

Abstract

The thesis looks at the Czech life of the *Flowers for Algernon* short story written by Daniel Keyes. It aims to present an analytical comparison of the short story translations and dramatizations created in the Czech cultural environment and to define their invariants. The theoretical part of the thesis informs the reader about the life and work of Daniel Keyes and depicts the process of creation of the short story in question. Furthermore, it outlines its main themes and stylistic features, as well as its reception both in the U. S. and abroad. Special attention is paid to the reception in Czechoslovakia, or rather the Czech Republic, namely to the two short story translations (Černý, 1976; Markus, 2003) and the three original dramatizations (Říhová, 1988; Hruška, 1993; Heger, 2010). All pieces of work are presented in their broader socio-cultural context, with due regard to their authors. This contextualisation lays the foundations for the subsequent translational analysis, which is based on Gideon Toury's descriptive model (1995). In accordance with Toury, the Czech short stories are seen as products of the target culture. Therefore, the assumed translations are first assessed in terms of their *acceptability* in this culture and these hypotheses are then tested by means of comparison of corresponding target and source textual segments. The main emphasis of the comparison lies on translators' ability to transfer the non-standard language of the main character and his mental development curve. As for the dramatization analysis, its central focus is placed on thematic shifts from the source text, i.e. translation by Černý.