.	The horse made no **movement, but** only trembled.
Šlo to alejí holých **stromů, byla** černočerná tma,…	They were going along an avenue of bare **trees. It was** pitch dark,…
Byl to děda s krkem ovázaným šálou; pořád něco žvýkal, překusoval,…	He was an old man with a scarf wrapped round his **neck. All** the time he was chewing something,…
Prokop chtěl něco říci, ale **nemohl; chtěl** se pustit zábradlí,…	Prokop wished to say something but was unable to **do so. He wanted** to let go of the railing,…
…**nešlo to, protože mu prsty křečovitě ztuhly.**	…**but could not. His fingers were frozen.**
Prokop stojí v teplé **světnici; na stole** je lampa a večeře,…	Prokop stood in the warm sitting-**room. On** the table was a lamp, supper was laid,…

Appendix 2: Translation of Subordinate Clauses

ST	TT
jako by ses protlačoval řídkou vlhkou hmotou	as if you were making your way through some thin, moist substance
jež se za tebou neodvratně zavírá	which closed behind you again for good
že se motá	as if he was twisting round
aby šel rovně	to walk straight
aby bezvadně přešel	in the attempt to pass him successfully
jak se do něho vpíchly	which were fixed on him
jak nejlépe umí	as best he could
že běží	that he was running
že padne	that he would fall
že mu praskne srdce a krev vyšplíchne ústy	that his heart would burst and that the blood would spurt out of his lips
jaké to je jméno	to what the name might signify
jako by něco očekával	as if he were waiting for something
co jsem utrousil	that I had dropped
jako když bouchne lyditová patrona	like—the explosion of a lyddite cartridge
až to vyletí	watch it explode
co si Prokop uvědomil	of which Prokop was conscious
že se s ním všechno otřásá v drnčivém rachotu	that everything in him was being shaken and rattled
že ho někdo pevně drží kolem pasu	that some one was holding him firmly round the waist
že se to na něj řítí	that everything would collapse on top of him
když to neustávalo	when this didn't happen
kterým se sunou mlhavé světelné koule a pruhy	about which were moving misty balls and strips of light

co se s ním bude dít	which might be in store for him
že ten horlivý rachot jsou kola vozu a venku že míjejí jenom svítilny v mlze	that the rattling was that of the wheels of a cab and that outside lights were slipping past in the fog
když má maminka	when my mother
jak se Tomeš točí u kamen a rychle zatápí	and watching Thomas rapidly making a fire
uklidnil se, až dostal na čelo studený obkladek	then a cold compress was placed on his forehead and he quieted down
kdybych chtěl	But if I had wished to
když něco vezmu do ruky	when I take anything in my hand
jak se to v ní hemží	I feel it moving
jak to uvnitř rozvikláš	once you loosen it inside
jdyž se rozevře květina	-
když mně podáš ruku	when you give me your hand
jak v tobě něco exploduje	as if something is exploding inside you
kdybych já měl aparáty	if only I had apparatus
že to trvá bůhvíkolik let	it lasts some years
nebudu-li mít totiž peníze	if I haven't any money
že leží doma	as if he was at home
že slyší hukot jakoby nesčetných kol	that he heard a noise made by innumerable wheels
kde stálo na skleněné tabulce	on which was a glass plate with the name
že se to rozpadne najednou	make it disintegrate all at once
jestli chcete	if I were asked to
kdo jsem	who I am
kolik je vy-výkonu v jednom gramu rtuti	the amount of power there is in one gramme of mercury

že přestal cokoli vnímat	that he ceased to understand anything
aby zamluvil rozpaky	in order to cover his confusion
kdybyste chodil po stropě	if you were to walk on the ceiling
která vyletí	which goes off
že není žádná tautomerie	that there is no such thing as tautomerism
že budou z toho blázni	that they'll go off their heads
že žvaní nesmysly	that he was babbling nonsense
jako by se klaněl	as if he were bowing
který neobracuje se od stolku bručel	who grunted
že letí přinejmenším rychlostí světla	that he was moving with the minimum velocity of light
jež se protínají a prostupují v břitkých úhlech jako krystalografické modely	which intersected at sharp angles like models of crystals
aby tudy proběhl	so as to escape
než ho ty stěny rozdrt	before the walls crushed him
když procitl	when he awoke
že je v černé tmě	he was in black darkness
než bude pozdě	before it was too late
na kterém pokaždé vyskočila vyšší číslice	the number changed on a semaphore, and always higher
že běhá v kruhu	that he was running in a circle
že udávají počet jeho oběhů	that the numbers represented the circuits he had made
že přijde pozdě	-
že se odtud nedostane	that he would never get away
takže se semafor jenom míhal jako telegrafní týče z rychlíku	so that the semaphore moved like telegraph poles seen from an express train
než bude pozdě	before it was too late

jež ho denně vedly domů	which led him every day to his room
když byl maličký	when he was little
aby ho nezabíjeli	not to kill him
aby tady na chodbě běhal dokola	to run in a circle
jak sedí u lampy	sitting near the lamp
co nosil brejle	who wears spectacle
že že že se náhle vyvine veliký objem plynu	that—that—that—that a large volume of gas is suddenly liberated
který který se vyvine z mnohem menšího objemu výbušné masy	which—which expands from the much smaller volume of the explosive mass
že - - že to byly nějaké elektromagnetické vlny	that . . . that there were some sort of electromagnetic waves
jehož vzor se bez konce přesunoval	the pattern of which continually changed
jež skřípala žlutými vyžranými zuby	which ground its yellow, rotten teeth
až se drtily	until they were crushed
že vymýšlel slova pozoroval obrázky jimi promítnuté	by thinking of words and looking at the pictures which they called up
aby našel aspoň jedno jediné slovo nebo věc	to remember at least one word or thing
jímž se probudil	and woke up
který chvatně přecházel po pokoji	who was moving quickly about the room
jak to vlastně bylo	how exactly it had run
když už bral kufřík	when he had already picked up the suitcase
nedá-li mně peníze	if he doesn't give me any money
kde bývalo okno	where there used to be a window
kde stávalo umyvadlo	in the place of the wash-stand
co se s ním děje	what was happening to him
kde se octl	or where he was

že není doma	that he was not at home
jak se sem dostal	how he got to be where he was
když se vracel do postele	when he was returning to the bed
neboť se celý polil vodou z karafy	-
že je kdesi a neví sám kde	that he was in some strange place
že ani do postele nedojde	that he was not capable of even reaching the bed
že je tak bezradně a bezmocně sám	that he was alone
když se trochu vyplakal	when he had cried
sotva se zahřál	no sooner had he got some warmth into his body
když se probudil	when he woke up
kdo to udělal	who had done this
když, trochu váhajíc, těsně podle něco vcházela dovnitř	when, hesitating a little, she had passed close by him into the room
že rozkoší vzdychl	which he inhaled with delight
jak nejlépe dovedl	as straight as he was able to
že samým úsilím vypadá přísně a strnule	that through this very effort he must appear to be severe and frozen
což uvádělo do nesmírných rozpaků jeho i dívku	which embarrassed both the girl and himself exceedingly
že - že to udělá	that . . . that he will do it
že viděl Tomše ukládat revolver do kufříku	that he had seen Thomas put a revolver into his suitcase
že zítra udělám bum	we'll make an explosion
kdyby - kdyby někdo mohl za ním jet	if only somebody could follow him
kdyby mu někdo řekl - kdyby mu dal	if only somebody could say—could give him—you understand
kdyby někdo za ním ještě dnes jel	if only somebody could go after him today
jež se zatínaly a spínaly	which were twisting desperately

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kdybyste chtěla	if you wish it I
chcete-li mu něco vzkázat... nebo poslat...	if you would like to send him a message . . . or send . .
co chcete	that you wish
že já sama	that I myself
že mohu vám	that I am able
že mohu jemu	that I can help him
jak příjemně by chladilo	how pleasantly cool it would be
kdyby na tu kožišinku směl položit čelo.	if he could put his forehead against the fur
Kdybyste mohl počkat	if you could wait
že ztratí rovnováhu	of losing his equilibrium
že pojedu za ním	that I shall go after him
když... když jí na tom záleží	if . . . it's so important to her
jak byl zvyklý doma	as he was accustomed to at home
že jde ohromnou zelinářskou zahradou	that he was walking about in an enormous kitchen garden
že je ty zelné hlávky zhanobí	lest those green heads should defile her
než se dostane k dívce zápasící tam na druhé straně nekonečné zahrad	before the girl reached the other end
která mu dřevěnými tyčinkami roztahuje rukavice	who used to stretch his gloves for him on wooden sticks
jež - jež - jež se mu nestoudně nabízí	who . . . who shamelessly offered herself to him
že jsem vám dala takové poslání	that I have given you such a commission
proč - proč já –	why . . . why I
kdyby vám to dělalo nějaké potíže	if it's really causing you any trouble
aby pan... aby váš přítel neudělal něco, co by někoho	that your friend may do something which would drive a certain person to death
že něco vybleptne, že je snad slyšet, jak mu bouchá srdce	that perhaps she would hear the loud beating of his heart

jež způsobilo Prokopovi sladkou a mučivou závrať	which induced in Prokop a sweet and painful dizziness
že dívka letmo zkoumá jeho tvář	that the girl was watching his face askance
když k ní náhle obrátil oči	when he suddenly turned his eyes on her
že se dívá k zemi a čeká	that she was looking down on the ground
aby snesla jeho pohled	till she was able to endure his look
že byměl něco říci	that there was something
aby zachránil situaci	which he ought to say to save the situation
proč schovává pravou ruku za zády	why he was holding his right hand behind his back
jako by sama cítila tu bolest	as if she herself felt the pain
jako by mu brali něco drahého	as if something precious were being taken away from him
kde mu scházel skoro celý malík	almost the whole of the little finger of which was missing
že dívka couvá s blednoucími rty	that the girl shrank away from him with pale lips
že to mu nerozumíte	that you don't understand that sort of thing
abyste nemyslela na tu ruku	not to think about that hand
že to posílá slečna	that it comes from a young lady
kterou zná	whom he knows
aby učinil jediný krok	effort to take a single step
že ta bolavá ruka roste	him that this aching hand was growing
že je veliká jako hlava	that it was as big as a head
že v celém jejím rozsahu palčivě cuká živé maso.	and that all over it the flesh was twitching feverishly
aby se mu nezvedal žaludek	his stomach would have risen
že zas je vojákem	that he was a soldier
jako by někoho přelstil nebo někomu utekl	as if he had got the better of somebody or had escaped from them

kterému se nemůže nějak břicho vejít mezi nohy	whose stomach could not settle down between his legs
protože mu to dělá závrať	it made him feel giddy
jež se houpe, otřásá, poskakuje nesmírně směšným způsobem	which jumped, shook and hopped in the most extraordinarily entertaining manner
aby se na to pořádně podíval	in order to see it properly
že se mu to tlusté tělo bezhlase chechtá	that the fat body was voicelessly tittering at him
co je na ní tak zarážejícího	why it disconcerted him so
že to je jiný Prokop	that it was another Prokop
který na něho upírá oči s děsivou pozorností	whose eyes were fixed on him with terrible earnestness
aby mu někdo nevytál z kapsy zapečetěnou obálku	that some one would take the sealed package out of his pocket
že je možno být tak unaven	imagine that it was possible for him to be so tired
z nichž čouhá porcelánová palička	out of the top of which projected a porcelain pestle
že je v Týnici	that they were already in Tynice
neboť vlak stojí	for the train had stopped
že už je večer	that it was already evening
že do Týnice musí jet poštou	that he could only get to Tynice by a postwagon
je-li na ní ještě místo	if there was still room in it
kdyby byl jen kousek místa	if only you could make. . . a little room
až to chrastělo	-
že si musel sednout na patník	that he was obliged to sit down on the edge of the pavement
jako by ho vynesly nebeské síly	as if some magical power were lifting him up
že je nad jeho síly udržet se na kozlíku	that it was beyond his strength to keep his place on the coach-box
že ten vysoký hrčivý zpěv nějak galvanizuje starého koně	that this high, whirring note somehow galvanized the old horse

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že už vůbec nevládne svému tělu	that he had already completely lost control of his body
že nesmí spadnout	that he must be careful not to fall
že bezmezně slábne	that he was infinitely weak
jako by byl už dávno mrtev	as if it had already been dead for a long time
že tu podobu už viděl	that he had seen this face somewhere before
jež skřípala vyžranými zuby	which ground its rotten teeth
až se drtily	until they crumbled
protože mu prsty křečovitě ztuhly	his fingers were frozen
co tu vlastně chce	what exactly it was that he had come for
že jede sem	that he was coming here

Appendix 3: Expressives

ST	TT
lavičce	seat
zblizoučka	ever so near
holomek	rotter
prášek	little powder
poprašek	little powder
prášek	powder
všivák	lousy fellow
prášek	powder
maminka	mother
maminka	mother
tatínek	father
maminka	mother
obkladek	compress
pitomá	rubbish
prášek	powder
malinkaté	tiny
starouši	-
tatík	father
tatínka	father
slečinky	girl
slečinka	she

klíčkem	key
páračka	donkey work
prášek	pieces
brzince	-
barák	whole of the place
semínko	seed
hlupáci	fools
stolku	table
malinký	tiny
plošinka	platform
lehoučká	light
schůdky	steps
schůdkách	stairs
tatínkův	father
maličký	little
tatínek	father
maminčinu	mother's
tatínek	father
dokolečka	-
tatínkovo	father
ručičkou	hand
částečky	parts
kouskách	pieces
obrázky	pictures

kufřík	suitcase
starouši	old chap
stolku	table
stolek	table
slabounká	faint
kožišinku	fur
kožišinku	fur
balíček	parcel
kožišince	fur
maličkých	small
rukavičkách	gloves
maličké	little
líčko	face
hlupák	fool
hlupák	idiot
psaníčko	letter
baráku	house
balíček	parcel
děvečka	girl
tyčinkami	sticks
nožkách	legs
balíček	parcel
balíček	packet
balíček	parcel

ranka	wound
balíček	parcel
balíček	parcel
holenku	-
balíček	parcel
palička	pestle
malinkém	tiny
bedničku	tub
bedničce	tub
zábradlíčka	railing
zábradlíčko	railing
domků	houses
vrátka	gate
brejličkami	spectacles

Appendix 4: Verbs of Utterance

ST	TT
…**vypraví** ze sebe cosi jako „promiňte"…	…**murmured** a word of apology…
„Ať kouká," **myslí** si Prokop znepokojen.	"Let him look," **thought** Prokop uneasily,…
„Nejste vy inženýr Prokop?" **ptá** se člověk,…	"Aren't you Engineer Prokop?" **asked** the man,…
„Já... já tam nebyl," **pokoušel** se Prokop cosi zalhávat.	"I… I haven't been there," **answered** Prokop, trying to lie.
„Kde?" **ptal** se muž.	"Where?" **asked** the man.
„Tam," **řekl** Prokop a ukazoval hlavou kamsi k Strahovu.	"There," **said** Prokop, and indicated with his head some place in the direction of Strahov.
„Tomeš," **opakoval** Prokop,...	"Thomas," **repeated** Prokop,…
„Ano," **řekl** Prokop a nechal se dovést k lavičce.	"Yes," **said** Prokop, and allowed himself to be led to a seat.
„A hlava tě nebolí?" **řekl** člověk.	"And doesn't your head ache?" **asked** the man.
„Tak poslouchej, Prokope," **řekl** člověk.	"Now listen, Prokop," **said** the other.
„Já vím, Tomeš," **ozval** se Prokop chabě.	"I know Thomas," **echoed** Prokop weakly.
„Nic," **řekl** Tomeš.	"Nothing," **said** Thomas.
„Tam" **namáhal se mluvit** Prokop a ukazoval někam hlavou.	"There," Prokop **attempted to say**, and made a gesture with his head.
„Krakatit," **zašeptal** Prokop.	"Krakatit," **breathed** Prokop.
„Ffft, bum!" **udělal** Prokop a hodil rukou do výše.	"Ffft, bang!" **said** Prokop, and threw his hand up in the air.
Prokop se zarazil a pomalu **dodal**: „To ti je strašná věc, člověče."	He stopped and **added** slowly: "A frightful thing, you know."
„Tak tedy," **začal** po chvilce,…	"And so," he **began** after a moment,…
Holenku, tonení jen tak. není - není jen tak," **opakoval** klátě opile hlavou.	No, my friend, it won't do that way… not that way," he **repeated**, swaying his head in a drunken manner.
Ale počkej, to není možní, to je nesmysl," **mumlal** Prokop chytaje se za hlavu.	It's senseless," **mumbled** Prokop, clutching his head.
Počkej, buď tiše, buď tiše," **drtil** Prokop a vrávoravě se zvedl.	Wa-it, be quiet, be quiet," **said** Prokop.
„Krakatit," **zabručel** Prokop,…	"Krakatit," **muttered** Prokop.
„Teď si lehneš," **řekl** tiše hlas nad jeho hlavou;…	"Now lie down," **said** a quiet voice above his head;…

„Kdo je to,“ **ptal** se Prokop ospale.	"Who's that?" **asked** Prokop sleepily.
„Já vím,“ **řekl** po chvíli starostlivě.	"I know," he **said** carefully, after a moment.
„- - A ty máš ten můj sešit chemie,“ **vzpomněl** si Prokop najednou.	"—and you've got my chemistry notebook," Prokop **remembered** suddenly.
„Už tam budeme,“ **řekl** Tomeš nahlas.	"Here we are," **said** Thomas loudly.
„Viď, jsem jako nitě,“ **divil** se Prokop.	"See, I'm like a thread," **said** Prokop, surprised.
„Nu ovšem,“ **mručel** udýchaný Tomeš odemykaje svůj byt.	"Well," **said** Thomas, panting, and opened the door of his flat.
„Má maminka,“ **začal něco povídat**,…	"My mother," he **began**,…
„Ty jsi kujón, Tomši,“ **ozval** se vážně.	"You're a rogue, Thomas," he **exclaimed** seriously,…
„A je tě škoda, víš?“ **začal** Prokop starostlivě.	"And it's a pity, you know," **began** Prokop, with concern.
„A co z toho máš?“ **namítl** Tomeš příkře.	"And what have you got out of it?" **retorted** Thomas sharply.
Ale to nic není. Koukej,“ **prohlásil** náhle…	Listen," he **exclaimed**,…
„Tak,“ **řekl** Tomeš, „a teď spolkni tuhleten aspirin.“	"Yes?" **said** Thomas. „And now swallow this aspirin."
„Tak vidíš, ty máš ještě tatínka,“ **ozval** se Prokop po chvíli s náhlou měkkostí.	"So you've still got a father," **said** Prokop after a moment with sudden gentleness.
„To je nějaká továrna,“ **myslel** si a běžel po schodech nahoru.	"It's some factory or other," he **thought** and ran up the steps.
„Je tu pan Plinius?“ **ptal** se nějaké slečinky u psacího stroje.	"Is Mr. Plinius in?" he **asked** of a girl sitting at a typewriter.
„Hned přijde,“ **řekla** slečinka,…	"He'll be here in a moment," she **answered**…
„Co si přejete?“ **řekl**.	"What can I do for you?" he **asked**.
„Prosím,“ **řekl** vysoký muž…	"Please," **said** the tall man,…
„Jsem velmi... je mi... ohromnou ctí,“ **koktal** Prokop usedaje.	"I am extremely… it's a great honour for me," **stammered** Prokop, taking a seat.
„Co si přejete?“ **přerušil** ho vysoký muž.	"What is it you want?" the tall man **interrupted** him.
Já jsem rozbil hmotu,“ **prohlásil** Prokop.	"I've disintegrated matter," **announced** Prokop.
„To je totiž tak,“ **začal** Prokop překotně.	"It's like this," **began** Prokop impetuously.
„Škoda,“ **řekl** Plinius povážlivě.	"A pity," **said** Plinius, after consideration.
„Je to... vědecky zajímavé,“ **zmátl** se Prokop.	"It's… scientifically interesting," **said** Prokop, confused.

Aha, aha," **vyhrkl** s úlevou,…	Aha!" he **burst out**, relieved,…
Kde kde kde se najednou vzala ta energie?" **naléhal** Prokop zimničně.	Where does it come from, this energy?" **demanded** Prokop feverishly.
„Nu, třeba v atomu," **mínil** Plinius.	"Well, perhaps from the atom," **suggested** Plinius.
„Aha," **prohlásil** Prokop vítězně a utřel si pot.	"Aha," **cried** Prokop exultantly, and wiped the sweat away from his face.
„Promiňte," **řekl**, aby zamluvil rozpaky,…	"Excuse me," he **said**, in order to cover his confusion,…
„Již staří Římané kouřili," **ujišťoval** Prokop…	"Even the ancient Romans used to smoke," Prokop **assured** him,…
„Zapalte si," **nutil** „to je lehoučký Nobel Extra.	"Light up," he **urged**, "this one's a small Nobel Extra."
„To nic není," **začal**, „ale znáte třaskavé sklo?	"Never mind," he **said**, "but have you ever heard of explosive glass?"
„K čemu?" **ptal** se Plinius zvedaje obočí.	"What for?" **asked** Plinius, raising his eyebrows.
„Ale tak přestaňte, člověče," **zařval** Prokop zděšen a probudil se.	"But stop it, man," **roared** Prokop, terrified, and woke up.
…Tomše, který neobracuje se od stolku **bručel**: „Nekřič, prosím tě."	Thomas who **grunted**, "Don't shout, please," without turning round from the table.
„Já nekřičím," **řekl** Prokop a zavřel oči.	"I'm not shouting," **said** Prokop, and closed his eyes.
„Pozor," **zařval** sám na sebe,…	"Look out!" he **shouted** to himself,…
„To je dobře, to je dobře," **mumlal** Prokop,…	"That's good, that's good," **mumbled** Prokop,…
„Povězte," **praví** profesor Wald,…	"Let's hear," **said** Professor Wald,…
„Třaskaviny, třaskaviny," **začíná** Prokop nervózně,…	"Explosives, explosives," **began** Prokop nervously,…
„Jak to?" **táže** se Wald přísně.	"What?" **asked** Wald severely.
„Nesmysl," **přeruší** ho profesor.	"Rubbish," the professor **interrupted** him.
„Jsou jsou jsou," **drtil** Prokop.	"There are, there are, there are," **said** Prokop through his teeth.
„Překonaná teorie," **bručí** profesor.	"An obsolete theory," **said** the professor grufly.
„To neznám" **vydechl** stísněně.	"I don't know," he **said** in confusion.
„Tak vidíte," **řekl** suše Wald.	"There you are," **said** Wald dryly.
„Krakatit," **šeptal**, „to je... to je úplně nová třaskavina, která... která dosud..."	"Krakatit," he **whispered**, "that is… that is… a completely new explosive, which… which up to the present…"

„Hertzovými vlnami,“ **vyhrkl** Prokop s úlevou.	"By Hertzian waves," **croaked** Prokop with relief.
„Tetrargon?“ **ptal** se profesor rychle.	"Tetrargon?" **inquired** the professor rapidly.
„Jak se to dělá?“ **tázal** se hlas podivně blízce.	"How is it prepared?" **inquired** the voice, this time extraordinarily close.
„Co?“ **mumlal** Prokop neklidně.	"What?" **mumbled** Prokop uneasily.
„Něco se ti zdálo,“ **řekl** Tomeš a schoval zápisník za zády.	"You've got some strange idea into your head," **said** Thomas and hid the notebook behind his back.
„Poslyšte, poslyšte,“ **začal** „to je k smíchu,…	"Listen, listen," he **began**, „here's a funny thing,…
„Poslyš, starouši,“ **řekl** starostlivě,…	"Listen, old chap," he **said** with concern,…
„Kolik je hodin?“ **ptal** se Prokop netečně.	"What's the time?" **asked** Prokop indifferently.
„Kdo je to,“ **zeptal** se hlasitě nazdařbůh,…	"Who is that?" he **asked** aloud on chance,…
„Pít,“ **ozval** se po chvíli, „pít!“.	"Drink," he **said**, after a moment, "drink."
„Bydlí tady... pan Tomeš?“ **ptala** se spěšně a stísněně.	"Does… Mr. Thomas live here?" she **asked** rapidly and confusedly.
„Prosím,“ **řekl** Prokop a ustoupil jí z cesty;…	"Please," **said** Prokop and made way for her.
„Pan Tomeš není doma?“ **ptala** se dívka.	"Mr. Thomas isn't at home?" **asked** the girl.
„Tomeš odjel,“ **řekl** Prokop váhavě.	"Thomas has gone away," **said** Prokop, with some hesitation.
„Ó bože, ó bože,“ **vypravila** ze sebe dívka,…	"Oh my God!" **said** the girl,…
„Já tam tedy pojedu slečno,“ **řekl** tiše.	"I will go there for you," he **said** quietly.
„Skutečně,“ **vyhrkla** radostně, „vy byste mohl -?“	"Could you really?" she **cried** joyfully, "could you…?"
„Já jsem jeho... starý kamarád, víte?“ **vysvětloval** Prokop.	"I'm an old… colleague of his, you see," **explained** Prokop.
„Bože, vy jste hodný,“ **vydechla** dívka.	"You are really very good," **breathed** the girl.
„To je maličkost, slečno,“ **bránil** se.	"That's nothing," he **defended** himself.
„Ani nevím, jak bych... vám měla děkovat,“ **řekla** zmateně.	"I really don't… know how to thank you," she **said** in confusion.
„Není třeba,“ **řekl** Prokop rychle.	"There is no need to," **said** Prokop quickly.
Prší snad?“ **ptal** se náhle…	Is it raining then?" he **asked** suddenly,…

„To je dobře," **mínil** Prokop;…	"That's good," **said** Prokop.
„Já to tu nemám," **řekla** vstávajíc.	"I haven't got it with me," she **said**, standing up.
Je to Tomšova holka, **řekl** si se slepým vztekem.	"And she's Thomas's girl," he **said** to himself,
„Jdi pryč," **křičí** Prokop,…	"Go away," **cried** Prokop,…
„To jste vy," **řekl** Prokop tiše…	"So it's you," **said** Prokop gently…
„Prosím vás, nehněvejte se," **mluvila** tiše a jakoby spěchajíc,…	"Don't be angry, please," she **said** quietly and somehow hastily,…
„Pojedu," **vypravil** ze sebe Prokop chraptivě.	"I will go," **said** Prokop in a hoarse voice.
„Nesmírně rád," **vydechl** Prokop…	"I shall be ever so glad to," **said** Prokop…
„Děkuju, vám," **pokoušela** se také jaksi nejistým hlasem,…	"Thank you, thank you," she **tried to say** in a voice which was also somehow uncertain,…
Konečně pohnula dívka rukou a **zašeptala**: „Ten balíček -"	Finally the girl touched his hand and **whispered**, "That parcel -"
„Vy jste poraněn," **vyhrkla**.	"You are wounded," she **burst out**.
„To nic není," **ujišťoval** rychle,…	"It's nothing," he **assured** her quickly;…
Proč nejdete k lékaři?" **řekla** prudce.	"Why don't you go to a doctor?" she **said** abruptly.
„Vždyť už se to hojí," **bránil** se Prokop,…	"It's healing already," **said** Prokop,…
„Hleďte , slečno," **spustil** horlivě,…	"Look here," he **said** hotly,…
„Ať si říkají, že mají nové teorie," **drmolil** Prokop horečně;…	"It's all very well for them to say that they have new theories," **muttered** Prokop feverishly…
Nevěřte mu," **mluvil** naléhavě,…	Don't trust him," he **said** earnestly,…
Vy jste tak krásná," **vydechl** nadšeně.	You are so beautiful," he **breathed** enthusiastically.
„Ano," **řekla** dívka váhavě, „ale vy přece nemůžete -"	"Yes," **said** the girl with some hesitation, "but really you must not-"
„Nechte mne," **řekl** tiše,…	"Leave it to me," he **said** quietly,…
„Já vám tolik děkuju," **řekla** rychle, „sbohem!"	"Thank you so much," she **said** quickly, "good-bye!"
„Mám mu - vyřídit... pozdrav?" **optal** se Prokop s křivým úsměvem.	"Am I to . . . to convey any greeting to him?" **asked** Prokop with a wry smile.
„Ne," **vydechla** a rychle na něj pohlédla. „na shledanou."	"No," she **said** quietly and gave him a quick glance. "*Au revoir.*"
…zvon a někdo **volal**: „Týnice, Duchcov, Moldava, nastupovat!"	…and someone **shouted**… "Tynice,… Duchcov,… Moldava! Take your seats!"

Co chce? **zhrozil** se Prokop.	"What does he want?" **said** Prokop, terror-stricken.
„Prosím vás, vemte mne do Týnice," **řekl** Prokop.	"Will you take me to Tynice, please?" **said** Prokop.
„Nejde," **odpověděl** po chvíli.	"Can't be done," he **answered** after a moment.
„Není už místo," **řekl** pošťák zrale.	"There's no more room," **said** the postman, having considered the matter.
„No, hodinu," **řekl**.	"Well, an hour," he **said**.
Já musím k doktoru Tomšovi!" **protestoval** Prokop zdrcen.	I've got to get to Dr. Thomas's!" **protested** Prokop, crushed.
„Mně je zle?" **zamumlal** Prokop;…	"I feel bad," **mumbled** Prokop;…
„Když to nejde," **ozval** se konečně.	"But it can't be done," he **said** finally.
„Tak si tam sedněte," **řekl** posléze.	"Sit down there," he **said** finally.
„Kam?" **ptal** se Prokop.	"Where?" **asked** Prokop.
„Hý," **povídá**.	"Hey," **said** he.
…člověk jde po silnici a **povídá** „dobrý večer".	…a man passing along the road and **wishing** them good-night.
„Tak tady bydlí doktor Tomeš" **povídá** pošťák.	"This is where Dr. Thomas lives," **said** the postman.
„No, už jste tady," **povídá** pošťák znovu.	"Well, here we are," **said** the postman again.
Uvnitř zuřivý štěkot, a mladý hlas **volá**: „Honzíku, ticho!"	Inside there was to be heard a fierce barking and a young voice **called out**: "Honzik, quiet!"
…a stěží hýbaje jazykem **ptá** se Prokop: „Je pan doktor doma?"	…scarcely able to move his tongue, Prokop **inquired**, "Is the doctor at home?"
Chvilku ticho; pak **řekl** mladý hlas: „Pojďte dál."	A moment of silence; then the young voice **said**, "Come in."
…jde k Prokopovi a **povídá**: „Tak copak vám schází?"	…came over to Prokop and **said**: "Well, what can I do for you?"
„Já.... totiž...," **začal**, „je váš syn doma?"	"I… that is to say…" he **began**, "is your son at home?"
„Jirka... Jiří," **mručel** Prokop,…	"George…" **mumbled** Prokop,…
„Jirka je v Praze," **přerušil** ho starý pán.	"George is in Prague," the old gentleman **interrupted** him.
„Aničko, židli," **křikl** starý pán podivným hlasem.	"A chair, Annie," **shouted** the old gentleman in an extraordinary voice.