

Univerzita Karlova

Pedagogická fakulta

Katedra anglického jazyka a literatury

## BAKALÁŘSKÁ PRÁCE

The Time Machine in the course of time: a comparison of three Czech translations of the Time Machine by H. G. Wells

Stroj času v proměnách času: porovnání tří českých překladů The Time Machine od H. G. Wellse

Jiří Kozmér

Vedoucí práce: Mgr. Jakub Ženíšek

Studijní program: Specializace v pedagogice (B7507)

Studijní obor: Anglický jazyk se zaměřením na vzdělávání – Německý jazyk se zaměřením na vzdělávání

2017

**Declaration:**

I hereby declare that I have elaborated this thesis called "*The Time Machine in the course of time: a comparison of three Czech translations of the Time Machine by H. G. Wells*" on my own and that all the sources that were used are listed on the Works Cited page. No other sources were used. I declare that this thesis has not been used to obtain another or the same academic title.

Prague, 21th April 2017

.....

**Acknowledgments:**

Firstly, I would like to express my thanks to my supervisor, Mgr. Jakub Ženíšek, for his advice and guidance. Secondly, my thanks also go to PhDr. Radek Vít, Ph.D. and to PhDr. Ladislav Janovec, PhD. for their valuable advice and helpful suggestions. Lastly, I would like to thank my family for their invaluable support and help.

## **ABSTRAKT**

Cílem této bakalářské práce je porovnat tři české překlady vědecko-fantastického románu *The Time Machine* britského autora H. G. Wellse a díky více než stoletému rozestupu mezi nejstarším a nejnovějším z nich zachytit vývoj přístupu k překladu z angličtiny do češtiny v průběhu dvacátého století. Práce sestává ze dvou částí. Teoretická část je věnována představení díla, jeho jednotlivých překladů a jejich zasazení do literárněhistorického kontextu. Praktickou část práce tvoří srovnání a analýza vybraných lexikálních, morfologických, syntaktických a literárněvědných jevů, nepřesností a rozdílů v jednotlivých překladech. Vybrané jevy jsou ilustrovány příklady z analyzovaných textů. Teoretický podklad k analýze představují především translatologické publikace Jiřího Levého a Dagmar Knittlové.

## **KLÍČOVÁ SLOVA**

Herbert George Wells, *The Time Machine*, překlad, translatologie, porovnání

## **ABSTRACT**

The aim of this bachelor thesis is to compare three Czech translations of H. G. Wells' science-fiction novel *The Time Machine* and to illustrate the development of the attitude towards translating from English to Czech during the 20<sup>th</sup> century thanks to the time gap of more than one hundred years between the oldest and the newest translation. It is divided into two parts. The theoretical part is dedicated to the introduction of the work and its Czech translations as well as to their literary and historical context. The practical part is dedicated to the analysis and comparison of selected lexicological, morphological, syntactical and literary phenomena, inaccuracies and differences in the individual translations. The selected phenomena are illustrated using examples from the analysed texts. The theoretical background of this thesis consists primarily of translatological publications by Jiří Levý and Dagmar Knittlová.

## **KEYWORDS**

Herbert George Wells, *The Time Machine*, translation, translatology, comparison

## Contents

|       |  |    |
|-------|--|----|
| 1     | Introduction .....   | 6  |
| 2     | Theoretical section.....   | 7  |
| 2.1   | H. G. Wells .....  | 7  |
| 2.2   | The Time Machine: synopsis .....   | 7  |
| 2.3   | Important publications of <i>The Time Machine</i> .....                      | 9  |
| 2.4   | Pavla Moudrá's 1905 translation (T1905) .....                                | 10 |
| 2.5   | Jana Mertinová's 1992 translation (T1992) .....                              | 11 |
| 2.6   | Jana Mertinová's 2017 translation (T2017) .....                              | 12 |
| 3     | Comparison section .....   | 12 |
| 3.1   | Lexical phenomena .....  | 12 |
| 3.1.1 | Names of the characters .....  | 12 |
| 3.1.2 | Units of measurement .....   | 15 |
| 3.1.3 | Flora and fauna .....  | 17 |
| 3.1.4 | Human anatomy .....  | 19 |
| 3.1.5 | Technology and natural sciences .....  | 21 |
| 3.1.6 | Linguistic terminology .....   | 23 |
| 3.1.7 | Dated words and expressions .....  | 24 |
| 3.2   | Morphology .....   | 26 |
| 3.2.1 | Past perfect tense .....   | 26 |
| 3.2.2 | Different approaches to translating English participles .....                | 27 |
| 3.3   | Syntax .....   | 29 |
| 3.3.1 | Conditional sentences .....  | 29 |
| 3.3.2 | Translating simple sentences beginning with the conjunction <i>for</i> ..... | 30 |
| 3.3.3 | Translating infinitives .....  | 31 |

|       |  |    |
|-------|--|----|
| 3.4   | Inaccuracies .....                       | 32 |
| 3.4.1 | The Eloi and the Carolingian Kings ..... | 32 |
| 3.4.2 | Weapons in a sound condition.....        | 33 |
| 3.5   | Figures of speech .....                  | 36 |
| 3.5.1 | Clichés .....                            | 36 |
| 3.5.2 | Allusions.....                           | 36 |
| 3.5.3 | Similes .....                            | 39 |
| 4     | Conclusion.....                          | 41 |
|       | Works Cited.....                         | 43 |
|       | Pictures: .....                          | 46 |

## 1 Introduction

The aim of this thesis is to compare three Czech translations of H. G. Wells' science fiction novel *The Time Machine*.

The first version is the very first Czech translation of *The Time Machine*. It was translated by a Czech writer and translator Pavla Moudrá and first published in 1905 – ten years after the publication of the original book. The second version was published in 1992 and was translated by Jana Mertinová. The third version was published in early 2017 (at the time this thesis was being written) and was translated by Jana Mertinová as well. However, it is a completely remade version and differs from the 1992 version considerably. All the Czech translations are going to be compared with each other as well as in relation to the English original.

Considering the fact that the time gap between the oldest and the most recent Czech translations is 112 years, it can be safely assumed that the comparison will not only offer different approaches to English translation but will also illustrate the changes the Czech language underwent during the 20<sup>th</sup> century. These, mainly socio-political, technological and cultural changes, affected various fields of the language and influenced its development, mainly in terms of syntax and lexis.

The translational phenomena in the individual versions are going to be analysed primarily with reference to the following theoretical monographs - Jiří Levý's *Umění překladu* and Dagmar Knittlová's *K teorii a praxi překladu*.

The analysis of Pavla Moudrá's 1905 translation requires a reference to contemporary publications from the turn of the 19<sup>th</sup> and 20<sup>th</sup> century. Therefore Josef Václav Sládek's 1891 publication *Průpravná mluvnice anglického jazyka s příklady, výslovností a slovníkem* (Introduction to English grammar with examples, pronunciation and a dictionary) is used as a primary reference book for lexical and grammatical phenomena occurring in the 1905 version. It is one of the major Czech works of its kind that were published around the turn of the century and that is likely to have been used by Moudrá while she was working on her translation. The book helps to unveil some of Moudrá's motivations that would be impossible to identify from the 21<sup>st</sup> century publications.

## **2 Theoretical section**

### **2.1 H. G. Wells**

Herbert George Wells was born on 21<sup>st</sup> September 1866 in Bromley as a son of a small business owner. Following his father's injury that eventually led to his bankruptcy, Wells had to earn his own living from a very early age. This childhood experience contributed to his social awareness and left-wing world view. He worked as an apprentice on several positions and eventually started working as a teacher assistant as his teaching talent was immense. He specialized in zoology and biology and performed extremely well as a student. Wells was strongly influenced by his teachers, especially by T. H. Huxley. He was a very well-read person interested in history and politics (he was a keen socialist and even stood as a Labour candidate in 1922 and 1923 elections). In 1887, he was injured during a football match and the recovery took several months. (Parrinder, 12). He started writing already as a biology tutor frequently contributing to various periodicals. He is considered to be one of the pioneers of the science fiction literature. Unlike Jules Verne, with whom he is often compared, Wells usually incorporates a philosophical level into his works. By the beginning of the 20<sup>th</sup> century, Wells was already a well-known author of fiction literature and was being translated into many different languages. His subsequently written best-known science fiction novels are for example *The Invisible Man*, *The War of the Worlds* and *The Island of Doctor Moreau*. H. G. Wells was a convinced pacifist and human rights supporter. Especially the Second World War meant a great loss of faith in humanity to him. Wells died on 13<sup>th</sup> August 1946 as a successful and prolific writer but at the same time as a disappointed and pessimistic man.

### **2.2 The Time Machine: synopsis**

*The Time Machine* is a short science fiction novel written as a frame narrative. It begins with an introductory part - a gathering of the Time Traveller's (a nameless fin de siècle inventor of the time machine from Richmond, England) friends in his house during which he presents his intention to travel into the future. This part is narrated by one of the men present at the

gathering, a man called Hillyer. After presenting his intentions, the Time Traveller invites his friends for a dinner for the following week as well. In the meantime, he travels to the year 802.701 and arrives straight to the following week's gathering he'd arranged. During this second gathering, he retells his adventures from the future and presents his findings.

This part is the main plot of the novel - through the eyes of the Time Traveller, Wells portrays the possible future development of the human race divided into two fundamentally different subspecies. The first one, the Eloi, are descendants of the intelligent and affluent elites who reached the stage at which all endeavour and physical labour are unnecessary and slowly degenerated into primitive, vulnerable, yet somehow beautiful human beings living on the Earth's half-idyllic and half-decaying surface. The Earth's underground is inhabited by the second race – the Morlocks, who are descendants of the former working-class. Morlocks are pale, nocturnal, ape-like creatures operating their vast underground factories to provide clothes etc. for the Eloi. As there was not enough space for their machinery on the surface, they retreated to the underground and gradually adapted to life in the dark tunnels and shafts. Their constant mechanical work for the Eloi slowly became a part of their natural behaviour and they had remained underground until their food supplies from the surface went short. Step by step, they turned fully carnivorous and started to search for food on the surface, climbing out of their shafts at night and hunting the Eloi. The constellation between the two races eventually developed into a primitive shepherd (Morlocks) – fully controlled flock (Eloi) type of relationship.

The Time Traveller spends a few days in the future, discovers what has changed and offers the reader a description of everything he experiences from his, nineteenth-century point of view. On several occasions, the Time Traveller acts as an unreliable narrator and admits he might be wrong about some of his findings and theories from the future as he only spends few days there. He befriends a woman called Weena, who is one of the Eloi people and who eventually tragically dies when the Time Traveller is trying to get his time machine that had been stolen by Morlocks.

While escaping from year 802.701, The Time Traveller travels into even more distant future to discover that the humanity will cease to exist completely and that in more than thirty million years onwards, the Earth will be a desolate and almost lifeless planet faintly lit by

the perishing sun. This final passage of the novel may be one of the reasons why *The Time Machine* was never published in Czechoslovakia during the communist regime. Despite the fact that Wells was a convinced socialist and that he mentions communism and deals with social and class issues several times in this work, the way he portrays the future of mankind could never comply with the communist propaganda. Furthermore, the people from year 802.701 are by no means an ideal of a socially equal society which implies that all potential attempts (had there been any) at establishing a sustainable communist society must have failed.

The novel's story ends with the Time Traveller travelling to the future once again, this time with some extra equipment such as a camera etc. However, as the narrator (again Hillyer) says, he never came back.

### 2.3 Important publications of *The Time Machine*

Wells' first version a time travel-related story was published in 1888 as a series of three short stories called *The Chronic Argonauts* in the *Science Schools Journal* during Wells' studies at the Imperial College London. In 1894, the first, though still unfinished, version of *The Time Machine* was published in seven instalments in the *National Observer*. However, it was the publication in *The Review* in 1895 that made the story publicly recognized (Parrinder 31).

All the following versions were published either in form of a book dedicated solely to *The Time Machine* or as a part of collections of other Wells' stories of similar length. The first book version was published in 1895 in London by William Heinemann. The second, and equally as significant version was published simultaneously in the USA by Henry Holt. The main difference between these two versions is that Holt omits the Epilogue completely and adds a short fragment to the eleventh section of the story that takes place in even more distant future than the main part of the story. In this short episode (that appears in none of the following versions), the Time Traveller stops in the future, watches the desolate landscape and faces a terrifying caterpillar-like monster and observes small animals similar to today's kangaroos. Another difference that is especially important for this analysis is the fact that

Heinemann’s version is divided into sixteen chapters with names. Holt’s version is divided into twelve nameless sections (without any alterations to the text). Thanks to this difference, it can be determined with certainty that Pavla Moudrá’s 1905 translation is a translation of Heinemann’s version as it features sixteen chapters whose names correspond with those of Heinemann’s. This fact will be further analysed in the section dedicated to Moudrá’s translation.

Several slightly updated versions appeared throughout Wells’ life (the final “revised definitive version” was published as a part of the Atlantic Edition of the Works of H. G. Wells in 1924). This final version, which retains Holt’s division of chapters, can be found in *Well’s Complete Short Stories* as well as in the 2005 publication of *The Time Machine* by Penguin Classics (with some minor alterations, mainly pertaining to spelling and punctuation) that is used as the original reference text for this thesis. The note to this version written by Patrick Parrinder suggests that since Wells wished *The Time Machine* to be published in his *Well’s Complete Short Stories*, it is evident that he did not consider it a full length novel and it is therefore more appropriate to divide the book into Holt’s twelve segments rather than Heinemann’s sixteen conventional chapters.

## 2.4 Pavla Moudrá’s 1905 translation (T1905)

Pavla Moudrá’s first Czech translation of *The Time Machine* was published by Jan Otto, a Prague-based publisher in 1905. As mentioned earlier, Moudrá’s translation must have been based on Heinemann’s publication from 1895 firstly since it follows its division of chapters and secondly because it does not feature Holt’s extra passage (that would have been a part chapter XV. of Moudrá’s translation).

| Original English version published by William Heinemann in 1895 | Translation by Pavla Moudrá (1905) |
|---|------------------------------------|
| I. Introduction   | I. Úvod                            |
| II. The Machine   | II. Stroj                          |
| III. The Time Traveller Returns                                 | III. Poutník v Čase se vrací       |
| IV. Time Travelling   | IV. Putování v čase                |

|                                    |                                 |
|------------------------------------|---------------------------------|
| V. In the Golden Age               | V. V Zlatém Věku                |
| VI. The Sunset of Mankind          | VI. Západ lidstva               |
| VII. A Sudden Shock                | VII. Náhlý otřes                |
| VIII. Explanation                  | VIII. Vysvětlení                |
| IX. The Morlocks                   | IX. Morlokové                   |
| X. When the Night Came             | X. Když nadešla noc             |
| XI. The Palace of Green Porcelain  | XI. Palác ze Zeleného Porcelánu |
| XII. In the Darkness               | XII. Ve tmě                     |
| XIII. The Trap of the White Sphinx | XIII. Past' Bílé Sfinxy         |
| XIV. The Further Vision            | XIV. Další vidění               |
| XV. The Time Traveller Returns     | XV. Návrat poutníka v Čase      |
| XVI. After the Story               | XVI. Po příběhu                 |
| Epilogue                           | Epilog                          |

The book features Wells' newer science fiction novel *The Invisible Man* from 1897 as well. The book begins with a brief preface by Josef Bartoš commenting on Wells' life, literary style and mentioning his further works.

## 2.5 Jana Mertinová's 1992 translation (T1992)

Jana Mertinová's 1992 translation is the second Czech translation of *The Time Machine* and was published by a Czech publishing house Lika. In terms of its content, Mertinová's version incorporates virtually all the parts of the work that had appeared throughout the years since its very first publications. It follows Holt's original division into twelve segments, and also features the Epilogue. What can be considered a special asset is the fact that in the very end, the deleted fragment that appears only in Holt's first version from 1895 is mentioned, translated and commented on.

## 2.6 Jana Mertinová's 2017 translation (T2017)

Jana Mertinová's 2017 translation, the latest Czech translation of the *Time Machine*, was published in 2017 by a Czech publishing house Romeo. It is again divided into twelve sections, but compared to Mertinová's previous translation, this version is fundamentally different. This version does not feature the previously mentioned deleted fragment and shares a binding with Mertinová's translation of another of Wells' shorter science fiction novels – *The Island of Dr. Moreau*.

## 3 Comparison section

### 3.1 Lexical phenomena

#### 3.1.1 Names of the characters

The *Time Machine* is, due to its relatively short format, not exactly abundant with characters. Most of them, including the protagonist, are referred to only by their profession titles or, alternatively, by their last name. Jiří Levý distinguishes three ways in which a translator can work with proper names or names of characters – direct translation, substitution or transcription (115). Leaving the names in their original form contributes to the authenticity of the translation. All of the Czech translations leave the male names in their original form as there is no space for substitution.

Only two female characters can be found in the whole novel – Weena and Mrs. Watchett. Apart from them, the only reference to a female is a short mention of an unknown contemporary celebrity called Hettie Potter. Nevertheless, gender inflection is present in all the three versions and all female surnames are translated using a feminine suffix –*ová* – paní Watchettová, Hettie Potterová.

#### **Weena**

The name of the novel's most important female character is left in its original form in the two latest translations (1992 and 2017) possibly because Jana Mertinová expects the reader

to be familiar with the way English names (or names from the English-speaking environment) are pronounced, and finds it unnecessary to make any alterations to it.

On the other hand, Pavla Moudrá comes up with a completely different solution in her 1905 translation. She transcribes the name *Weena* to *Uina* making the name easier to pronounce for the readers from the beginning of the 19<sup>th</sup> century (whose English pronunciation competence was lower than that of most of today's readers). As illustrated by the IPA transcription in the following chart, her transcription preserves the sound characteristics of the original name *Weena* fairly accurately.

|              |          |
|--------------|----------|
| <b>Weena</b> | /ˈwi:nə/ |
| <b>Uina</b>  | /ˈujna/  |

### **Further observations regarding the titles of the characters**

As mentioned above, the characters whose names are unknown to the reader are referred to by their professional titles. While most titles and professions are translated using their direct Czech counterparts in all the three translations, there are some slight differences that deserve to be commented on.

Firstly, Mertinová's 2017 version, unlike the other two, always writes the titles of the characters with a capital letter at the beginning (Psycholog, Lékař, Redaktor, etc.).

Secondly, the word *journalist* is translated using a slightly narrower term *Reportér* in the 2017 version (the other two versions translate it as *žurnalista*).

Lastly, an interesting phenomenon can be observed looking at the way the word *Provincial Mayor* is translated. Moudrá translates it as *venkovský purkmistr*, which is a strongly archaic term from today's point of view. The fact that Mertinová's 1992 version uses exactly the same archaic term suggests the 1992 translation could have been inspired by the 1905 version to some extent (more similar examples will follow as this is not the only case). Mertinová's 2017 version translated the word as *Starosta obce*, which is an adequate translation in modern Czech.

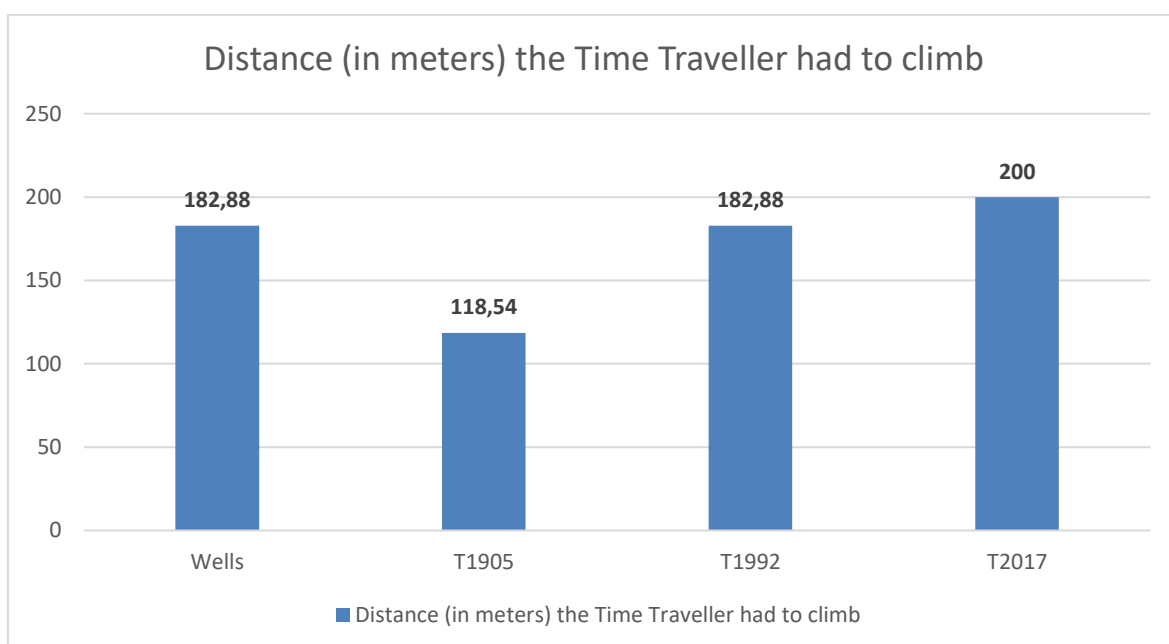
| <b>Wells</b>  | <b>T1905</b>                              | <b>T1992</b>  | <b>T2017</b>   |
|---|---|---|--|
| the Time Traveller  | Poutník v Čase                            | Poutník v čase<br>(Poutník)   | Poutník časem<br>(Poutník)                               |
| Weena   | <b>Uina (Uína)</b>                        | Weena   | Weena  |
| Hillyer   | Hillyer                                   | Hillyer   | Hillyer  |
| the Psychologist  | psycholog                                 | psycholog   | Psycholog  |
| Mrs. Watchett   | paní Watchettová                          | paní Watchettová  | paní Watchettová   |
| the Medical Man   | lékař                                     | lékař   | Lékař  |
| the Editor<br>(Blank)   | redaktor                                  | redaktor  | Redaktor   |
| the Journalist<br>(Dash)  | žurnalista                                | žurnalista  | Reportér   |
| Filby   | Filby                                     | Filby   | Filby  |
| Provincial Mayor  | <b>venkovský<br/>purkmistr</b>            | <b>venkovský<br/>purkmistr</b>  | Starosta obce  |
| the Very Young Man  | velice mladý<br>člověk<br>(mladíček)      | mladý člověk<br>(mladík)<br>(mladíček)  | Mladíček   |
| a quiet, shy man<br>with a beard<br>(Chose)<br>(the Silent Man) | tichý, plachý<br>vousáč<br>(tichý člověk) | tichý a plachý<br>vousáč<br>(tichý návštěvník)<br>(mlčenlivý pán)<br>(mlčenlivý host) | mlčenlivý plachý vousáč<br>(nemluva)<br>(Mlčenlivý host) |

### 3.1.2 Units of measurement

H. G. Wells uses exclusively British Imperial units throughout the whole novel. The most frequent units are inches, feet, yards and miles. These units are not unknown to Czech readers but many of them are not capable of converting them to their metric equivalent immediately. Each of the Czech translations approaches this problem differently. The 1992 version simply translates the imperial units to Czech without converting any of them. The 1905 translation follows exactly the same pattern with one exception which, however, leads to a great inaccuracy.

|              |   |
|--------------|---|
| <b>Wells</b> | I had to clamber down a shaft of perhaps <b>two hundred yards</b> . |
| <b>T1905</b> | Bylo mi slézati do šachty, asi <b>dvě stě loket</b> hluboké.        |
| <b>T1992</b> | Slézal jsem asi <b>dvě stě yardů</b> dolů do hluboké šachty.        |
| <b>T2017</b> | Musel jsem sešplhat do šachty hluboké snad <b>dvě stě metrů</b> .   |

Moudrá translates “two hundred yards” as “dvě stě loket” possibly with the intention of a cultural transplantation. The unit called *Prague loket* that used to be a common length unit in Bohemia before the widespread acceptance of the metric units is approximately 0.593m (Hoffmann 71). Compared to one yard (0.914m), the resulting difference of the Time Traveller’s climb (183m and 118.5m) is by no means negligible. J. V. Sládek’s *Průpravná mluvnice anglického jazyka* translates the word *yard* as *loket* as well (274).



The 2017 translation does not expect the Czech reader to know the imperial units and converts them to metric units.

|              |                                       |   |
|--------------|---------------------------------------|---|
| <b>Wells</b> | ... <b>six feet</b> above the ground. | ... <b>fifty miles</b> above the earth's surface. |
| <b>T1905</b> | ... <b>šest stop</b> nad zemí.        | ... <b>padesát mil</b> nad povrchem zemským.      |
| <b>T1992</b> | ... <b>šest stop</b> nad zemí.        | ... <b>padesát mil</b> nad zemským povrchem.      |
| <b>T2017</b> | ... <b>metr osmdesát</b> nad zemí.    | ... <b>osmdesát kilometrů</b> nad zemí.           |

Only once in the novel is an imperial unit not converted to metric units. Mertinová decided to translate inch as *coul* which is a synonymous term.

|              |  |
|--------------|--|
| <b>Wells</b> | ...exactly <b>one inch</b> too short.  |
| <b>T1905</b> | ...přesně o <b>jeden palec</b> kratší. |
| <b>T1992</b> | ...přesně o <b>palec</b> kratší.       |
| <b>T2017</b> | ...přesně o <b>coul</b> kratší...      |

### 3.1.3 Flora and fauna

#### Liverworts

Translating the word liverwort into Czech presents an interesting translation problem. The word *liverwort* can refer to two different plants in English – the Merriam-Webster online dictionary states that a liverwort can be either “any of a class (Hepaticae) of bryophytic plants characterized by a thalloid gametophyte or sometimes an upright leafy gametophyte that resembles a moss” or “any of a genus (Hepatica) of herbs of the buttercup family with lobed leaves and delicate flowers“. The first plant could be translated to Czech as *játrovka* belonging to the division of Marchantiophyta (Hradílek). The second plant is generally called *jaterník* in Czech (Krása).

Mertinová’s 2017 version translates the word liverwort as *jaterník* (Hepatica) which is, as already mentioned, a flowering plant with delicate flowers. The question is, however, which one of these two plants Wells really meant. Since the passage featuring these plants is a description of a desolate and almost lifeless landscape of the distant future Earth, the first plant – *játrovka* (Hepaticae) would suit the description better as it is a moss-like plant without flowers and together with lichens fits better in the desolate landscape.

The 1905 translation by Pavla Moudrá translates *liverwort* as *tolij* (Parnassia in English) which is a flowering plant growing in marshlands and belonging to the class of Celastraceae (Hoskovec). This translation would be even further apart from the original *liverwort* than *jaterník* as there is neither direct nor indirect relationship between the Czech word *tolij* and the English *liverwort*.

The 1992 version does not mention any plants in particular and uses a generalizing translation - *sinavá zeleň* (livid vegetation) instead.

|              |  |
|--------------|--|
| <b>Wells</b> | ...save for its livid green <b>liverworts</b> and lichens... |
| <b>T1905</b> | ...až na sině zelené <b>tolije</b> a lišejníky...            |
| <b>T1992</b> | <b>Sinavá zeleň</b> se mísila s bělobou.                     |
| <b>T2017</b> | ...sytě zelené <b>jaterníky</b> a lišejníky.                 |



Picture 1: Parnassia (tolij)



Picture 2: Hepaticae (játrovka)



Picture 3: Hepatica (jaterník)

### Sea-anemones

While both 1992 and 2017 Czech versions of *The Time Machine* translate the word *sea-anemones* as *mořské sasanky*, which is an exact Czech equivalent of the English word for these marine animals, the 1905 version translates it as *mořské pramenatky*. This word is not featured in the contemporary *Slovník spisovného jazyka českého* (Dictionary of standard Czech language) and can only be found in old dictionaries from the 19<sup>th</sup> century. For instance, Josef Jungmann's *Slovník česko-německý* (Czech-German dictionary) from 1837 features the word *pramenatka* on page 432 of its third volume. Jungmann defines the word as: "glaucus, a class of nudibranch gastropods" (Jungmann 432, as translated by JIŘÍ KOZMÉR). However, this definition refers to a different animal and does not correspond with the original *sea-anemone* since sea anemones are not gastropods (plži) but anthozoa (korálnatci). The very next entry in Jungmann's dictionary is *prameneyš* and its definition corresponds exactly with the definition of a sea anemone (the order of Actinaria) (Jungmann 432). František Štěpán Kott's *Česko-německý slovník zvláště grammaticko-fraseologický* (1880) presents almost identical definition as Jungmann 43 years before, namely that *pramenatka* is a marine gastropod (Kott 883). The first mention of *pramenatka* being the name for sea anemones as well appears in Kott's updated appendix to his dictionary in 1901, only four years before the publication of Moudrá's translation. Sládek's *Průpravná mluvnice anglického jazyka* from 1891 does not feature the word *sea-anemone*, but features the word

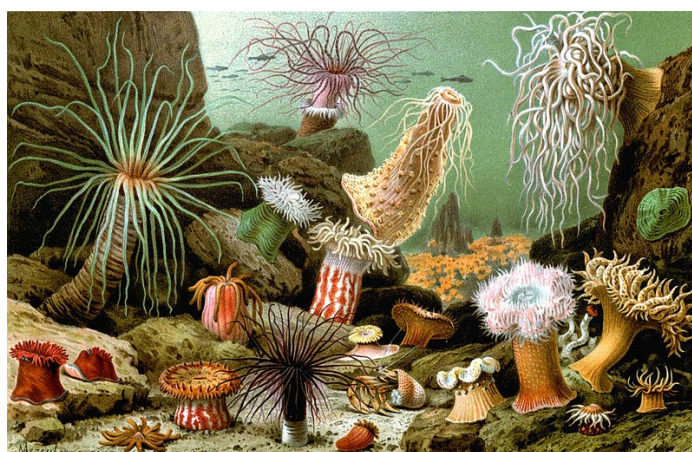
*anemone* and translates it as *sasanka*. In this case, however, Sládek probably refers to the flowering plant of the same name rather to Actinaria.

It is possible that some of the then Czech readers might have interpreted the information so, that it were not sea anemones but marine gastropods that were touching the Time Traveller's face with their tentacles in his dream.

|              |                   |
|--------------|-------------------|
| <b>Wells</b> | sea-anemones      |
| <b>T1905</b> | mořské pramenatky |
| <b>T1992</b> | mořské sasanky    |
| <b>T2017</b> | mořské sasanky    |



Picture 4: *Glaucus atlanticus*



Picture 5: Various sea anemones

### 3.1.4 Human anatomy

#### **Knuckles, kotníky and klouby prstů**

The word *knuckles* is only mentioned twice in the whole novel, the way it is translated to Czech in the individual translations is, however, diverse. According to the Merriam-Webster online dictionary a *knuckle* is: “A part of a finger at a joint where the bone is near the surface, especially where the finger joins the hand.” or “A projection of the carpal or tarsal joint of a

quadruped.“ In all the cases of its occurrence within the novel, the word is used exclusively to describe the joints joining The Time Traveller’s fingers and hands.

The problem with the Czech translation resides in the fact that both 1905 and 1992 (in one case) versions translate the word knuckle as *kotník* which primarily means *ankle* in modern Czech. Although the contemporary *Slovník spisovného jazyka českého* features both meanings, namely that *kotník* can be “a protruded end of the bone in the joint above the heel, in wrist and on fingers” ([prirucka.ujc.cas.cz](http://prirucka.ujc.cas.cz), as translated by JIŘÍ KOZMÉR), research in the syn v4 online corpus of the Czech language proves that the use of the word *kotník* to describe the finger joints has been very rare since 1990. The word *kotník* itself appears 63.505 times but the combination of the lemmas *kotník + prst* and *kotník + ruka* occurs only 84 times (75+9) (Křen et al.).

The fact that the 1905 version translates *knuckle* as *kotník* is not so surprising since this, today obsolescent sense of this word, was not uncommon at the time *The Time Machine* was being translated by Pavla Moudrá. What is surprising, though, is why the 1992 version uses the same expression as the version from 1905.

The 2017 version clearly follows the development of the Czech language and translates *knuckles* as *klouby prstů* (literally finger joints).

|              |  |
|--------------|--|
| <b>Wells</b> | ...some half-healed scars on his <b>knuckles</b> .   |
| <b>T1905</b> | ...několik polozhojených jizev na <b>kotnících</b> . |
| <b>T1992</b> | ...dosud nezahojené popáleniny na <b>kotnících</b> . |
| <b>T2017</b> | ...dosud nevyhojené jizvy na <b>kloubech prstů</b> . |

Moreover, the way the 1992 version translates the word *knuckles* is not consistent. While the previous chart shows that Mertinová firstly translates *knuckles* as *kotníky*, the following one shows she translates it as *klouby* (=joints) as well. This goes against Jiří Levý’s principle that unified approach and concept is absolutely crucial in translation (97).

Mertinová’s 2017 version remains consistent and *knuckles* are always translated as *klouby (prstů)*.

|              |   |
|--------------|---|
| <b>Wells</b> | ...beating the bushes with my clenched fist until my <b>knuckles</b> were gashed...               |
| <b>T1905</b> | ...tloukl do křovin zaťatými pěstmi, až jsem si do krve zranil <b>kotníky</b> ...                 |
| <b>T1992</b> | ...bušil do křoví zaťatými pěstmi, až jsem si o zpřelámané větve do krve zranil <b>klouby</b> ... |
| <b>T2017</b> | ...bušil zaťatými pěstmi do keřů, až jsem si poškrábal <b>klouby</b> ...                          |

### 3.1.5 Technology and natural sciences

Belonging to the genre of science fiction, *The Time Machine* contains many technological terms. The turn of the century was connected with many new inventions (telephone, light bulb etc.) and new technologies becoming available to wider public. This spread of technology can be observed in the following example where the Time Traveller talks about his camera. He calls it *Kodak* which is a name of an American company that is considered to be the pioneer in mass-producing the world's very first portable cameras.

Moudrá did not use the word *Kodak* and decided for an explanatory paraphrase “momentní fotografický přístroj” (=literally *moment photographic apparatus*). Being an American company, Kodak was probably known predominantly to those interested in photography and technology and using this word in the Czech translation would have potentially been confusing for wider public.

The later translations use a broader term *fotoaparát* (=camera) because countless camera manufacturers appeared during the 20<sup>th</sup> century and this gadget was no longer within the domain of a single company. The word *Kodak* would not be unknown to majority of today's Czech readers who have at some point come into contact with analogue cameras - had Jana Mertinová used it, it might have supported the fin de siècle atmosphere of the novel.

|              |   |
|--------------|---|
| <b>Wells</b> | If only I had thought of a <b>Kodak</b> !   |
| <b>T1905</b> | Kdybych jen byl pomyslel na to vzít s sebou <b>momentní fotografický přístroj</b> ! |
| <b>T1992</b> | Kdyby mě jen napadlo vzít si s sebou <b>fotoaparát</b> !                            |
| <b>T2017</b> | Že mě nenapadlo vzít si s sebou <b>fotoaparát</b> !                                 |

### Signal-box

In the following example Wells uses a rail transport terminology to describe a lever the Time Traveller finds and makes use of in the future. The word *signal-box* denotes a device used to operate multiple railway switches. Each of the Czech translations dealt with this technical and not very frequent term in a different way. Moudrá's 1905 version offers a literal translation implying that the translator was not familiar with the railway terminology since the word *signal-box* has a Czech equivalent (and moreover, it is not a term specific purely for an English-speaking environment etc.). The problem with this calque is that it does not have any specific meaning in Czech. Mertinová's 1992 version offers the exact Czech equivalent of the original – *traťové stavědlo*. However, the Czech reader who is not a railway enthusiast may end up in the same situation as their English counterparts reading the original. *Traťové stavědlo* is a fairly special technical term and it is by no means a word used on a daily basis unless the person is a professional. The 2017 version deals with this problem very gracefully – Mertinová paraphrases the term using vocabulary known to an absolute majority of readers. While *ovládací zařízení železniční výhybky* is as descriptive a translation as it can be, it does not disrupt the flow of the utterance and is more convenient for a 2017 reader.

|              |  |
|--------------|--|
| <b>Wells</b> | ...a lever not unlike those in a <b>signal-box</b> .                 |
| <b>T1905</b> | ...páka, podobně jako u <b>signálové schránky</b> .                  |
| <b>T1992</b> | ...páka stejná jako u <b>traťového stavědla</b> .                    |
| <b>T2017</b> | ...páka, připomínající <b>ovládací zařízení železniční výhybky</b> . |

### The tidal drag

Steven McLean whose research deals with the relationship between Wells' science fiction and the serious scientific works of his time says in his notes to *The Time Machine* from 2005 that the term *tidal drag* refers to George Howard Darwin's later abandoned theory of the tidal friction. In this theory, Darwin states that the tidal friction affects the distance of the Earth and the Moon as well as the speed of the Earth's rotation. Wells is therefore indeed referring the tidal powers and only the 2017 version offers the most precise interpretation of his original intentions. The 1905 version offers a literal translation of the original text which,

in its Czech wording, does not refer to the tidal powers and may be misleading. Nevertheless the most misleading translation is featured in the 1992 version. The translation “že **přestalo střídání dne a noci**“ (that the day and night cycle ceased to exist) not only does not mention the tidal powers at all, it is also factually incorrect in its context and does not reflect what the author wanted to express since the end of the day and night cycle would only be the consequence of the abrupt disappearance of the tidal drag.

|              |  |
|--------------|--|
| <b>Wells</b> | ...that <b>the tidal drag was done.</b>                    |
| <b>T1905</b> | ..., že <b>ustalo dílo vzestupného i sestupného vleku.</b> |
| <b>T1992</b> | ..., že <b>přestalo střídání dne a noci.</b>               |
| <b>T2017</b> | ..., že <b>slapové jevy dokonaly své dílo.</b>             |

### 3.1.6 Linguistic terminology

Since *The Time Machine* covers a wide range of scientific disciplines, there is a mention of linguistics as well. As the Time Traveller describes the Eloi language, he uses the following linguistic terms:

| <b>Wells</b>          | <b>T1905</b>              | <b>T1992</b>                 | <b>T2017</b>                 |
|-----------------------|---------------------------|------------------------------|------------------------------|
| concrete substantives | podstatná jména<br>hmotná | konkrétní podstatná<br>jména | konkrétní podstatná<br>jména |
| abstract terms        | výrazy odtažitě           | abstraktní výrazy            | abstraktní pojmy             |
| figurative language   | řeč obrazná               | obrazné<br>vyjadřování       | obrazné vyjadřování          |
| simple sentences      | věty jednoduché           | věty holé                    | věty holé                    |

The chart shows how the linguistic terms used in Czech changed during the 20<sup>th</sup> century. The 1905 version uses terms that would be considered archaic from today's point of view –

translations of terms such as *concrete substantives* and *abstract terms* demonstrate that while Czech linguistics at the beginning of the 20<sup>th</sup> century used to employ words of Slavic origin, modern linguistics prefers to use words from Latin (*konkrétní – concrete; abstraktní – abstract* etc.).

### 3.1.7 Dated words and expressions

#### **A negro and černoch**

In Section five, Wells creates an analogy to the Time Traveller in the unknown future world and compares him to a native African in London. He uses the word *negro* which is considered pejorative in today's English. However, as the Oxford online dictionary states, this word was frequently used even by the black campaigners for the rights of the black people and ceased to be widely used in the 1960s when the Black Power movement was at the height of its powers (OED Online).

All the three Czech translations use the word *černoch* which is an equivalent of the word *black* in English. While the original English version from 1895 has to be read considering that *negro* was a standard and stylistically neutral term at Wells' time, the 1905 Czech translation of it would be neutral and politically correct even in the 21<sup>st</sup> century. Sládek's English-Czech dictionary from 1891 translates the word *negro* as *černoch* and presents it as a stylistically neutral term as well (256).

There does not seem to be any better direct translation of the word *negro* into Czech other than *černoch*. The only alternative that suggests itself is the Czech word *negr* (could be translated as the highly pejorative term *nigger* into today's English) which would not, however, serve its purpose in this case as Wells' intention was by no means to insult people of colour.

|              |  |
|--------------|--|
| <b>Wells</b> | ...a <b>negro</b> , fresh from Central Africa...           |
| <b>T1905</b> | ... <b>černocho</b> ze střední Afriky...                   |
| <b>T1992</b> | ... <b>černocho</b> ze střední Afriky...                   |
| <b>T2017</b> | ... <b>černocho</b> , který právě přijel z nitra Afriky... |

### A companion, přítel and soudruh

The next observation concerns different ways of translating the English word *companion* into Czech. The word *soudruh* is an example of a word whose meaning and connotations changed dramatically during the 20<sup>th</sup> century. In 1905, as Pavla Moudrá was translating the *Time Machine*, the meaning of this word was indeed close to the English word *companion*. The word is translated in the same way in Sládek's *Průpravná mluvnice anglického jazyka* as well (237). Nevertheless, this meaning would be considered archaic today. The change came approximately with the beginning of the second half of the 20<sup>th</sup> century after the 1948 communist revolution in Czechoslovakia. The Czechoslovakian communists started using the word *soudruh* to address their fellow party members and it was advisable for the public to use it for administrative purposes and when dealing with state institutions. Translated into English, the meaning shifted from the word *companion* to *comrade*. The word *soudruh* was burdened with a profound political connotation since its introduction during the communist era. After the 1989 Velvet Revolution, the word may even be considered pejorative by many speakers as it immediately connotes the former totalitarian regime. That is the reason why both of the post-Velvet Revolution translations use the word *přítel* (*friend*) instead.

|              |  |
|--------------|--|
| <b>Wells</b> | If only I had had a <b>companion</b> ...         |
| <b>T1905</b> | Kdybych byl měl jen jediného <b>soudruha</b> ... |
| <b>T1992</b> | Kdybych tu měl aspoň jednoho <b>přítele</b> ...  |
| <b>T2017</b> | Kdybych tu měl aspoň nějakého <b>přítele</b> ... |

## 3.2 Morphology

### 3.2.1 Past perfect tense

Pavla Moudrá's translation features an interesting phenomenon regarding past tenses. Today's Czech language usually uses one past tense - preterite (even in situations in which English would use the past perfect tense). In case it is necessary to express the anteriority of an action, various lexical means such as the adverb "již" (already) are used.

However, at the beginning of the 20<sup>th</sup> century, there was still a grammatical past perfect tense in Czech (called plusquamperfect or antepreteritum). It was therefore possible for Pavla Moudrá to translate the majority of past perfect tenses in the original text using the plusquamperfect tense in Czech. This approach corresponds fully with Sládek's grammar, as he translates the English past perfect tense exclusively using the Czech plusquamperfect: "I had loved – byl jsem miloval; I had been – byl jsem byl" (Sládek 74).

Moudrá's translation of these structures is therefore closer to the original in terms of grammatical equality. This tense is no longer in use and is considered archaic. Both of the newer translations use the basic preterite tense and the adverb "již".

|              |   |
|--------------|---|
| <b>Wells</b> | The Sun <b>had</b> already <b>gone</b> below the horizon. |
| <b>T1905</b> | Slunce <b>bylo</b> již <b>zašlo</b> za obzor.             |
| <b>T1992</b> | Slunce již zašlo za obzor.                                |
| <b>T2017</b> | Slunce už kleslo za obzor.                                |

The chart below illustrates the fact that translating past perfect using the basic preterite (T1992) may change the meaning significantly. This translation does not take into account a very important aspect – namely that the subjects (Eloi people) had known matches in the past but had forgotten about them and do not know them now. In the 2017 translation, the

anteriority is expressed lexically by the adverb “už” (already) which corresponds with the original equally as well as the translation from 1905.

|              |  |
|--------------|--|
| <b>Wells</b> | For they <b>had forgotten</b> about matches. |
| <b>T1905</b> | <b>Bylit' zapomněli</b> i užívání sirek.     |
| <b>T1992</b> | Tito tvorové totiž neznali sirky.            |
| <b>T2017</b> | Tito lidé <b>už</b> zjevně sirky neznali.    |

### 3.2.2 Different approaches to translating English participles

A very typical feature of the 1905 version is a frequent use of present and past transgressive verb forms (přechodníky). These forms can be found predominantly at places where Wells uses present or past participle forms since transgressives can function equally in Czech (they can express either simultaneity or succession of actions). Both of the newest versions do not use transgressives at all. This phenomenon shows once again that certain grammatical structures in Czech ceased to be widely used during the 20<sup>th</sup> century. “While transgressives are rare and very literary in (modern) Czech (they are usually substituted by subordinate clauses), the present participle forms in English are common both in written and spoken language” (Dušková 583, as translated by JIŘÍ KOZMÉR).

The following chart illustrates this tendency – Wells uses a present participle of the verb *to muse* to express that the two actions the Time Traveller was doing (musing and standing) were happening at the same time. The 1905 translation offers an exact translation of this simultaneity of his actions using the present transgressive form of the verb *přemýšlet*.

However, both of the newest versions rephrase the original information using a subordinate time clause with a subordinating conjunction *zatímco* (=while) that expresses the simultaneity.

|              |  |
|--------------|--|
| <b>Wells</b> | As I stood there <b>mus</b> ing over this... |
| <b>T1905</b> | Jak jsem tu dlel, <b>přemýšleje</b> o...     |
| <b>T1992</b> | Zatímco <b>jsem přemýšlel</b> o...           |
| <b>T2017</b> | Zatímco <b>jsem přemítal</b> o...            |

The next chart demonstrates that even passive participles can be translated into Czech literally using the passive past transgressive. Although Pavla Moudrá's translation is very accurate and grammatically correct, it sounds too archaic from today's point of view. It does, however, preserve the fact that there is no agent involved in pressing the lever.

The newer translations rephrase the sentence using a conditional construction with a verb in an active form – literally “If we press the lever”. Addressing the recipient in this way (first person plural) is a typical style for manuals and instructional materials in Czech and is fully suitable in this context as well.

|              |  |
|--------------|--|
| <b>Wells</b> | ...that this lever, <b>being pressed over</b> , sends the machine... |
| <b>T1905</b> | ..., že tato páka, <b>byvši stlačena</b> , vyšle stroj...            |
| <b>T1992</b> | ..., že <b>stlačíme-li</b> jednu páčku, odešleme stroj...            |
| <b>T2017</b> | ..., že <b>stlačíme-li</b> jednu páčku, odešleme stroj...            |

The last example shows that not using the present transgressive to translate the present participle may result in a slightly different meaning (although it is a mere nuance that does not affect the core message). The original text expresses that the Time Traveller saw his laboratory literally while he was looking round. In the 1905 translation, a present transgressive of the verb *rozhlížet se* is used and therefore the relation between the actions is exactly the same as it is in the original.

The newer translations replace the transgressive of *rozhlížet se* (imperfective verbal aspect) with past tense of *rozhlédnout se* (perfective verbal aspect). The result of this is that,

grammatically, the two previously mentioned actions do not happen simultaneously but consecutively – first he looked round and then he saw his laboratory. Nevertheless, the way Jana Mertinová translated the original information in both of her translations conveys the same information and this notion serves only as an example of the transgressives being the most exact grammatical equivalents of some of the English participle forms.

|              |  |
|--------------|--|
| <b>Wells</b> | <b>...looking round, I saw...</b>                  |
| <b>T1905</b> | <b>Rozhlížeje se kolem, viděl jsem...</b>          |
| <b>T1992</b> | <b>Rozhlédl jsem se kolem sebe a viděl jsem...</b> |
| <b>T2017</b> | <b>Rozhlédl jsem se a byl jsem...</b>              |

### 3.3 Syntax

#### 3.3.1 Conditional sentences

Another area influenced by the development of the Czech grammar during the 20th century are conditional sentences. While it was a common practice to use the past conditional mood in Czech (an equivalent of the third conditional in English) at the beginning of the 20<sup>th</sup> century, these structures are considered archaic and are rarely used in modern Czech (Internetová jazyková příručka ÚJČ). In modern Czech, the present conditional mood is used to express what English expresses through the second as well as the third conditional.

The translation from 2017 supports the idea of the action in the conditional clause having already been completed by using the perfective verbal aspect (the verb *zabránit*). The translation from 1992, however, does not express this at all and relies on the context and also on the fact that the present conditional mood is capable of conveying the same information in modern Czech.

Even though Pavla Moudrá's translations using the past conditional mood would be considered outdated nowadays, they express the original information much more precisely than the modern ones.

|              |   |
|--------------|---|
| <b>Wells</b> | I believe she <b>would have cast</b> herself into it <b>had I not restrained</b> her. |
| <b>T1905</b> | Myslím, že <b>by se byla</b> do nich <b>vrhla</b> , <b>kdybych jí byl nezadržel</b> . |
| <b>T1992</b> | Myslím, že by se do nich vrhla, kdybych jí <b>nedržel</b> .                           |
| <b>T2017</b> | Myslím, že by se vrhla do plamenů, kdybych jí v tom nezabránil.                       |

### 3.3.2 Translating simple sentences beginning with the conjunction *for*

This observation reflects one of the distinct features of the 1905 version. Wells often uses a coordinating conjunction *for* at the beginning of simple clauses to give the reason for what had already been mentioned in the previous sentence. In this case, the conjunction *for* functions as an instrument expressing a hypersyntactic relationship as it relates to a preceding, completed sentence (Dušková 592). These constructions are considered literary and archaic in today's English.

A clear pattern can be observed in the way Moudrá translates these constructions in her 1905 version. She uses means that can be considered rather peculiar through today's prism: her sentences begin with a verb combined with a particle *t'* that has a linking function with an explanatory meaning (similar to that of other Czech causal conjunctions such as *totiž* or *neboť*). These forms have the same hypersyntactic function as their English counterpart *for*. Their use is typical for works of 19<sup>th</sup> century writers Svatopluk Čech<sup>1</sup> and Jan Neruda (Kvítková).

---

<sup>1</sup> On a free associative anecdotal basis, it is worth mentioning that Svatopluk Čech was the first Czech writer to work with the concept of time travelling. In his 1888 satirical short story *Nový epochální výlet pana Broučka, tentokrát do XV. století*, the protagonist, Mr Brouček, travels to the 15th century (although not thanks to the time machine but as a result of having drunk too much in a pub and falling asleep afterwards).

The following chart illustrates the correspondence between the original and Moudrá's translation.

| Wells  | T1905   |
|--|---|
| For they <b>had forgotten</b> ...                                  | <b>Bylit'</b> zapomněli...                          |
| For I <b>felt</b> sure...  | <b>Bylt'</b> jsem si jist...                        |
| For I <b>feared</b> ...  | <b>Bált'</b> jsem se...                             |
| ... <b>for</b> nothing, I <b>knew</b> , would be more efficient... | <b>Vědělt'</b> jsem, že by nic nebylo účinnějším... |
| For I <b>am</b> naturally inventive...                             | <b>Jsemť</b> přirozeně vynálezavý...                |
| For (...) <b>came</b> into my head...                              | <b>Přišlat'</b> mi na mysl...                       |

Neither of the newer versions use these archaic forms – the sentences are paraphrased using various alternative means so that the causal relations remain preserved.

### 3.3.3 Translating infinitives

Another distinct feature of the 1905 version is the fact that it tends to adapt its syntactic structures to those of the original text.

The first two example sentences in the chart below illustrate this tendency – Wells' sentence is a simple sentence with two multiple object complements (the infinitives *flow up* and *remain*). Moudrá follows the structure of the English sentence and copies it both literally and syntactically – the object complements are in this case the infinitives *bujeti* and *zůstávati*.

Both of the newer versions, on the other hand, choose not to translate the multiple object complement as it is in the original, using a subordinate object clause instead. This tendency can be observed throughout the whole novel and results in the 1992 and 2017 versions using more complex sentences at places where Wells and Moudrá use simple sentences.

Sládek’s grammar from 1891 always translates infinitives as infinitives and does not mention the possibility of paraphrasing the infinitive using a subordinate clause: “I see him fall – Vidím jej padati; I hear him speak – Slyším jej mluvíti” (Sládek 209).

|              |  |
|--------------|--|
| <b>Wells</b> | I saw a richer green <b>flow up</b> the hill-side, and <b>remain</b> there, without any wintry intermission. |
| <b>T1905</b> | Viděl jsem sytější zeleň <b>bujeti</b> po úbočí pahorku a <b>zůstávati</b> tam bez jakékoli zimní přestávky. |

|              |   |
|--------------|---|
| <b>T1992</b> | Viděl jsem, <u>jak na tomto pahorku vybujela daleko sytější zeleň a zůstávala tam bez jakékoliv zimní přestávky.</u> (subordinate clause) |
| <b>T2017</b> | Viděl jsem, <u>že naše stráň je porostlá mnohem bujnější zelení, která zůstávala svěží i v zimním období.</u> (subordinate clause)        |

Moreover, all the infinitives occurring in the 1905 version always carry the suffix *-ti* (zůstávati, bujeti). This suffix is considered archaic and ceased to be used during the 20<sup>th</sup> century. Infinitives in the newer versions always carry the suffix *-t*.

### 3.4 Inaccuracies

#### 3.4.1 The Eloi and the Carolingian Kings

Wells uses an allusion to the decline of the Carolingian dynasty in France when commenting on the mental and physical decline of the Eloi people. Since there indeed is a parallel between the fates of these two groups, it is evident that the 1992 version misinterprets the original information and mixes two separate information units together (shortly after this sentence, Wells talks about Morlocks as well). The meaning and purpose of the original allusion is therefore lost.

The other two translations preserve the allusion in its original sense. The only difference is that the 1905 version uses a term *karlovingští králové* which is featured neither in the syn v4 online corpus nor anywhere on the Czech internet (at least within the coverage of the Google search engine which found no matching results for this keyword). For this reason, the 2017 version appears to be the best interpretation of the original.

|              |  |
|--------------|--|
| <b>Wells</b> | The Eloi like the Carolingian kings, had decayed to a mere beautiful futility.   |
| <b>T1905</b> | Eloiové, jako karlovingští králové, klesli na pouhé krásné loutky.   |
| <b>T1992</b> | <b>Morlokové, jako kdysi králové z karolínské dynastie, pod zemí nakonec přestali být schopni žít na sluncem ozářeném zemském povrchu.</b> |
| <b>T2017</b> | Eloiové se podobně jako kdysi panovníci z dynastie Karlovců stali ve svém úpadku jen rozkošnými figurkami.                                 |

### 3.4.2 Weapons in a sound condition

This observation deals with a misinterpretation of the word *sound* used in the original text. In the passage in which this word is used, the Time Traveller examines various weapons displayed in a derelict and abandoned museum he visits in the future. He comments on their condition and finds out that while some are very rusty and broken, there are many made of a certain new, presumably stainless metal. He describes them as *fairly sound* meaning they are in a fairly good condition.

Neither the 1905 nor 1992 version take in account the fact that the word *sound* occurs as an adjective in this case – not as a noun. The adjectival variant of the word *sound* suitable for this context means “In good condition; not damaged, injured, or diseased.” (OED Online). Even Sládek’s 1891 English-Czech dictionary mentions the adjectival variant stating the word can be translated as *zdravý* (=healthy) (266). Both versions work with the word *sound* as if it was a noun and suggest that the weapons had some kind of an acoustic quality. Moudrá does not extend this idea any more but Mertinová (T1992) goes even further and

says that the Time Traveller tapped on the weapons and admired their beautiful sound. This phenomenon is an example of an overtranslation based on an incorrect premise.

The fact that this inaccuracy can be found in both T1905 and T1992 versions implies that the 1992 version was either inspired by the older one or, what seems more unlikely, that both translators made the same mistake independently.

The 2017 version offers a precise translation of the original and deals with the condition of the weapons instead of their acoustic quality.

|              |  |
|--------------|--|
| <b>Wells</b> | ...but many were of some new metal, and <b>still fairly sound.</b> |
| <b>T1905</b> | ...a měly dosud krásný zvuk.                                       |
| <b>T1992</b> | ...a když jsem na ně poklepal, měly krásný zvuk.                   |
| <b>T2017</b> | ...a ty byly ještě dost zachovalé.                                 |

### Understanding the Eloi language

In this passage, the Time Traveller talks about his observations regarding the language of the Eloi people. The information that precedes the following examples is that the sentences of the Eloi were usually simple and of two words.

The 1905 version mistranslates the verb *to fail* as *přestat* which has a completely different meaning. The 1992 version, on the other hand, switches the polarity of the clause saying the Time Traveller “was soon able to convey or understand the simplest messages”. This translation is fairly far from the original since the original implies that not being able to convey or understand any but the simplest propositions was rather disappointing. The only version that interprets the original precisely is the 2017 version.

|              |  |
|--------------|--|
| <b>Wells</b> | ...and <b>I failed to convey or understand</b> any but the simplest propositions.  |
| <b>T1905</b> | ...a přestal jsem sdělovati nebo chápati jiné kromě nejprostších vět.              |
| <b>T1992</b> | Zanedlouho jsem byl schopen říci nebo pochopit nejprostší sdělení.                 |
| <b>T2017</b> | Nedokázal jsem ze sebe vypravit nebo pochopit nic jiného než nejjednodušší pokyny. |

### No unemployed problem

In the following example the Time Traveller reflects on the possible development of the human society and its social issues. What the individual versions differ in, is the way they translate the phrase *unemployed problem*. Moudrá sees the word *unemployed* as an adjective and translates it as *nerozřešený*. This translation is problematic for two reasons – firstly, the Oxford online dictionary does not state this meaning of the word *unemployed* and secondly, Wells is clearly referring to the problem of unemployment rather than to dealing with certain unspecified problems in general.

Mertinová sees the word *unemployed* as an adjective as well, but from a different point of view since it has undergone an extra step of conversion in the process of its formation. The former adjective *unemployed* (jobless) is transformed into a noun (deadjectival noun) referring to the group of people with no job – to *the unemployed*. This deadjectival noun is however further converted into an adjective *unemployed*. The resulting denominal adjective *unemployed* therefore does not mean “having no job” but “referring to THE UNEMPLOYED”. One of the most literal translations into Czech could be *problém s nezaměstnanými*. Mertinová’s translation *problém nezaměstnanosti* is both stylistically suitable and semantically correct.

|              |   |
|--------------|---|
| <b>Wells</b> | No doubt in that perfect world would there had been <b>no unemployed problem...</b> |
| <b>T1905</b> | V dokonalém tom světě nebylo bezpochyby <b>žádného nerozřešeného problému...</b>    |
| <b>T1992</b> | V tom dokonalém světě určitě neexistoval <b>problém nezaměstnanosti...</b>          |
| <b>T2017</b> | V tom dokonalém světě určitě neexistoval <b>problém nezaměstnanosti...</b>          |

## 3.5 Figures of speech

### 3.5.1 Clichés

#### Pork butcher

The following example presents how the individual translation dealt with a cliché from the original text. This figure of speech is used by the narrator to express that Filby is not a very bright person and that he does not talk in a very sophisticated way. He compares his communication skills to those of a pork butcher (based on the stereotype that butchers are usually simple-minded people). The 1905 version uses an indirectly analogical term *honák* (=shepherd) which is a dated word from today's point of view but conveys exactly the same information as the original cliché. The 1992 version replaces the cliché with a more politically correct pronoun *kdekdo* (=almost anyone). The 2017 version offers a literal translation of the original which works equally as well in Czech.

|              |  |
|--------------|--|
| <b>Wells</b> | ...a <b>pork butcher</b> could understand Filby. |
| <b>T1905</b> | ...Filbyho mohl pochopiti <b>honák</b> .         |
| <b>T1992</b> | ...toho by prokoukl <b>kdekdo</b> .              |
| <b>T2017</b> | ...Filbymu by rozuměl i <b>řezník</b> .          |

### 3.5.2 Allusions

#### Nebuchadnezzar phase

This allusion refers to the fate (or rather a temporary mental condition) of the Neo-Babylonian king Nebuchadnezzar as it is described in the Bible (chapter 4, the Book of Daniel). It is used by the Editor shortly after the Time Traveller returns from the future – he is exhausted, disoriented and his clothes are heavily travel-worn. The others speculate what

might have happened to him and the Editor suggests he may have his *Nebuchadnezzar phases*. According to the Book of Daniel, verses 28-33, the king Nebuchadnezzar was deprived of the royal authority by the God and was forced to share the living with wild beasts for seven years (Bible.com, Daniel 4:28-33). From today's point of view, his condition could be described as a mental illness, presumably a form of lycanthropy initiated by a period of depressions (Fahy).

Based on the assumption that Wells compares the appearance of the travel-worn Time Traveller with the appearance of the king Nebuchadnezzar after spending seven years with wild beasts, the solutions the individual translations present vary considerably. The 1905 version simply translates the phrase literally – this approach is however not very suitable as the Nebuchadnezzar allusion is not used in Czech and only those familiar with the Old Testament would have a chance to understand what it refers to. Both of the newer translations omit the original biblical allusion and replace it with an equivalent communicating a very similar message. The 1992 version mentions the possibility of the Time Traveller losing his mind and the 2017 version implies he may have a problem with alcohol.

|              |  |
|--------------|--|
| <b>Wells</b> | 'Does our friend eke out his modest income with a crossing? or <b>has he his Nebuchadnezzar phases?</b> ' he inquired. |
| <b>T1905</b> | "Což má náš přítel své nabuchodnosorské fáse?" tázal se.   |
| <b>T1992</b> | "Cožpak si náš přítel vylepšuje příjmy žebrotou? Anebo <b>mu něco vlezlo na mozek?</b> " otázal se                     |
| <b>T2017</b> | „Copak si náš přítel vylepšuje své skromné příjmy jako pouliční metař? Nebo <b>má zase svůj pijácký kvartál?</b> “     |

### **The Land of the Leal**

*The Land of the Leal* is an old Scottish song written by Carolina Nairne, a Scottish songwriter, around year 1798 (although the authorship was long unknown and the song was even attributed to Robert Burns) (mustrad.org.uk, Kidson). In *The Time Machine*, the song is mentioned when the Time Traveller discovers a well-preserved box of matches in an

abandoned museum. He celebrates this amazing discovery (and a powerful weapon against the light-intolerant Morlocks) by whistling *The Land of the Leal* cheerfully. The truth is, that the song is not exactly celebrative and positive as it was written in connection with the death of Lady Nairne friend's baby (mustrad.org.uk, Kidson). However, the Time Traveller was only whistling its melody – had he sung the lyrics, it would not have been a very suitable way of celebrating his discovery. The Land of the Leal symbolises Heaven and the whole ballad is about departing.

Nevertheless, translating this allusion poses an interesting translation problem as *The Land of the Leal* tightly bound with the British cultural environment and is unknown to Czech readers. According to Dagmar Knittlová, there are three ways of dealing with pragmatic differences in translation – adding extra information, omitting a piece of information or a substitution through analogy (Knittlová 82). The 1905 and 1992 versions omit the *The Land of the Leal* completely and generalise the information by saying the Time Traveller was whistling cheerfully. The 2017 version, on the other hand, follows the first option and deals with the problem excellently – the name of the ballad is not omitted and an extra piece of information specifying that *The Land of the Leal* is a Scottish song is added instead.

|              |  |
|--------------|--|
| <b>Wells</b> | ...whistling <b>The Land of the Leal</b> as cheerfully as I could.             |
| <b>T1905</b> | ...hvízdaje k němu jak jsem mohl vesele.                                       |
| <b>T1992</b> | Vesele jsem si hvízdal...  |
| <b>T2017</b> | ...a při tom jsem si vesele <b>hvízdal skotskou písničku Land of The Leal.</b> |

### **The Linnaean Society**

The Linnaean Society is the oldest biological society named after Carl Linnaeus. It was founded in 1788 and still remains one of the leading organizations documenting world's fauna and flora (The Linnean Society). The Society is mentioned when the narrator (Hillyer) talks about having attending one of its meetings with the Medical Man.

The 1905 version omits the information completely and simply states Hillyer and the Medical Man met on Friday, unspecified where.

Another difference is that the 1992 version spells the word *Linnaean* as *Linnaean*.

None of the translations gives any information about what the word *Linnaean* stands for or that it is a biological society rather than a place (the usage of the preposition *v* gives the reader this impression). Without any further knowledge, most Czech readers cannot fully comprehend this allusion. Although it is not of great importance for the story, the reference to the Linnaean society belongs to the distinct features of *The Time Machine* as it refers to a contemporary science organization.

|              |   |
|--------------|---|
| <b>Wells</b> | I remember discussing with the Medical Man, <b>whom I met on Friday at the Linnaean.</b>          |
| <b>T1905</b> | Pamatuji si, že jsem o tom rozmlouval s lékařem, <b>s nímž jsem se sešel v pátek.</b>             |
| <b>T1992</b> | Pamatuji se, že jsme o tom debatovali s lékařem, <b>s nimž jsem se sešel v pátek v Linnaeanu.</b> |
| <b>T2017</b> | Vzpomínám si, že jsme o tom diskutovali s Lékařem, <b>když jsme se v pátek sešli v Linnaeanu.</b> |

### 3.5.3 Similes

In this simile, the Time Traveller describes how quick everything appeared while he was travelling in time. He observes Mrs Watchett walk across his laboratory and likens her speed to the speed of a rocket. The 1905 version substitutes the word *rocket* for *vřeténko* (spindle). The simile to the fast moving part of a spinning wheel or other similar textile industry machines has the same effect as the rocket simile. Nevertheless, from the stylistic point of view, the word *rocket* suits the science fiction genre better. Interestingly enough, the 1992 version uses the word *vřeténko* as well. It is highly improbable that this identical choice of words would be coincidental. Moreover, some of the readers of the 1992 version may have had problems with linking the word *vřeténko* to the concept of speed. The word is still used

in modern Czech but is not as frequent as it used to be at the beginning of the 20<sup>th</sup> century and is often used in other contexts – rather than to describe speed, most speakers would use it metaphorically to say someone is very thin.

The 2017 version leaves the simile in its original form.

|              |                             |
|--------------|-----------------------------|
| <b>Wells</b> | like a <b>rocket</b>        |
| <b>T1905</b> | připomínala <b>vřeténko</b> |
| <b>T1992</b> | jako <b>vřeténko</b>        |
| <b>T2017</b> | jako <b>raketa</b>          |

## 4 Conclusion

Despite being a fairly short novel, *The Time Machine* is by no means simple to translate. For its frequent allusions and vocabulary from various specialised fields of science and other expertise, the translator has to do a fairly extensive research to interpret the book faithfully. In addition to that, Wells' language is very rich and especially passages describing the future landscape or an atmosphere of a certain moment in the story abound with almost poetic expressions.

The 1905 translation has to be looked at within its historical context. Its literality and factual imperfections can be well justified: Firstly, *The Time Machine* was one of the first books of its kind being translated into Czech and contained a number of terms and expressions connected with the technological and scientific boom of the end of the 19<sup>th</sup> century.

Secondly, Moudrá's research possibilities were very limited compared to those of today's translators who can make use of online dictionaries and search engines. She had to rely solely on printed materials and had to improvise on a regular basis.

Having no formal translational education, Pavla Moudrá was an incredibly prolific translator from English, German and even French (Kovář 30). Although translating was not her main activity (she was a feminist activist, writer and teacher), she played a vital role in the popularisation of foreign literature in the early 1900s Bohemia. The fact itself that she decided to translate this book in 1905 can be considered very commendable and it proves Moudrá was a true Renaissance woman far ahead of her time.

The 1992 translation, on the other hand, reflects the situation on the Czech book market in the 1990s. The Velvet Revolution in 1989 ended the rule of the communist censorship allowing many until then prohibited books to be published (*The Time Machine* being one of them). Many small private publishing houses mushroomed to satisfy the demand for those books. The translators often had to work under a big time pressure as the competition in the young, expanding market economy was immense. According to the database of the Czech Literary Translators' Guild, Jana Mertinová translated four books in 1992 which is a fairly high number (Obec překladatelů). Judging by occasional typographical and even factual errors, it is very likely that not enough time was devoted to proofreading and to the

translation itself. Moreover, a number of observations presented in this thesis indicate the 1992 translation was, to a certain extent, inspired by the 1905 version (frequent occurrence of the same or very similar wording, an example of an identically misinterpreted expression etc.).

The 2017 translation of *The Time Machine* is objectively the best and the most elaborate version of the three. It is very consistent, does not tend to omit or undertranslate even the most challenging passages and interprets the original very accurately. In terms of its syntax and idiomatic language, this version sounds very natural resulting in a pleasant readability. From the very beginning, the 2017 version is clearly a work of an experienced professional translator who devoted an adequate amount of time to this, from today's point of view, science fiction classic.

## Works Cited

### Primary sources

Wells, H. G., Patrick Parrinder, Marina Warner, and Steven McLean. *The Time Machine*. London, England: Penguin, 2005. Print.

Wells, H. G. *Stroj času / Neviditelný*. Trans. Pavla Moudrá. Praha: Nakladatelství Jan Otto, 1905. Print.

Wells, H. G. *Stroj času*. Trans. Jana Mertinová. Praha: LIKA, 1992. Print.

Wells, H. G. *Stroj času / Ostrov Dr. Moreaua*. Trans. Jana Mertinová. Praha: Nakladatelství Romeo, 2017. Print.

### Secondary sources

"Daniel 4, King James Version (KJV)." *Daniel 4, King James Version (KJV) | Chapter 4 | The Bible App | Bible.com*. N.p., n.d. Web. 09 Mar. 2017. <<https://www.bible.com/bible/1/dan.4>>.

"Hepatica." *Merriam-Webster.com*. Merriam-Webster, n.d. Web. 14 Feb. 2017.

"Knuckle." *Merriam-Webster.com*. Merriam-Webster, n.d. Web. 16 Feb. 2017.

"Liverwort." *Merriam-Webster.com*. Merriam-Webster, n.d. Web. 14 Feb. 2017.

"Mertinová Jana." Mertinová Jana. Obec překladatelů, 19 June 2014. Web. 23 Mar. 2017. <<http://databaze.obecprekladatelu.cz/databaze/M/MertinovaJana.htm>>.

"Negro." *OED Online*. Oxford University Press, n.d. Web. 16 Mar. 2017. <<https://en.oxforddictionaries.com/definition/negro>>.

"Podmiňovací způsob (byste, abyste, kdybyste), jakoby a jako by." *Internetová jazyková příručka*. Jazyková poradna ÚJČ AV ČR, v. v. i., n.d. Web. 16 Mar. 2017. <<http://prirucka.ujc.cas.cz/?id=575>>.

"Sound." *OED Online*. Oxford University Press, n.d. Web. 7 Mar. 2017. <<https://en.oxforddictionaries.com/definition/sound>>.

"The Linnean Society." *The Linnean Society*. N.p., n.d. Web. 27 Mar. 2017.

"unemployed." *OED Online*. Oxford University Press, n.d. Web. 19 Mar. 2017.  
<<https://en.oxforddictionaries.com/definition/unemployed>>.

1.7.99, Frank Kidson . "Frank Kidson - Grove entries." Frank Kidson - Grove entries. N.p., n.d. Web. 09 Mar. 2017. <[http://www.mustrad.org.uk/articles/kid\\_txt2.htm](http://www.mustrad.org.uk/articles/kid_txt2.htm)>.

Dušková, Libuše. *Mluvnice současné angličtiny na pozadí češtiny*. Praha: Academia, 2012. Print.

Fahy, T. A. "Journal of the Royal Society of Medicine." Review. *Lycanthropy: a review* 82 (1989): 38. Web. 9 Mar. 2017.  
<<https://www.ncbi.nlm.nih.gov/pmc/articles/PMC1291962/pdf/jrsocmed00154-0049.pdf>>.

Hoffmann, Gustav. *Metrologická příručka pro Čechy, Moravu a Slezsko do zavedení metrické soustavy*. Plzeň: Státní oblastní archiv v Plzni ; Muzeum Šumavy v Sušici, 1984. Print.

Hoskovec, Ladislav. "PARNASSIA PALUSTRIS L. – tolíje bahenní / bielokvet močiarny." *BOTANY.cz* » *PARNASSIA PALUSTRIS L. – tolíje bahenní / bielokvet močiarny*. N.p., 13 July 2007. Web. 15 Feb. 2017.

Hradílek, Zbyněk. "Tajuplný Svět Mechorostů." *Tajuplný Svět Mechorostů*. Přírodovědecká Fakulta UP Olomouc, Olomouc. *Přírodní Vědy v 21. Století*. Web. 15 Feb. 2017.  
<[http://www.priroda21.upol.cz/docs/tajuplny\\_svet\\_mechorostu.pdf](http://www.priroda21.upol.cz/docs/tajuplny_svet_mechorostu.pdf)>.

Jungmann, Josef. "Pramenatka." *Slownik česko-německý Josefa Jungmanna. Díl III P-R. 1837. Kramerius*. Národní knihovna České republiky. Web. 15 Feb. 2017.  
<<http://kramerius.nkp.cz/kramerius/MShowUnit.do?id=7755&author=>>>.

Kott, František Štěpán. "Pramenatka." *Česko-německý slovník zvláště grammaticko-fraseologický. Díl druhý N-P*. Praha: František Šimáček, 1880. 883. *Kramerius*. Národní knihovna České republiky. Web. 15 Feb. 2017.  
<<http://kramerius.nkp.cz/kramerius/MShowUnit.do?id=8918&author=>>>.

Kott, František Štěpán. "Pramenatka." *Druhý příspěvek k česko-německému slovníku, zvláště grammaticko-fraseologickému*. Praha: Nákladem České akademie císaře Františka Josefa pro vědy, slovesnost a umění, 1901. 247. *Kramérius*. Národní knihovna České republiky. Web. 15 Feb. 2017. <[http://kramerus4.nkp.cz/search/i.jsp?pid=uuid:7ab97900-2043-11e3-a5bb-005056827e52#monograph-page\\_uuid:1a8a4020-2be5-11e3-bd38-5ef3fc9ae867](http://kramerus4.nkp.cz/search/i.jsp?pid=uuid:7ab97900-2043-11e3-a5bb-005056827e52#monograph-page_uuid:1a8a4020-2be5-11e3-bd38-5ef3fc9ae867)>.

Kovář, Karel. *PAVLA MOUDRÁ - život a působení vzácné a ušlechtilé ženy*. Praha: Nakladatelství Emil Hanf, 1935. Print.

Krása, Petr. "HEPATICA NOBILIS Schreb. – jaterník podléška / pečeňovník trojlaločný." *BOTANY.cz* » *HEPATICA NOBILIS Schreb. – jaterník podléška / pečeňovník trojlaločný*. N.p., 07 July 2007. Web. 15 Feb. 2017.

Křen, M., V. Cvrček, T. Čapka, A. Čermáková, M. Hnátková, L. Chlumská, T. Jelínek, D. Kovářiková, V. Petkevič, P. Procházka, H. Skoumalová, M. Škrabal, P. Truneček, P. Vondříčka, and A. Zasina. "Korpus SYN, verze 4 z 16. 9. 2016." *Portál | Český národní korpus*. Ústav Českého národního korpusu FF UK, 2016. Web. 16 Feb. 2017. <<http://www.korpus.cz/>>.

Kvítková, Naděžda. "O Jazyce Svatopluka Čecha V Díle Nový Epochální Výlet Pana Broučka, Tentokrát Do Patnáctého Století". *Naše řeč* 63.2 (1980): 73-85. Online.

Sládek, Josef Václav. *Průpravná mluvnice anglického jazyka s příklady, výslovností a slovníkem*. Vol. 3., úplně přeprac. vyd. Praha: Nákladem Československé obchodní akademie, 1891. Print.

## **Pictures:**

Picture 1:

Berger, Harald. *Parnassia palustris, Dachstein, Upper Austria, Austria*. 2004. *Wikimedia commons*. Web. 15 Feb. 2017

<[https://commons.wikimedia.org/wiki/File:Parnassia\\_palustris\\_Dachstein.jpg](https://commons.wikimedia.org/wiki/File:Parnassia_palustris_Dachstein.jpg)>.

Picture 2:

Archenzo. *Hepatica nobilis flowers*. 2005. *Wikimedia commons*. Web. 15 Feb. 2017.

<[https://commons.wikimedia.org/wiki/File:Hepatica\\_nobilis\\_flowers.JPG](https://commons.wikimedia.org/wiki/File:Hepatica_nobilis_flowers.JPG)>.

Picture 3:

Gaffard, J. F. *Marchantia, photo , Acorus (jardin aquatique)* . 2004. *Wikimedia commons*.

Web. 15 Feb. 2017. <<https://commons.wikimedia.org/wiki/File:Marchantia.jpg>>.

Picture 4:

Rohrlach, Sylke. *Fadenschnecke washed ashore at Bondi Beach, Sydney* . 2015.

Sydney. *Wikimedia commons*. Web. 15 Feb. 2017.

<[https://commons.wikimedia.org/wiki/File:Blue\\_dragon-glaucus\\_atlanticus\\_\(15933467033\).jpg](https://commons.wikimedia.org/wiki/File:Blue_dragon-glaucus_atlanticus_(15933467033).jpg)>.

Picture 5:

Merculiano, Giacomo. *Various examples of sea anemones*. 1893. *Wikimedia commons*. 19

Sept. 2010. Web. 15 Feb. 2017. <<https://commons.wikimedia.org/wiki/File:Actiniaria.jpg>>.