

The aim of this thesis was to portray Staša Jílovská (b. February 20 1898 Vienna – d. July 8 1955 Prague) as an independent personality and not through the eyes of her lifelong friend Milena Jesenská or her partner Adolf Hoffmeister – and to confirm or refute the three above mentioned postulates.

Due to the absence of any monographs on Staša and an insufficient number of papers dealing – even remotely - with the subject, the search for source documents in libraries as well as in public and private archives was arduous. Ultimately the outcome of nearly all my indepth research was the realization that material on Staša is not to be found in libraries.

Consequently, I had to create the bibliography for the first part of this thesis myself. Therefore I consider it equal in importance to the second part, which deals predominantly with the analyses of the extracts of two translated novels.

A question thoroughly addressed, but only partially answered, is, why Staša has been neglected in academic literature (or in any kind of literature for that matter). Her decline into oblivion is a mystery, for she was one of the leading personalities of the First Czechoslovak Republic (1918 – 1938). She edited the Vest Pocket Revue, was a close collaborator and friend of Voskovec and Werich, icons of the new, interwar culture - comedians and founders of the “Liberated Theatre“. This circle had such a huge and far-reaching impact on the young generation of Czechoslovaks that some claim the theatre “brought them up“. Staša socialized with artists from the Mánes and Devětsil associations, with the Nobel Prize winning poet Seifert; the writers Nezval, Holan and S. K. Neumann; the jazz musician Ježek, the painters Toyen, Štýrský and Šíma; the architects J. Frágner, J. Smetana and B. Feuerstein; the sculptor Makovský; and the social theorist Teige, as well as Hoffmeister’s friend, the composer Hans Krása.