

Abstract

The history of translation is a very important part of literature and to study it is crucial for many reasons. New translators always continue in some already existing tradition which is therefore important to study, analyze and also to learn from. This bachelor thesis deals with the translations from English by Luba and Rudolf Pellar who were translating for almost fifty years. Because their life experience can influence their work, the first part of this thesis deals with their lives and also summarizes some selected translations. The second part of this work is the analysis of selected translations. However, first of all, the translations of titles of the particular texts are analyzed because even they can tell a lot about the method of a translator. Consequently, the three selected texts- *The Catcher in the Rye* (*Kdo chytá v žitě*) by J.D. Salinger, *Across the River and into the Trees* (*Přes řeku do stínu stromů*) by Ernest Hemingway and *American Pastoral* (*Americká Idyla*) by Philip Roth- are analyzed in detail. These texts were selected because they represent equally the whole career of Pellar and the development of the method of translation can be observed in them. Moreover, the novel by Hemingway had been already published earlier and this translation is used for a comparison of two different methods.

The analysis itself confirms that the translations by Luba and Rudolf Pellar are excellent. The analysis of individual titles shows that they usually preserve the functional equivalence and the meaning of the original title but there are some exceptions as well. When translating the titles of some of the plays, they often increase an attractiveness of the title. In one case, the change is even ideologically motivated because it would not be possible to translate a title as “vzhůru na západ.” Overall, when a change in the title is necessary, the translators usually solve this problem very well. Special attention is paid to the analysis of the title *The Sound and the Fury* (*Hluk a věrava*) which is in fact a citation from *Macbeth* and it shows that the translators sometimes give preference to an intertextuality. The analysis of the individual texts then shows the features of the method of translation. Probably the most important feature is that they do not stick too much to the original text, rather, they try to make it sound natural in Czech. Therefore, they use subordinate clauses instead non-finite verb forms, they change the word order and the order of clauses in sentences where it is necessary in Czech and they also work on a stylistic level. However, they work with texts sometimes too loosely and this can be a problem for example in Hemingway where the simplicity and brevity are crucial. This problem concerns mainly the expressive words in the texts. In the older translations, the translators sometimes tend to exchange vulgarisms by expressive words with positive connotations and simultaneously to increase the expressivity of a text by combination of both morphological and lexical means which are not used in the original text so much. However, this is no longer the case of the newest analyzed translation and, therefore, it is possible to assume that the style of the translators have changed. Moreover, *Across the River and into the Trees* shows that not all of the translations are so great.

The thesis shows the method of translation Luba and Rudolf Pellar used and also its development. It confirms that their style has not change a lot, the reason for some changes were probably the experience they already had. The most important feature of their translations is a different level of expressivity. It can be explained probably by the fact that Rudolf Pellar was an actor and he could add some poetic words.