

**Západočeská univerzita v Plzni**

**Fakulta filozofická**

**Bakalářská práce**

**„It was astonishing to find that England is really so English...“ Čapek's  
*Letters from England* in English Translation**

**Eva Nedvěďová**

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**Bakalářská práce**

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Prohlašuji, že jsem práci zpracovala samostatně a použila jen  
uvedených pramenů a literatury.

*Plzeň, duben 2019*

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## 1. Introduction

This bachelor's thesis deals with the comparison of Karel Čapek's travelogue *Anglické listy* and its English translation *Letters from England* was carried out by Geoffrey Newsome. The travelogue was written during Čapek's two-month visit to England in 1924. It was first published in Prague in 1925. Newsome translation was published in 2001 and offers a new possibility to enjoy Čapek's work. The objective of this thesis is to analyse chosen extracts from the original text and its translation and comment on the translator's solutions.

This thesis is divided into two main parts. The first one deals mainly with the translation theory. Moreover, it introduces the author, his life and work. It also describes the travelogue *Letter's from England* and focuses on particular chapters and their main features. The second part is practical.

As mentioned above, a theoretical part focuses on the theory of translation, translation of the artistic text, the possibility of equivalence in translation and methods of translation. From the point of translation procedures, Paul Newmark's communicative and semantic methods of translation are mentioned. In addition, attention is paid to Roman Jakobson's three kinds of translation, intralingual, interlingual and intersemiotic.

Moreover, the author of *Letters from England*, Karel Čapek, is mentioned. It concerns his life, childhood, studies and also his literary career and his literary work.

In the next part, the travelogue itself is described. For contextualization, Čapek's journey to England is described at the beginning. Then, it refers to the content of *Letters from England* and following that, the chapters and their main ideas are depicted.

The fourth section is a practical part. There is carried out a comparative analysis of the Czech original and its English translation. The aim of this analysis is to find out whether the translation corresponds to the original. For the purpose of this bachelor's thesis, the first chapter of Čapek's work and Newsome's translation entitled *First Impressions* will be used. The thesis draws upon a number of sources which are to be found in the section "References".



### 1.1.1. Translation

Translation is a written transfer of the text for imparting information to someone, who deals with the topic. This is a form of transcribing information into another language, i. e. communication of the meaning of the *source text* to an equivalent *target text*. The translation subject – translator - ideally controls both languages on the similar high level. Its task is to convey information from the default language (*source language*) to a recipient who does not handle the *source language* in *target language* that the recipient controls.<sup>1</sup>

Translating means not only controlling the foreign language of the original, but primarily the so-called *target language* to which it translates, which is usually a mother tongue, even the best of quality that is translated in an inadequate, primitive or even incorrect way, may lose its value. “Translation is concerned with moral and with factual truth. This truth can be effectively rendered only if it is grasped by the reader, and that is the purpose and the end of the translation.”<sup>2</sup>

We can also define translation as “a process of replacing a text in one language by a text in another, which deals with the relationship between texts as actual uses of language, and so is entirely different from an activity like contrastive analysis, which is concerned with relating two languages as abstract one”.<sup>3</sup>

### 1. 2. 1. Translation of the artistic text

Translation of the artistic text contains a translation of the phrases, essays, literary criticism and similar texts with a peculiar author style and an important aesthetic section next to the content of the record.

When speaking of translation of the artistic text, should translator work with one’s own creativity with the respect of individual elements and also of

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<sup>1</sup>ČERNÍKOVÁ, Veronika, Marie FENCLOVÁ, Helena HOROVÁ, Dagmar KOLAŘÍKOVÁ, Petr KUČERA, Ivona MIŠTEROVÁ, Eva RAISOVÁ, Eva SKOPEČKOVÁ, Miroslava SLÁDKOVÁ, Zuzana TABAČKOVÁ, Zdeněk VÁVRA. *Překlad mezi didaktikou cizích jazyků a translatoologií*. Plzeň: Nava, 2014. p. 5.

<sup>2</sup>NEWMARK, Peter. *About translation*. Clevedon: Multilingual matters, c1991. Multilingual matters, 74. p. 1.

<sup>3</sup>HOUSE, Juliane. *Translation*. Oxford: Oxford University Press, 2009. Oxford introductions to language study. pp. 4 -5.

the source text. Translation creativity and primarily language ingenuity is surely circumstance without good translation couldn't come into an existence. That is a reason why is necessary a scientific accuracy and thoroughness.

Thus, if the proportion of creativity is to be determined in the literary translation, it can be assumed that accuracy rather makes it difficult and the translator need to become a researcher for some time. But on the other hand, accuracy in relation to realm of various sorts is a source of many problems and leads to most of the mistakes that occurs in translation.

When it is speaking about outcome of the translation as a one of the possible options of the interpretation of the text or as a one of the possible ideal, it can be considered as a translator's linguistic creativity.

The translator is looking for so called functional equivalent which is always very hard to find. Generally speaking there are two creative components in the translation, one from the author and one from the translator. The translator's procedures could be classify in a various ways, but always should reflect process and outcome of the translator's creative approach. It is necessary to distinguish an objective from the reality of the work, the fact of life from the fact of the artistic.<sup>4</sup>

From the point of view of the aesthetic they are updating, archaization, localization, intellectualization, equalization, standartization, individualization, naturalization, exoticism, etc., and from the point of view of the linguistic creativity as transformation, substitution, deformation, stylization and compensation. In the process of the translation these creative operations intertwines each other.<sup>5</sup>

## **1. 2. 2. Translation theory**

Translation theory does not endeavour with the mistakes that occur in a translation and most of the so-called interference that is unwittingly subordinated to the impact of the original against which no translator

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<sup>4</sup>LEVÝ, Jiří. *Umění překladu*. 4., upr. vyd. Praha: Apostrof, 2012. p. 43.

<sup>5</sup>KUFNEROVÁ, Zlata. *Čtení o překládání*. Jinočany: H & H, 2009. pp. 35-36

permanently immune: This problem is a subject of criticism of translation that is supposed to evaluate the specific product of the translation.

From the middle beginning mainly from the middle of the last century, theory of translation sought a term that would generally express the optimal relationship of the translated text to original text. This relationship has been called is differently, sometimes *loyalty*, sometimes *adequacy*, and most recently *equivalence*.<sup>6</sup>

### 1. 2. 3. Equivalence

The issue of equivalence of the text has been long considered as a main translation problem. It emphasized the possibility of translating all the information of the text of the *source language* into the text of the *target language* even when the grammar systems of the two languages differ.<sup>7</sup> It refers to the central requirement that the content of the translation should match the content of the original. This sameness of meaning in the source and target texts is known as semantic equivalence.<sup>8</sup>

In today's translatology, equivalence demands to express the optional relationship of the translation to its original. It seems to be the most accurate term of functional equivalence, especially due to its specific functional symbol which points to all the relativity of every equivalence, because the optimal function of each individual translation as one of the possible variants of the original text is in particular situations dependent on many linguistic and non-linguistic factors.

The level of linguistic devices is usually looked upon from the perspective of two different language systems. (*the source text and target text*), and the language – creative level. The translation equivalents of the original elements of the first level (grammatical, lexical and phraseological) we

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<sup>6</sup>KUFNEROVÁ, Zlata. *Čtení o překládání*. Jinočany: H & H, 2009. p. 7.

<sup>7</sup>KNITTLLOVÁ, Dagmar, Bronislava GRÝGOVÁ a Jitka ZEHNALOVÁ. *Překlad a překládání*. Olomouc: Univerzita Palackého v Olomouci, Filozofická fakulta, 2010. Monografie (Univerzita Palackého). p. 7.

<sup>8</sup>HOUSE, Juliane. *Translation*. Oxford: Oxford University Press, 2009. Oxford introductions to language study. p. 7.

can consider the phase of an identifier, in which we mainly apply accuracy and whose result we evaluate as a correct or incorrect translation.<sup>9</sup>

The target solution of the elements of the second creative level or the interpretation phase is then as rule included in different kinds of functional equivalence. In this concept, it is hardly possible to make a clear decision about the correctness or incorrectness of the individual translation. This is one of the possible variants of the interpretation of the original text or as one of the approximation of the ideal, then the selection of the one concrete variation can be considered as a result of the translator's linguistic creativity.

According to Dagmar Knittlová, today the functional translation is considered to be a basic principle. That means it does not matter if the same function is used possible in all aspects, not only meaning and matter (denotation, reference), but also connotative (expressive, association) and pragmatic.

The basic component of the text is semantic (content), which is expressed by the lexical elements presented in relation to the grammatical system. In addition to the indication of information focused on the factual situation, the content information is connotation, given by the functional stylistic and expressive colour of the language. But at the same time, two languages can express the same situation in completely different language terms. Simultaneously, the pragmatic aspect of the content cannot be forgotten, we must not forget the pragmatic aspect of the content.<sup>10</sup> Then experience, which is determined by the relationship between the participants of the components, that are different translation shifts or operations are needed to preserve them.

### **1.3 .1. Translation procedures**

Translation procedure or operation, which observe the chosen translation variant classify translational literature from different aspects, but

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<sup>9</sup>KUFNEROVÁ, Zlata. *Čtení o překládání*. Jinočany: H & H, 2009. p. 29.

<sup>10</sup>KNITTLOVÁ, Dagmar, Bronislava GRÝGOVÁ a Jitka ZEHNALOVÁ. *Překlad a překládání*. Olomouc: Univerzita Palackého v Olomouci, Filozofická fakulta, 2010. Monografie (Univerzita Palackého). p.p. 7, 8, 9.

they always convey the process of translating a creative approach to the interpretation of the original text. We can characterize them both from a literary aesthetic point of view, such as *updating, archiving, localization, intellectualization, equalization, typing, individualization, naturalization, exoticism* etc. Partly from the point of view of linguistic creativity, in addition, it is possible to characterize them also as *transformation, substitution, deformation* and *stylization*, which also involve *compensation*. In the thoughtful translating process, all of the above-mentioned linguistically creative operations, of course intersect and interact and complement each other.<sup>11</sup>

The translation process consists mostly of two or three phases.

The two-phase model is described as replacing one language code with another. The first step is to analyze or solve the *source text*. Translator analyzes text in the *source language* and pursues complete understanding. The second phase is followed by coding a synthesis, the meaning of the text, which is expressed in the target language. It simultaneously includes two functions. Therefore, this model is often criticized because it does not put enough emphasis on analyzing the text and its context, the social and cultural setting in which the translated text is presented.<sup>12</sup>

**According to Peter Newmark, “further translation procedures, roughly in order of closeness are:**

- Componential analysis
- Modulation
- Descriptive equivalent
- Functional equivalent
- Cultural equivalent – cultural equivalents are usually inaccurate but they are a shorthand, have emotional force, and are useful for immediate effect on the receptor, e. g. in the theatre or cinema (dubbing or sub-titling),

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<sup>11</sup>KUFNEROVÁ, Zlata. *Čtení o překládání*. Jinočany: H &H, 2009. p.p. 65, 66, 67.

<sup>12</sup>ČERNÍKOVÁ, Veronika, Marie FENCLOVÁ, Helena HOROVÁ, Dagmar KOLAŘÍKOVÁ, Petr KUČERA, Ivona MIŠTEROVÁ, Eva RAISOVÁ, Eva SKOPEČKOVÁ, Miroslava SLÁDKOVÁ, Zuzana TABAČKOVÁ, Zdeněk VÁVRA. *Překlad mezi didaktikou cizích jazyků a translatologií*. Plzeň: Nava, 2014. p. 7.

and they transport the readership uncritically into the TL (= target language) culture.

- Synonymy
- Paraphrase, the loosest translation procedure, which simply irones out the difficulties in any passage by generalising”<sup>13</sup>

#### **1. 4. Peter Newmark´s dual theory of semantic and communicative translation**

“This theory contains three important propositions.

##### **1. 4. 1. The two correlations**

The more important the language of the text is, the more closely it should be translated. This is valid at every rank of the text; the text itself; the chapter; the paragraph; the sentence; the clause; the group; the collocation that lexically cuts across the group; the word; the morpheme; and the punctuation mark.

Conversely, the less important the language of a text or any unit of text at any rank, the less closely that too need be translated, and therefore it may be replaced by the appropriate normal social language. Or the less important nuances of meaning of the text, are the more important is the message (to be communicated), the more justification for undertranslation, which simplifies or clarifies the place in the translation.

##### **1. 4. 2. The rider**

The better written a unit of the text, the more closely It should be translated, whatever its degree of importance is, provided there is identity of purpose between author and translator, as well as a similar type of readership. If the details and nuances are clearly expressed, they should be translated closely, even though they could just as well be paraphrased. There seems no

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<sup>13</sup>NEWMARK, Peter. *About translation*. Clevedon: Multilingual matters, c1991. Multilingual matters, 74.p.p. 2, 3, 4

good reason to reproduce the truth, even when the truth is not particularly important.”<sup>14</sup>

## **1. 5. Kinds of translation according to Jakobson (1971)**

### **a. Intralingual translation**

It is a synonymous process from one side of the lexical level on the other side of the syntactic level.

### **b. Inter-semiotic translation**

It expresses information which is captured by one character system devices of another character system. (e.g. language interpretation of data on displays of various devices a symphonic poem or leitmotiv in music, etc.)

### **c. Interlingual/proper translation**

The proper translation is the expression of information captured by one language system (source language) - by other language system (target language) to avoid undesirable content, possibly even a formal and stylistic shift.

### **d. Interlineal translation**

That is a translation that does not respect the grammar system of the target language, although it is able to capture each grammatical unit of the source language by the rendering units. It retains only specific linguistic information and is therefore, applicable for meta-language purposes.

### **e. Literal translation**

It conveys lexical units, regardless of their contextual involvement, but respects the grammatical system of the target language. The resulting text can be grammatically correct and natural, but the selection and linking of lexical units have the tinge of undesired strangeness.

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<sup>14</sup>NEWMARK, Peter. *About translation*. Clevedon: Multilingual matters, c1991. Multilingual matters, 74. p.p. 1, 2.

#### **f. Free translation**

It is in direct contrast to Intralingual translation. Free translation only marginally respects the source text; it usually does not take into account such things as the register or stylistic features and does not pay attention to the peculiar components of meaning. Consequently, translation is depleted, especially its aesthetic quality, information from the concept of conceptual content moves freely, is considered as an incorrect translation.

#### **g. Communicative/idiomatic translation**

This translation is closely related to the pragmatic aspect of translation, it must be respected especially when translating conventional formulas, public inscriptions, advertisements, proverbs, idioms, and spells of conversational clichés.<sup>15</sup>

### **1. 6. Methods of translation**

Today's translation is a developed practice and, therefore, there are many perspectives on this issue. Depending on how the translation is being processed, the translation can divide into several categories. The most common ones are: *adaptive translation, communicative translation, faithful translation, free translation, idiomatic translation, literal translation, semantic translation, and word for word translation.*

#### **a. Adaptation**

The adaptation is the freest form mainly used for plays and poetry. To provoke the same impression it is allowed to make some changes in the text, of course, not radical ones. These are, for example, puns or proverbs that can be interpreted in different ways in each language.

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<sup>15</sup>KNITTLOVÁ, Dagmar, Bronislava GRYGOVÁ a Jitka ZEHNALOVÁ. *Překlad a překládání*. Olomouc: Univerzita Palackého v Olomouci, Filozofická fakulta, 2010. Monografie (Univerzita Palackého). p.p. 15, 16, 17



**b. Communicative translation**

It attempts to endeavour the exact following meanings of the original in such a way that both languages and content are readily acceptable and comprehensive to the reader.

**c. Faithful translation**

This method strives to preserve contextual meaning under the limitation of the target language grammatical structures. The main aim is to retain the purpose of the source text language.

**d. Free translation**

Here, a grammatical and lexical form are ignored, and translation is focused only on the meaning of the text.

**e. Idiomatic translation**

It reproduces a meaning of the source text by using idioms and colloquial expressions.

**f. Literal translation**

The constructions of the source language are transformed to their nearest equivalents.

**g. Semantic translation**

It takes into a consideration an aesthetic value of the source language *text*, where it is appropriate. Semantic translation is a high quality translation.

**h. Word for word translation**

The source language text is preserved and words are translated with their well known equivalence in the target language text.

## 2. Karel Čapek

### 2. 1. 1. Life

Karel Čapek is one of the leading figures of the Czech literature of the 1920s, whose work is still part of literary curriculum.<sup>16</sup> He was the twentieth century's greatest playwright, novelist, story writer, journalist, children's writer, biographer, humorist, essayist, illustrator, translator, amateur photographer, but was also interested in current politics.<sup>17</sup> He was nominated for the Nobel Prize seven times in years 1932 – 1938. He died of pneumonia in December 1938.

### 2. 2. 1. Childhood and Family

Karel Čapek was born on 9 January 1890 in the health-spa and mining town Malé Svatoňovice. His brother Josef became a painter and also a joint author of several Karel's works. Their sister Helena was also a writer. Their father Antonín Čapek was a doctor and mother Božena Čapková, Novotná, was engaged in folklore, collected and published several songs and legends. She had a great influence on him.

Concerning his childhood, Čapek wrote:

*“Malé Svatoňovice, my birthplace, is known for its Shrine of the Holy Virgin, admittedly not as powerful as her shrine at Wambierzyce, but nonetheless just as miraculous. My mama would walk there with me to make an offering of a small wax model of a human torso, so that my lung would be strengthened; those wax torsos, however, always had a woman's breasts, which gave rise to the peculiar notion that we boys didn't have any lungs, and to the futile expectation that, under the influence of my mother's prayers, they would grow on me. Scattered about the region are old farms and estates where peasant rebellions were born, but today there are government factories, and kilometres of hand towels and worsted unfold from Úpice to the world. I remember the Australian and Chinese postage stamps, the stamps from India*

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<sup>16</sup>KOŠŤÁLOVÁ, Michaela. *Karel Čapek: v slzách a věčnosti*. Praha: Petrklíč, 2017. p. 5 - 89

<sup>17</sup>SCHEINPFLUGOVÁ, Olga, ČERNÝ, František, ed. *Živý jako nikdo z nás: o Karlu Čapkovi*. Praha: Hynek, 1997. Spektrum (Hynek). p.149, 150.

*and the Cape Colony, which I collected in baskets from the factory mail room.”*  
(Karel Čapek, *Obrázky z domova*)<sup>18</sup>

In 1920 Karel Čapek had met an actress and writer Olga Scheinpflugová and after the long 15 years of friendship he married her in the City Hall in Vinohrady on 26 August 1935. Olga had kept her birth family name Scheinpflugová because of her actress career. During their marriage, Olga and Karel visited many European countries.

### **2. 2. 2. Studies**

Čapek studied at grammar school in Hradec Králové from 1901 to 1904. Then he moved to his sister in Brno, where he was under her protection till 1907. In 1907, his parents moved to Prague and there Karel continued in his studies at the academic grammar school. He graduated in 1909. During the holidays, he had stayed with his father in the spa sv. Kateřiny u Počátek. After that he began to study philosophy, history of fine art and aesthetics at the Faculty of Philosophy, Charles University in Prague. In the winter semester 1910–1911, he studied at the Faculty of Philosophy in Berlin and in the summer semester in Sorbona in Paris. He defended his doctoral thesis in 1915.

### **2. 2. 3. Job**

On 1 March 1917 Karel began to work for Vladimír Lažanský as a tutor of his twelve years old son Prokop. Due to some educational disagreements with the young Lažanský, he ended his “teaching career” half a year later. In October he worked in the library of the Muzeum Království Českého, but on 22 October he started to work for the editorial office of the *National Pages* (Národní listy). On 1 April he begun to work in the editorial office *The People’s Newspapers* (Lidové noviny), where he worked till his death.<sup>19</sup>

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<sup>18</sup>KLÍMA, Ivan. *Karel Čapek: life and work*. Přeložila Norma COMRADA. Nort Haven: Catbird Press, c2002. Garrigue Book. p.20.

<sup>19</sup>JIRÁSEK, Bohumil. *Čtení o Karlu Čapkovi*. Plasy: Zdeněk Sadílek, 2013. p.5 – 7

## 2. 2. 4. T. G. Masaryk

Karel Čapek and the Czechoslovak president T. G. Masaryk were very close to each other. First they met in March 1922 at the Municipal Theatre in Vinohrady. An evidence of their friendship can also be found in Čapek's famous literary work *Talks with TGM* (Hovory s TGM). They originated from Čapek's idea of writing all Masaryk's thoughts and provide the reader with a view on TGM's personal life.

## 2. 2. 5. Pátečníci

Friday friends (Pátečníci) were a very good known group of intellectuals, who were meeting in the house of Josef and Karel Čapek's in Vinohrady (Street of the Brothers Čapek). Regular meetings with friends who were invited to their house took place nearly immediately after they had moved in. They became very popular and because of practical reasons they were meeting on the fifth day of the week Friday (pátek). Two more years had passed by before the "group" became widely known.

Since the year 1927, no one called them differently than "Pátečníci". So the community got not only its name, but also its own customs. For example, the seating order was still the same and every guest had his own glass. Interestingly enough, the community was an all-male group. It is probably because Čapek was inspired by gentlemen clubs in London, which he visited during his last visit in England.<sup>20</sup>

## 2. 3. 1. Works

In the magazine *Styl* in 1903 he published his work about Indian architecture. He wrote and published it together with the architect Vladislav Hofman. In 1907 he published articles together with his brother in a number of magazines, for example *The People's Newspaper*, *Footprint (Stopa)*, *Lumír*, *Nettles (Kopřivy)*, *Awareness (Přehled)* and many others. In 1908, he published with his brother Josef their first prose in *The People's Newspaper* entitled *The Return of Oracle Hermotin (Návrat věštce Hermotina)*.

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<sup>20</sup>KOŠŤÁLOVÁ, Michaela. *Karel Čapek: v slzách a věčnosti*. Praha: Petrklíč, 2017. ISBN 978-80-7229-614-9. p.p.133 – 137,139 - 146

## 2. 3. 2. Genres

Karel Čapek wrote several works in many different genres during his whole life, ranging from books for children to travel journals.

### a. Prose

Independently he released *Krakonoš's Garden* (Krakonošova zahrada). In November 1917, he finished his book *God's Torture* (Boží muka). In 1921, he wrote *Awkward tales* (Trapné povídky), in 1929 he released mystery detective stories *Tales from One Pocket*, *Tales from Two Pockets* (Povídky z jedné kapsy, Povídky z druhé kapsy) and *The Gardener's Year* (Zahradníkův rok). 1931 Čapek wrote *Apocryphal Tales* (Apokryfy) and the year later *Povětroň*, *About the General or Zoon Politikon* (O věcech obecných čili Zoon politikon). In 1933 Karel Čapek published *Hordubal* and in 1935 his famous novel *War with the Newts* (Válka s mloky). His last novel *The Life and Work of Foltýn* (Život a dílo skladatele Foltýna) was finished by his wife Olga after his death.

### b. Drama

Čapek was especially well-known all over the world for his plays. They portray contemporary events and threats of that time as World War I and World War II. Moreover, Čapek's plays point to "future threats", such as artificial intelligence or the threat of unlimited political power, which are still topical nowadays.

In 1920, Karel Čapek wrote his first drama *The Robber* (Loupežník) and perhaps his most famous life work science fiction *R.U.R – Rossum's Universal Robots* (R. U. R.), where for the first time appeared the word *Robot* that is now known all over the world. He created it from the Czech word *robota*, which means something like labour work. One year later had its premiere, *From the Life of the Insects* (Ze života hmyzu) and in 1922, *The Macropulos Secret* (Věc Makropulos) was staged. In 1937, had a premier *The white Disease* (Bílá nemoc) premiered and in 1938, *The Mother* (Matka) was staged at the Estates Theatre (Stavovské divadlo).

### **c. Travel journals**

Karel Čapek traveled through a large part of Europe during his life. Later on he used his travel experience in his travel books.

Among his best-known travel books belong *Letters from Italy* (Italské listy), in 1924 based on his journey to Italy and *Letters from England* (Anglické listy) drawing upon his visit to England. Later on published *Trip to Spain* (Výlet do Španěl), in 1930 and *Picture from Holland* (Obrázky z Holandska), 1932, which are inspired by his travels through Spain and Holland. His last travel journal entitled *Trip to North* (Cesta na sever) was published in 1936.

### **d. Books for children**

In 1932, Čapek wrote *Nine fairy Tales* (Devatero pohádek) and in 1933 he published *Dášenka or the Life of the Puppy* (Dášenka čili život štěněte).

### **e. Philosophy work**

In 1918, he worked in the editorial office of *the National papers* and published his philosophical book *Pragmatism or Philosophy of Practical life* (Pragmatismus čili Filosofie praktického života).

### **f. Translation**

In 1916, Čapek began to translate a modern French fiction and in 1920 he translated *French poetry of the new era* (*Francouzská poezie nové doby*) written by Gulliaume Apollinaire.

### **g. Political works**

Karel Čapek was also involved in politics and due to that he became friends with the Czechoslovak president T.G. Masaryk. After several years of their friendship, Čapek decided to write their talks and the main ideas of the

Czechoslovak president. In 1928–1935, he published 3 volumes of works under the title *Talks with T. G. M.* (Hovory s T. G. M.).<sup>21</sup>

#### **2. 4. 1. PEN Club**

PEN international is a worldwide association of writers, which was established in London, in the United Kingdom, in 1921. Today, PEN has its centres over the world. Their goal is a cooperation with writers, to point out the role of literature in the development of the understanding of the world culture, freedom of speech.<sup>22</sup>

“PEN was one of the world’s first non-governmental organizations and amongst the first international bodies advocating for human rights. We were the first worldwide association of writers, and the first organization to point out that freedom of expression and literature are inseparable – a principle we continue to champion today and which is expressed in our Charter, a signature document 22 years in the making from its origins in 1926 and ratification at the 1948 Congress in Copenhagen.”<sup>23</sup>

#### **2. 4. 2. Establishing of the PEN Club**

The founder of the PEN Club was a British poet, playwright and a peace activist, Catharine Amy Dawson- Scott. Hers aim was to unite writers after the World War One. At its beginning it was just a club, which provided meetings of writers to share their ideas. PEN’s first president became John Galsworthy and its first members were Joseph Conrad, Elizabeth Craig, G. B. Shaw and H. G. Wells. In four years, PEN had 25 centres in Europe, and by 1931 there were centres also in South America and China. After the World War Two PEN’s members were scattered around the world.

The name PEN stands for an acronym Poets, Essayists, and Novelists. Later extended to Poets, Plawright, Editors, Essayists, Novelists. Then PEN became known as the International PEN. Now it includes centres in more than

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<sup>21</sup>JIRÁSEK, Bohumil. *Čtení o Karlu Čapkovi*. Plasy: Zdeněk Sadílek, 2013.p.p. 5-8.

<sup>22</sup>PEN KLUB.(2019). České centrum mezinárodního Pen klubu. [oline]. [quoted 2. 3. 2019]. Available at <https://www.penklub.net/home>

<sup>23</sup>PEN INTERNATIONAL. (2019). Who we are. Our history. [oline]. [quoted 2. 3. 2019]. Available at <https://pen-international.org/>

100 countries and still observes Dawson-Socott and Galsworthy's original principles, which defend freedom of expression, peace and friendship.<sup>24</sup>

### 3. 1. 1. Letters from England

*Letters from England* are journal features by Karel Čapek during his two months travel through England, which he himself illustrated. In 1924, Čapek was invited to England by the British PEN club thanks to his play *R. U. R.*, which was very successful in there. At that time, Čapek worked for *The people's Newspaper* and during his journey he was sending his features to Czechoslovakia, where they were published in the newspaper. Thanks to his visit to England, Karel Čapek had an opportunity to meet many famous personalities, for example, G. B. Shaw, John Galsworthy, the first director of PEN club, a physicist Thomas Becket, Queen of Romania, relatives of the British royal family, and many others.

### 3. 2. 1. Arrival in England

His travel to England began on 28 May 1924 at the Victoria station in London. In contrast, *Letters from England* begin on arriving ship arriving in Dover.<sup>25</sup> His friend Otakar Vočadlo picked him up and took him to his residence in Surbiton in Adelaide Road number 33, where he lived with his family. Vočadlo accommodated Čapek there for a few days of his stay. Later he returned to Vočadlo at weekends when he wrote his *Letters from England*.<sup>26</sup>

### 3. 2. 2. Content

The book contains 29 chapters and describes what he saw and how he felt while he was travelling through England. He describes every impression in detail, ranging from the landscape, nature or city using his distinctive vocabulary.

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<sup>24</sup>PEN KLUB.(2019). České centrum mezinárodního Pen klubu. [online]. [quoted 2. 3. 2019]. Available at <https://www.penklub.net/home>

<sup>25</sup>Dopisy od Karla Čapka [film]. Script and direction Ondřej Kepka. RTVS Rozhlas a televízia Slovenska, Česká televize, 25. 12. 2015, 17:40.

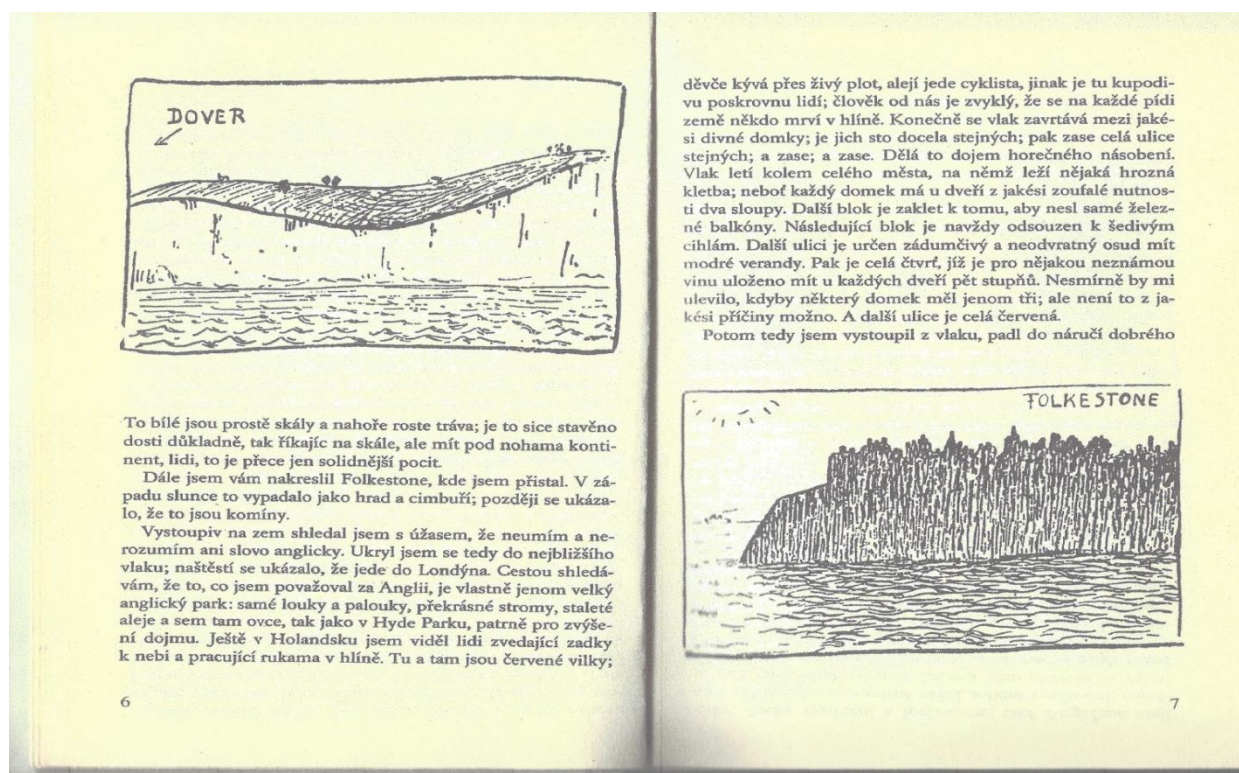
<sup>26</sup>VOČADLO, Otakar. Anglické listy Karla Čapka. Praha: JAN, 1995. p. 45



### 3. 3. 1. First impressions

Čapek writes that “there are two absolutely fantastic impressions. To find something absolutely unexpected and to find something absolutely known.”<sup>27</sup> Thereafter he continues claiming that “the greatest surprise for any traveller is when he finds something in a foreign country which he has read about a hundred times or seen a hundred times in pictures.”<sup>28</sup>

How Čapek mentions at the beginning of the *Letters from England*, he began to write ten days after his arrival and at first he could not decide with what he should begin. Quite surprisingly, he then begins with a depiction of the English policeman and then describes England as seen from the English Channel and accompanies it with his own illustrations, which are almost on every page.



Source: Čapek, Karel. *Anglické listy*. Voznice: Leda, 2009.

<sup>27</sup> ČAPEK, Karel. *Letters from England by Karel Čapek with illustrations by the author*. Translated by Geoffrey Newsome. P 24

<sup>28</sup> ČAPEK, Karel. *Letters from England by Karel Čapek with illustrations by the author*. Translated by Geoffrey Newsome. p. 23.

### 3. 3. 2. The English Park

In this chapter, Čapek describes English parks which he visited during his stay in England, especially he mentions Richmond Park, Windsor Park, and the park in Hampton Court. He places emphasis on the fact that there people can walk on lawns.

“When I saw my first gentleman roaming across a lawn at Hampton Court I thought that he was some fair-tale figure, except that he was wearing a top hat.”<sup>29</sup>

### 3. 3. 3. London Streets

Subsequently he describes London Streets and mentions a famous Baker Street, which is known as a home of the famous fictional detective Sherlock Holmes.

“Not forget: Of course, I went to have a look at Baker Street and I came back terribly disappointed. There isn't a trace of Sherlock Holmes there; it is a business thoroughfare of peerless respectability which has no higher no higher goal than to lead into Regent's Park, which, after long endeavours, it almost manage to.”<sup>30</sup>

### 3. 3. 4. Traffic

In the chapter entitled Traffic, Čapek describes London streets, where cars run in four lines and how they are overcrowded with people.

“I remember with horror the day when they first brought me to London. First, they took me by train, then they ran through some huge, glass halls and pushed me into a barred cage which looked like a scales for weighing cattle.”<sup>31</sup>

### 3. 3. 5. Hyde Park

In the chapter concerning Hyde Park, Karel Čapek depicts the Speaker's Corner and speakers delivering their speeches in the park.

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<sup>29</sup> ČAPEK, Karel. *Letters from England by Karel Čapek with illustrations by the author*. Translated by Geoffrey Newsome. p. 30.

<sup>30</sup> ČAPEK, Karel. *Letters from England by Karel Čapek with illustrations by the author*. Translated by Geoffrey Newsome. p. 34.

<sup>31</sup> ČAPEK, Karel. *Letters from England by Karel Čapek with illustrations by the author*. Translated by Geoffrey Newsome. p. 35.

“Before I had told him everything, about ten people had begun standing around us, quietly listening.”<sup>32</sup>

### **3. 3. 6. At the Natural History Museum**

The author also visited several London museums. The most impressive for him was the Natural History Museum, where he could see a number of exhibitions and explore various galleries.

“Becoming a part of Nature doesn’t mean sitting under a green tree but creating crystals and ideas, creating laws and shapes, breaking into matter with incandescent flashes, of lightning of a divine calculation.”<sup>33</sup>

### **3. 3. 7. Our Pilgrim Sifts through Other Museums**

In this chapter, Čapek depicts other impressive museums he visited and enjoyed.

“Wealthy England has assembled the treasures of the whole world in her collections.”<sup>34</sup>

### **3. 3. 8. Our Pilgrim Sees Animals and Famous People**

In the following section of his book, Čapek describes his visit to the famous London ZOO, which is the oldest in the world. Moreover, he also mentions Royal Botanic Kew Gardens and Madame Tussauds.

“I would be ashamed if I hadn’t been to the ZOO and to Kew Gardens because you should know everything.”<sup>35</sup>

### **3. 3. 9. Clubs**

As the title of the chapter indicates, it describes English gentlemen’s clubs which Čapek saw. He notices they are very quiet private places visited by upper-middle class gentlemen.

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<sup>32</sup>ČAPEK, Karel. *Letters from England by Karel Čapek with illustrations by the author*. Translated by Geoffrey Newsome. p. 44.

<sup>33</sup>ČAPEK, Karel. *Letters from England by Karel Čapek with illustrations by the author*. Translated by Geoffrey Newsome. p. 48.

<sup>34</sup>ČAPEK, Karel. *Letters from England by Karel Čapek with illustrations by the author*. Translated by Geoffrey Newsome. p. 49.

<sup>35</sup>ČAPEK, Karel. *Letters from England by Karel Čapek with illustrations by the author*. Translated by Geoffrey Newsome. p. 53.

“No one spoke, which has a truly dignified effect. We ought to have such places where people are silent in our country.”<sup>36</sup>

### **3. 3. 10. The biggest Samples Fair or the British Empire Exhibition**

Furthermore, the British Empire Exhibition at Wembley which was opened on 23 April 1924 and which Čapek aptly calls “the biggest samples fair”, is described. Čapek mentions his surprise at a number of people coming to visit it.

“It is true that I am a friend of populousness, reproduction, children, schools and practical education but I confess that at moments I wished I had had a machine gun so that I could have cleared a path through the runaway, jostling, scurrying, stamping herd of boys with round caps on their bonces or chains of girls holding hands so that they wouldn’t get lost.”<sup>37</sup>

### **3. 3. 11. The East End**

It is worth mentioning that Čapek also pays attention to the East End, which was known for its poverty and immigrant population.

“There are certainly more hideous quarters and more destitute streets in all parts of the world; even destitution has a higher standard here and the poorest beggar still isn’t bound in rags.”<sup>38</sup>

### **3. 3. 12. The Country**

Here Čapek describes the English countryside and compares it with farming in Czechoslovakia.

“Half-open gates lead you to ancient lanes in a park deeper than a forest and here there is a little, red house with high chimneys, a church steeple among the trees, a meadow with herds of cows, herds of horses which turn their beautiful, serious eyes on you, a pathway which looks as if it has been swept, velvet pools with water lilies and irises, parks country houses,

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<sup>36</sup> ČAPEK, Karel. *Letters from England by Karel Čapek with illustrations by the author*. Translated by Geoffrey Newsome. p. 58.

<sup>37</sup> ČAPEK, Karel. *Letters from England by Karel Čapek with illustrations by the author*. Translated by Geoffrey Newsome. p. 61.

<sup>38</sup> ČAPEK, Karel. *Letters from England by Karel Čapek with illustrations by the author*. Translated by Geoffrey Newsome. p. 71.

meadows and meadows, not a single field, nothing which might cry of human toil, a paradise where God Himself has laid paths of asphalt and sand, planted old trees and braided covers out of ivy for the red houses.”<sup>39</sup>

### **3. 3. 13. Cambridge and Oxford**

During his stay in London, Čapek also visited two oldest university towns, Oxford and Cambridge.

“At first one has the impression of a provincial town: and suddenly, good gracious, whose is this old castle?”<sup>40</sup>

### **3. 3. 14. Our Pilgrim Visits Some Cathedrals**

Having visited several cathedrals, Čapek describes their architecture and his personal impressions.

“So, English cathedral architecture on the whole is less painted and less plastic than Continental architecture.”<sup>41</sup>

## **Journey to Scotland**

### **3. 3. 15. Edinburgh**

When Čapek left London and arrived in the Scottish Edinburgh he really enjoyed the local surroundings. The reason for his admiration was its absence, or put in his words, that “it does not exist down in England”.

“Always you have something to astonish you.”<sup>42</sup>

### **3. 3. 16. Loch Tay**

In the chapter Loch Tay, the area of Scottish lakes is described.

“I wouldn’t include the fact that these melancholy paths are generally fence in (perhaps so that witches can’t go and dance there).”<sup>43</sup>

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<sup>39</sup> ČAPEK, Karel. *Letters from England by Karel Čapek with illustrations by the author*. Translated by Geoffrey Newsome. p. 74.

<sup>40</sup> ČAPEK, Karel. *Letters from England by Karel Čapek with illustrations by the author*. Translated by Geoffrey Newsome. p. 78

<sup>41</sup> ČAPEK, Karel. *Letters from England by Karel Čapek with illustrations by the author*. Translated by Geoffrey Newsome. p. 86.

<sup>42</sup> ČAPEK, Karel. *Letters from England by Karel Čapek with illustrations by the author*. Translated by Geoffrey Newsome. p. 89.

### 3. 3. 17. Binnorie, O Binnorie

The chapter called Binnorie, O Binnorie tells a story of Scottish nature. However, the title refers also to an old Scottish ballad which centres around jealousy between two sisters.

“And now to the mountains, to the heart of the country, to the region of the Gaelic tongue.”<sup>44</sup>

### 3. 3. 18. Tera Hyperborea

In this chapter, Karel Čapek describes a landscape on the Isle of Sky, the largest island in the Inner Hebrides.

“Ones a week the sun shines and then the mountain peaks are revealed in all their inexpressible shades of blue.”<sup>45</sup>

### 3. 3. 19. ‘But I am Annie of Lochroyan’

Here Čapek provides the reader with his description of the landscape, mountain ranges and of the harbour city Glasgow, the largest Scottish city.

“And this short letter is meant for you, Glasgow, city without beauty, city of noise and trade, city of factories and shipyards, harbour for all possible gods.”<sup>46</sup>

### 3. 3. 20. The Lake District

When Čapek came back to England he realized that lakes were not only in Scotland, but also in England. He remembers the so-called *Lake District* which is well-known for the poets who once live there, William Wordsworth and Samuel Taylor Coleridge.

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<sup>43</sup> ČAPEK, Karel. *Letters from England by Karel Čapek with illustrations by the author*. Translated by Geoffrey Newsome. p. 92.

<sup>44</sup> ČAPEK, Karel. *Letters from England by Karel Čapek with illustrations by the author*. Translated by Geoffrey Newsome. p. 98.

<sup>45</sup> ČAPEK, Karel. *Letters from England by Karel Čapek with illustrations by the author*. Translated by Geoffrey Newsome. p. 103.

<sup>46</sup> ČAPEK, Karel. *Letters from England by Karel Čapek with illustrations by the author*. Translated by Geoffrey Newsome. p. 109.

“So that it might not be said that there are lakes only in Scotland, they are also in England, where they have as much as a whole district allotted to them: and Derwent Water is there and Bassenthwaithe Lake, Wastwindermere and Ullswater and many others.”<sup>47</sup>

### **3. 3. 21. North Wales**

In the North Wales, Čapek walked up Snowdon, the highest mountain in Wales, to see the whole country. He shortly describes the names of Welsh cities, which sounds funny to his ears.

“That it is a complicated language is evident from the fact that a village near Anglesey is called simply Llanfairpwllgwyngyllgogerychwyrndrobwlllantysiliogogoch. To let you know, Welsh Celtic sounds pretty, especially from the mouth of dark-haired girls who are almost French type.”<sup>48</sup>

### **3. 3. 22. Letters about Ireland**

Čapek was intended to write a letter about Ireland. However, as he explained in his *Letter about Ireland*, it was difficult, since he did not visit it. Therefore, he describes how he wanted to find more information about Ireland, for example, in tourist guides in the bookshops or asking people, what they know about Ireland.

“I put the Irish question to almost all the Englishmen, Scotsmen, Cymry and Gaels I met. I ask them what exactly I ought to see in Ireland and where I ought to head. It seems that they found this question somewhat unpleasant.”<sup>49</sup>

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<sup>47</sup> ČAPEK, Karel. *Letters from England by Karel Čapek with illustrations by the author*. Translated by Geoffrey Newsome. p. 111.

<sup>48</sup> ČAPEK, Karel. *Letters from England by Karel Čapek with illustrations by the author*. Translated by Geoffrey Newsome. p.117.

<sup>49</sup> ČAPEK, Karel. *Letters from England by Karel Čapek with illustrations by the author*. Translated by Geoffrey Newsome. p.120.

## Back to England

### **3. 3. 23. Dartmoor**

When the author came back to England he visited England's oldest National Park in Dartmoor. Interestingly enough, Sir Arthur Conan Doyle's crime novel "*The Hound of the Baskervilles*" takes place there.

"One travels there along beautifully winding roads, across round hillocks, through that shaggily green region where there are the densest hedges, the largest sheep and the most ivy, copses and hawthorns and the bushiest trees and cottages covered with the thickest thatches that I have ever seen."<sup>50</sup>

### **3. 3. 24. Ports**

In the chapter entitled Ports, Čapek depicts harbours and their dirt and smell. He uses a vivid language with a large number of synonyms.

"...yellow water, bellowing steam ferries, tugboats, pot-bellied, black sows rocking on the waves, white, transatlantic liners, docks, basins, towers, cranes, silos, elevators, smoking factories, chests, parcels, chimneys, masts, rigging trains, smoke, chaos, hooting, ringing, hammering, puffing, the ruptured bellies of the ships, the stench of horses, of sweat, urine and waste from all the continents of the world;"<sup>51</sup>

### **3. 3. 25. Merry old England**

In the chapter Merry old England, Čapek expresses how the old England looks like. He characterizes historical architecture in the cities on a foggy and rainy day.

"In Chester they have, moreover, what are called 'rows'. This is an arcade, but on the first floor, and it is reached from the street by stairs, so that the shops are both below and above. This exists nowhere else in the world."<sup>52</sup>

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<sup>50</sup> ČAPEK, Karel. *Letters from England by Karel Čapek with illustrations by the author*. Translated by Geoffrey Newsome. p.125.

<sup>51</sup> ČAPEK, Karel. *Letters from England by Karel Čapek with illustrations by the author*. Translated by Geoffrey Newsome. p.129.

<sup>52</sup> ČAPEK, Karel. *Letters from England by Karel Čapek with illustrations by the author*. Translated by Geoffrey Newsome. p. 123.



### 3. 3. 26. Our Pilgrim Notices the People

In this chapter, Čapek describes how English people are distinctive. Čapek observes that the portrayal of English gentleman is not as true as it is said to be and that the English are reserved but still very kind.

“Perhaps it has come about from the selfsame reticence that the English swallow half of every word and the other they somehow squash.”<sup>53</sup>

### 3. 3. 27. A Few Faces

Here Čapek portrays several famous Englishmen who he met. Among others, he describes Gilbert Keith Chesterton, the English writer, poet and philosopher.

“This is Mr. G.K. Chesterton. I have drawn him flying, in the first place because I was only able to get a rather fleeting impression of him and then because of his exuberance.”<sup>54</sup>



Source: Čapek, Karel. *Anglické listy*. Voznice: Leda, 2009.

### 3. 3. 28. Escape

In the chapter Escape, the author’s last impressions from England are written. He also mentions how different the life on the continent is.

“No-one can radiate and warble chewing pressed beef smeared with diabolical mustard. No-one can rejoice out loud, unsticking trembling tapioca pudding from his teeth.”<sup>55</sup>

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<sup>53</sup> ČAPEK, Karel. *Letters from England by Karel Čapek with illustrations by the author*. Translated by Geoffrey Newsome. p. 136.

<sup>54</sup> ČAPEK, Karel. *Letters from England by Karel Čapek with illustrations by the author*. Translated by Geoffrey Newsome. p. 140.

<sup>55</sup> ČAPEK, Karel. *Letters from England by Karel Čapek with illustrations by the author*. Translated by Geoffrey Newsome. p. 144.

### 3. 3. 29. On Board the Ship

This is the last chapter of this book, in which Čapek adds his farewell words to England and claims how he will remember his stay on the British Isles.

“When I am at home I will think perhaps of what is higher and better in England than anywhere else.”<sup>56</sup>

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<sup>56</sup>ČAPEK, Karel. *Letters from England by Karel Čapek with illustrations by the author*. Translated by Geoffrey Newsome. p. 147.

## 4. Comparative analysis

### 4. 1. Introduction

In the second part of the thesis, a comparative analysis of the original Czech version of *Letters from England* and its English translation by Geoffrey Newsome will be carried out. The aim is to examine to what extent the English translation communicates the fullness of Čapek's original version. For the purpose of analysis, the first chapter *First impressions* was chosen. As the title suggests, Čapek's first impressions and emotions are discussed in this chapter. There is a large number of metaphors and various idioms which are expressed by Čapek's vivid language.

The original Czech version and the English translation by Geoffrey Newsome are placed in the appendix. For greater clarity, the compared parts are underlined. The compared expressions and phrases are arranged in the same order as they appear in the text.

### 4. 2. The analysis

1) Musí se začínat od začátku - One must begin from the beginning

- **Kind of translation:** c. Interlingual/ proper translation
- **Method of translation:** b. Communicative translation
- **Source language:** In the Czech sentence, the subject is expressed by an impersonal pronoun "ono", which is, however, not explicitly used in the sentence. The sentence structure indicates that the action, i. e. "start", is more important than the doer. Moreover, it conveys a general validity.
- **Target language:** In the English language, a gender-neutral, indefinite pronoun "one" is used as impersonal subject. It corresponds with the Czech sentence.

2) zastaví se všechny vehikly- all vehicles come to a halt

- **Kind of translation:** c. Interlingual/proper translation  
e. Literal translation

- **Method of translation:** g. Semantic translation
  - h. Word for word translation
- **Source language:** In the Czech language, the word “vehikly” has a specific semantic meaning. It means an old car (or vehicle), which is usually not in a very good condition. Therefore, it may have a pejorative meaning.
- **Target language:** The expression “vehicles”, which is used in English, means any means of transport. The “homophones” (vehikly/vehicles) nevertheless sound very interesting. Moreover, in English, a phrasal verb “come to a halt” is used as an equivalent of the semantically-neutral verb “zastavit” (to stop).

3) protože člověk má pocit - because you have the feeling

- **Kind of translation:** c. Interlingual/ proper translation
- **Method of translation:** f. Literal translation
- **Source language:** In the Czech version, the gender-neutral word “člověk” (man) is used.
- **Target language:** In contrast, in the target language, the personal pronoun in the second person singular “you” is used. In this respect, the pronoun “you” addresses the reader directly, whereas the Czech noun “man” is more general.

4) že už tu někdy byl - you have already been there

- **Kind of translation:** c. Interlingual/ proper translation
- **Method of translation:** f. Literal translation
- **Source language:** In the Czech language, the subject, though not expressed, is obviously “on/člověk” (he/man). It is, moreover, obvious from the verb form “byl” (he was).
- **Target language:** In contrast to the English version, the second person “you” is used. Similarly to the previous case, it addresses the reader and makes the utterance more subjective.

5) nebo kdy -or something – or when

- **Kind of translation:** b. Inter-semiotic translation
- **Method of translation:** a. Adaptation
- **Source language:** In the source text, an adverb of time “kdy” (when) is used. The verbatim translation of Čapek’s phrase would be “or when”.
- **Target language:** But, the English version, an indefinite pronoun “or something” is inserted. The English translation thus indicates some hesitation or doubt.

6) na londýnském Strandu - on the Strand in London

- **Kind of translation:** a. Intralingual translation
- **Method of translation:** b. Communicative translation
- **Source language:** In Czech, it is more natural to use an adjective “londýnský” rather an adverb of place.
- **Target language:** On the contrary, Newsome uses an adverb of place “on the Strand in London” which is more appropriate in English

7) že ti je z toho špatně - you feel unwell

- **Kind of translation:** a. Intralingual translation
- **Method of translation:** e. Idiomatic translation
- **Target language:** In the English language, a phrase “feel unwell” is used. There are, however, more ways how to translate the above-mentioned Czech expression, i. g. feel sick, not to feel good, and feel ill. It seems probable that the selected translation was based on the translator’s preference.

8) člověk se vždycky nahlas podiví- One always expresses amazement

- **Kind of translation:** g. Communicative/idiomatic translation
- **Method of translation:** a. Adaptation  
g. Semantic translation

- **Source language:** In the original text, an adverb of manner “nahlas” (aloud) is used together with the verb “podivit se” (be surprised at, wonder) to place emphasis on the voice, or the volume of the voice.
- **Target language:** In English, the sentence is not translated verbatim and the adverb “aloud” is omitted. The original emphasis on the voice thus seems to be shifted into a more general level.

9) z ničeho nic - out of the blue

- **Kind of translation:** g. Communicative/idiomatic translation
- **Method of translation:** e. Idiomatic translation
- **Source language:** In the Czech language, this phrase is an idiomatic pleonasm which means “all of sudden”.
- **Target language:** In English, an appropriate idiomatic expression “out of the blue” which also means “unexpectedly” is used. The English translation thus fully corresponds with the original.

10) Byl to překvapující objev, že Anglie je opravdu anglická. -It was a surprise to discover that England really is English.

- **Kind of translation:** a. Intralingual translation
- **Method of translation:** b. Communicative translation
- **Source language:** In the source text, an adjective “překvapující” is used together with a noun “objev” (a surprising discovery).
- **Target language:** In contrast, in the target language a noun “surprise” is combined with a to infinitive “to discover” to emphasize that Čapek was amazed by the fact that “England was really English.”

11) když se blížíte z kanálu - when you approach it from the Channel

- **Kind of translation:** e. Literal translation
- **Method of translation:** h. Word for word translation
- **Source language:** In this sentence Čapek addresses a reader using the second person singular which is, however, not directly expressed (when you approach) there.

- **Target language:** The target language uses the personal pronoun “you” which is followed by the verb “approach”. Moreover, Newsome makes clear that people (“you”) approach some place (“it”) from the Channel. The object is expressed with a pronoun “it”.

12) je to sice stavěno dosti důkladně - True, it is all built quite solidly enough

- **Kind of translation:** g. Communicative/idiomatic translation
- **Method of translation:** b. Communicative translation
- **Source language:** Whereas in the Czech language a concessive conjunction “sice” is used to admit some fact (although it is built...), in English the sentence structure is somewhat different beginning with the noun “true” to show a correspondence with reality.
- **Target language:** In addition, an indefinite pronoun “all” is added in English to emphasize a number of buildings which are built in the same way.

13) ale mít pod nohama kontinent, lidi, to je přece jen solidnější pocit. - but to have a continent beneath one’s feet makes one feel more secure.

- **Kind of translation:** a. Intralingual translation
- **Method of translation:** b. Communicative translation  
c. Faithful translation
- **Source language:** The word “lidi” (people) is used in the vocative case and addresses the reader. In addition, it shows a contact with the reader and its further continuation.
- **Target language:** In the target language, an impersonal pronoun “one” is used as a subject, which makes the sentence sound somewhat non-specific. As in previous cases, the noun phrase “solidnější pocit” is translated using a verb “feel” and an adjective “secure”. Moreover, “make” is added to show that having a continent beneath one’s feet, in fact, causes one to feel safer. Furthermore, attention can be paid to the use of adjectives “solidnější” (more solid, more reliable) and “secure” (safe) which expresses the meaning of the utterance.

14) Dále jsem vám nakreslil Folkstone - I have drawn you a picture of Folkestone

- **Kind of translation:** a. Intralingual translation
- **Method of translation:** c. Faithful translation
- **Source language:** In the source language is mentioned the comparative of the adjective “far” (further – dale). It is used to emphasize some additional activity which was done besides his writing.
- **Target language:** On the contrary, in English, it is omitted. In the English version, a present perfect tense is used to indicate a present result of the past activity, i. e. the drawing.

15) později se ukázalo- later, however

- **Kind of translation:** b. Inter-semiotic translation
- **Method of translation:** g. Semantic translation
- **Source language:** Čapek uses the phrase with an adverb of time and a verb.
- **Target language:** “However” used in the English version may suggest surprise or the author’s admission of some unexpected fact (something had been expected, however, it turned out not to be the case).

16) Vystoupiv na zem shledal jsem s úžasem - Once I had set foot on a land I found to my surprise

- **Kind of translation:** c. Interlingual/proper translation
- **Method of translation:** b. Communicative translation
- **Source language:** The source text uses a Czech past participle “vystoupiv”. It is used to indicate that it preceded another past action. The Czech word implies that Čapek disembarked or got out from some means of transport.
- **Target language:** In the target language, the past perfect tense is used accordingly to confirm that it happened prior to another activity. In addition, the expression “shledal jsem s úžasem” is translated with emphasis on communication as “I found to my surprise”.



17) cestou shledávám - During the journey I discovered

- **Kind of translation:** c. Interlingual/ Proper translation
- **Method of translation:** c. Faithful translation
- **Target language:** Whereas in Czech the instrumental case without a preposition is used (“cestou”), in English the preposition of time “during” suggests that the activity happens within a certain period of time, i.g. the journey. The Czech simple present tense (“shledávám – I find”) is, however, replaced with the simple past tense “discovered”. The simple past tense obviously refers to the event which happened during his journey.

18) samé louky a palouky - nothing but meadows and pastures

- **Kind of translation:** c. Interlingual/ Proper translation
- **Method of translation:** c. Faithful translation
- **Source language:** The source text mentions the pronoun “samé” as a description that there is nothing else there to see (only meadows and pastures).
- **Target language:** In contrast to the Czech original, the target text uses the expression “nothing but” to express the same meaning, i. e. only, just or nothing else than.

19) staleté aleje - century-old lanes

- **Kind of translation:** a. Intralingual translation
- **Method of translation:** c. Faithful translation
- **Source language:** The source text uses a compound adjective “staleté” created from two words written together.
- **Target language:** The target text also uses a compound adjective written with hyphen. The author of the translation uses the word “lanes” instead of the word “alleys” that looks similar to the Czech equivalent.

20) Ještě v Holandsku - While I was still in Holland

- **Kind of translation:** c. Interlingual/proper translation
- **Method of translation:** b. Communicative translation
- **Source language:** Čapek uses the expression “ještě” without more specification, because in the Czech language it is commonly used.
- **Target language:** In the target text a descriptive phrase “while I was” is used to make the sentence more understandable for the reader.

21) Tu a tam jsou červené vilky - In England one sees red bungalows

- **Kind of translation:** a. Intralingual translation
- **Method of translation:** a. Adaptation
- **Source language:** The Czech phrase “tu a tam” means here and there or in different places. On the contrary, In the English version an adverbial of place “in England” is used to stress the fact that red bungalows are typical for England. The Czech sentence obviously differs from the English one. Whereas the subject in the first one is a noun “vilky” (family houses, villas), the subject in the English sentence is an impersonal pronoun one.
- **Target language:** In his description Čapek uses an existential clause expressing the existence of red family houses in England (tu a tam jsou). However, as mentioned above, Newsome uses an impersonal pronoun “one” as a subject, which is followed by a verb “to see” in the simple present tense. Obviously, the subject of the Czech sentence becomes an object in the English one.

22) se vlak zavrtává mezi jakési divné domky - the train bores its way through some strange sorts of houses

- **Kind of translation:** c. Interlingual/ proper translation
- **Method of translation:** c. Faithful translation  
f. Literal translation

- **Source language:** In the source text the verb “zavrtává” is mentioned and is replaced with the verb “to bore” which, in fact, corresponds with the meaning of the Czech verb.
- **Target language:** A Czech adjective “jakési” is also translated verbatim using the expression “a sort of”.

23) na němž leží nějaká hrozná hrozba - which has some terrible curse hanging over it

- **Kind of translation:** a. Intralingual translation
- **Method of translation:** b. Communicative translation
- **Source language:** The Czech version uses more idiomatic expression “na němž leží hrozba” than the translation.
- **Target language:** Newsome uses the verbs “has, hanging over” to express one Czech word “ležet”. The verb hang over suggests some problem or something upsetting. There are also preposition used at the end of the sentence “na němž – over it” because of the English word order.

24) Další blok je zaklet k tomu, aby nesl same železné balkóny. - The next block lies under the spell of having nothing but iron balconies.

- **Kind of translation:** e. Literal translation
- **Method of translation:** b. Communicative translation
- **Source language:** In the source language, a passive voice of the verb “zaklít”, i. e. “zaklet” is used to show, metaphorically speaking, that a spell was cast on it. On the contrary, in the target language, emphasis is placed on a noun “spell” which is followed by a preposition “of” and a gerund.
- **Target language:** In accordance with the original, the target language makes use of a vivid metaphorical lexis.

25) je navždy odsouzen k šedivým cihlám- forever condemned to having grey bricks

- **Kind of translation:** e. Literal translation
- **Method of translation:** c. Faithful translation  
f. Literal translation
- **Source language:** The passive voice of the verb “odsoudit”, i. e. “odsouzen” can be also translated as “convicted or sentenced”.
- **Target language:** In the English version, a verb “condemn” followed by a preposition “to” is used. It is followed by a gerund accordingly.

26) vinu - wrong

- **Kind of translation:** a. Intralingual translation
- **Method of translation:** a. Adaptation
- **Source language:** A Czech abstract noun “vina” is normally translated as “guilt, blame or fault” but in this context, the expression “wrong” (badness, ill/bad act, etc.) is used.

27) je to děsné - it was awful

- **Kind of translation:** c. Interlingual/proper translation
- **Method of translation:** b. Communicative translation  
g. Semantic translation
- **Target language:** Whereas in the Czech language a simple present tense is used, in the English language a simple past tense occurs. The change was probably influenced by the context. Moreover, the simple past tense is usually used to talk about past events. It is therefore more appropriate in the English translation.

28) do peřin - a feather bed

- **Kind of translation:** a. Intralingual translation
- **Method of translation:** c. Faithful translation
- **Source language:** The source text uses the expression with a preposition which is commonly used in Czech language.

- **Target language:** English expression “a feather bed” corresponds with the Czech one. However, it is worth mentioning that Čapek, in fact, means duvets with feather filling and not bed that is made by feather.

29) i byla tma jako u nás, ticho jako u nás, a sny- It was as dark there as at home and the dreams

- **Kind of translation:** e. Literal translation
- **Method of translation:** h. Word for word translation
- **Target language:** The translator uses a noun “home” as an equivalent of the Czech expression “u nás” which could be translated in another way, or rather in a broader meaning (e. g. in our country, in Czechoslovakia, etc.).

30) chvála bohu - Thank God

- **Kind of translation:** c. Interlingual translation
- **Method of translation:** b. Communicative translation
- **Target language:** The target text uses “thank God” that matches the Czech original “díky bohu”, however, the meaning is preserved.

31) en gros- wholesale

- **Kind of translation:** e. Literal translation
- **Method of translation:** f. Literal translation
- **Source language:** Čapek uses a Latin expression which does not have to be understandable to everyone.
- **Target language:** In the target text is used the form “wholesale” for better understanding of the expression.

## 5. Conclusion

The objective of the bachelor's theses is to examine to what scope the Czech version Čapek's *Letters from England* complies with the English translation. First, it was needed to describe the translation theory because it was essential for the thesis and to introduce the author of the book and his work. The whole thesis deals with the journey feuilletons by Karel Čapek and its English translation. For the comparison, a translation made by Geoffrey Newsome was used.

In the first chapter, a theoretical background of translation is provided. It draws upon a variety of sources and briefly introduces the most important features of translation of the artistic text. In the following chapter, Karel Čapek's life and work are described. It focuses on his childhood, family, studies, job, his cooperation with T.G. Masaryk, and his works. In addition, it pays attention to his membership in the PEN Club. The overview is based on biographical sources concerning Čapek's personality and the impact of his work on society throughout the time.

It is also very interesting that Čapek created a social group Friday Friends (Pátečníci). He was inspired by his journey to England and his visits to several English gentlemen's clubs which he visited thanks to the invitation from the English PEN Club. In the next chapter, Čapek's travelogue is described with focus on a brief summary of each part.

The theoretical part is followed by a comparative analysis of the chosen translation of the *Letters from England*. All the selected extracts can be found both in the original Czech version and its English translation in the Appendix. On the basis of the analysis, it was discovered that Geoffrey Newsome's translation of Čapek's travelogue *Anglické listy* (Letters from England) is a faithful translation. The translator managed to preserve a message of the original, as regards both the meaning and the form. The (minor) changes, in fact, stem from the difference between Czech, which is a synthetic language using inflection, and English, which is an analytic language.

Since this bachelor thesis is limited concerning the number of pages, it was necessary to use only the first chapter of the book, despite the fact, there are many interesting features occurring in other chapters.

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## Résumé

Tato bakalářská práce se zabývá cestopisem Karla Čapka *Anglické listy* a jeho anglickým překladem. Jejím cílem je zjistit, do jaké míry odpovídá překlad originálu.

Bakalářská práce je rozdělena na teoretickou a praktickou část. Teoretická část je věnována teorii překladu. Definuje, co je překlad, jaký je překlad uměleckého textu, vysvětluje pojem ekvivalence a popisuje metody a druhy překladu. Dále je představen autor díla a poté samotné dílo *Anglické listy* a jeho kapitoly.

Praktická část zahrnuje analýzu vybraných lingvistických jevů, které se objevují v první kapitole knihy.

## Resume

This bachelor's thesis deals with the travelogue *Letters from England* by Karel Čapek and its English translation. Its aim is to discover to what extent the translation corresponds with the original text.

The bachelor's thesis is divided into the theoretical part and practical part. The theoretical part defines what the translation means, what the translations of the artistic text is like, explains a term equivalence and describes the methods and kinds of translation. Furthermore, the author of the work *Letters from England* and its chapters are introduced.

The practical part involves an analysis of selected linguistic phenomena that appear in the first chapter of *Letters from England*.

## Appendix 1

The first chapter of the book *Letters from England – First impressions*, the original Czech version by Karel Čapek

### Anglie

#### První dojmy

„Musí se začínat od začátku.“ radil mi kdysi mistr Chauliac; ale jelikož jsem už deset dní na tomto babylonském ostrově, ztratil se mi začátek. Čím mám nyní začít? Opečeným špekem nebo výstavou ve Wembley? Panem Shawem nebo londýnskými strážníky? Vidím, že začínám velmi zmateně; ale co se týče těch strážníků, musím říci, že jsou rekrutováni podle krásy a velikosti; jsou jako bohové, o hlavu větší než lidé smrtelní, a jejich moc je neomezená; když takový dvoumetrový Bob na Piccadilly zvedne ruku, zastaví se všechny vehikly, utkví Saturn a Uran stane na své nebeské dráze čekat, až Bob tu ruku spustí. Nikdy jsem neviděl něco tak nadlidského.

Největší překvapení cestovatel je, najde-li v cizí zemi to, o čem stokrát četl nebo co stokrát viděl na obrázku. Užasl jsem, když jsem v Miláně našel milánský dóm nebo Koloseum v Římě. Je to poněkud příšerný dojem, protože člověk má pocit, že už tu někdy byl nebo že to už jednou zažil, snad ve snu nebo kdy. Zarazí tě, v Holandsku jsou opravdu větrné mlýny a kanály a že na londýnském Strandu je opravdu tolik lidí, že ti je z toho špatně. Jsou dva zcela fantastické dojmy: nalézt něco neočekávaného a nalézt něco hodně známého. Člověk se vždycky nahlas podiví, když zničehonic potká starého známého. Nuže, stejně jsem se podivil, když jsem nad Temží našel Parliament, na ulicích gentlemany v šedivých cylindrech, na křižovatkách dvoumetrové Boby a tak dále. Byl to překvapující objev, že Anglie je opravdu anglická.

Ale abych přece jen začal od začátku, tedy nakreslil jsem vám obrázek, jak vypadá Anglie, když se k ní blížíte z Kanálu. To bílé jsou prostě skály a nahoře roste tráva; je to sice stavěno dosti důkladně, tak říkající na skále, ale mít pod nohama kontinent, lidí, to je přece jen solidnější pocit.

Dále jsem vám nakreslil Folkstone, kde jsem přistál. V západu slunce to vypadalo jako hrad a cimbuří; později se ukázalo, že to jsou komíny.

Vystoupiv na zem shledal jsem s úžasem, že neumím a nerozumím ani slovo anglicky. Ukryl jsem se tedy do nejbližšího vlaku;

naštěstí se ukázalo, že jede do Londýna. Cestou shledávám, že to, co jsem považoval za Anglii, je vlastně jenom velký anglický park: samé louky a palouky, překrásné stromy, staleté aleje a sem tam ovce, tak jako v Hyde Parku, patrně pro zvýšení dojmu. Ještě v Holandsku jsem viděl lidi zvedající zadky k nebi a pracující rukama v hlíně. Tu a tam jsou červené vilky; děvče kývá přes živý plot, alejí jede cyklista, jinak je tu kupodivu poskrovnu lidí; člověk od nás je zvyklý, že se na každé pídi země někdo mrví v hlíně. Konečně se vlak zavrtává mezi jakési divné domky; je jich sto docela stejných; pak zase celá ulice stejných; a zase; a zase. Dělá to dojem horečného násobení. Vlak letí kolem celého města, na němž leží nějaká hrozná kletba; neboť každý domek má u dveří z jakési zoufalé nutnosti dva sloupy. Další blok je zaklet k tomu, aby nesl samé železné balkóny. Následující blok je navždy odsouzen k šedivým cihlám. Další ulici je určen zádumčivý a neodvratný osud mít modré verandy. Pak je celá čtvrť, jíž je pro nějakou neznámou vinu uloženo mít u každých dveří pět stupňů. Nesmírně by mi ulevilo, kdyby některý domek měl jenom tři; ale není to z jakési příčiny možno. A další ulice je celá červená.

Potom tedy jsem vystoupil z vlaku, padl do náručí dobrého českého anděla strážce, byl veden vpravo a vlevo, nahoru a dolů; říkám vám, je to děsné. Naložili mne do vlaku a vyndali mne v Surbitonu, těšili, krmili a uložili mne do peřin; i byla tma jako u nás, ticho jako u nás, a sny, které jsem měl, byly všelijaké, něco o lodi, něco o Praze a něco divného, co jsem už zapomněl.

Chvála bohu, že jsem neměl padesát stejných snů jeden za druhým. Budťe nebesa pochválena, že se aspoň sny nevyrábějí en gros jako londýnské ulice.

## Appendix 2

The first chapter of the book *Letters from England – First impressions*, the English translation by Geoffrey Newsome.

'One must begin from the beginning' the master Chauliac, once advised me; but since I have already been on this Babylonian island ten days, I have lost the beginning. With what should I begin now? With grilled bacon or the exhibition at Wembley? With Mr. Shaw or London policemen? I see that I am beginning very confusedly; but as for those policemen, I must say that they are recruited according to their beauty and size; they are like gods, a head above mortal men, and their power is unlimited. When one of those two-meter Bobbies at Piccadilly raises his arm, all vehicles come to a halt, Saturn becomes fixed and Uranus stands still on his heavenly orbit, waiting until Bobby lowers his arm again. I have never seen anything so superhuman.

The greatest surprise for any traveler is when he finds something in a foreign country which he has read about a hundred times or seen a hundred times in pictures. I was astonished when I found Milan Cathedral in Milan or the Colosseum in Rome. It is a somewhat ghastly impression because you have the feeling that you have already been there at some time or that you have already experienced it once, perhaps in a dream or something. It takes you aback to find that Holland there really are windmills and canals or that on the Strand in London there really are many people that it makes you feel unwell. There are two absolutely fantastic impressions: to discover something unexpected and to discover something very familiar. One always expresses amazement when one meets an old acquaintance out of the blue. Well then, I was similarly amazed when I found the Houses of Parliament on the river Thames, gentlemen in grey top hats in the streets, two-metre-tall Bobbies at the crossroads, and so on. It was a surprise to discover that England really is English.

But so that I really begin at the beginning, I have drawn you a picture of what England looks like when you approach it from the Channel. The white parts are simply cliffs and above them grows grass. True, it is all built

quite solidly enough, one might almost say on rock, but to have a continent beneath one's feet makes one feel more secure.

I have drawn you a picture of Folkestone, which is where I landed. In the sunset it looked like a castle with crenellations; later, however, it became clear that these were only chimneys.

Once I had set foot on a land I found to my surprise that I didn't speak or understand a single word of English. So I hid away in the nearest train. Fortunately, it turned out that it was going to London. During the journey I discovered that what I had considered to be England is in fact only one great, English park, nothing but meadows and pastures, exquisite trees, century-old lanes and here and there, sheep, just as in Hyde Park, and obviously for the improvement of your impression. While I was still in Holland I saw people with their rears exposed to the skies, working with their hands in the earth. In England one sees red bungalows, a girls waving over a hedge or a cyclist bicycling along a lane. Otherwise, people are surprisingly scarce. A person from our country is used to seeing someone manuring the soil on every inch of ground.

At least, the train bores its way through some strange sorts of houses. There are hundred of them, completely identical; then a whole street the same; then again and again. It gives one an impression of frantic multiplication. The train flies past a whole town which has some terrible curse hanging over it because every house, out of whatever desperate necessity, has two pillars beside the door. The next block lies under the spell of having nothing but iron balconies. The following block is forever condemned to having grey bricks. Gloomy, irreversible fate has determined that the next street shall have blue verandas. Then there is a whole quarter which, because of some unknown wrong, has been inflicted with having five steps at every door. It would relieve me no end if one house had only three but for whatever reason this isn't possible. And the next street is completely red.

Later, I got off the train, fell into arms of a good Czech, guardian angel and was led to left and right, up and down. I tell you, it was awful. They loaded me onto a train and took me out at Surbiton, cheered me up, fed me and put me into a feather bed. It was as dark there as at home and the dreams

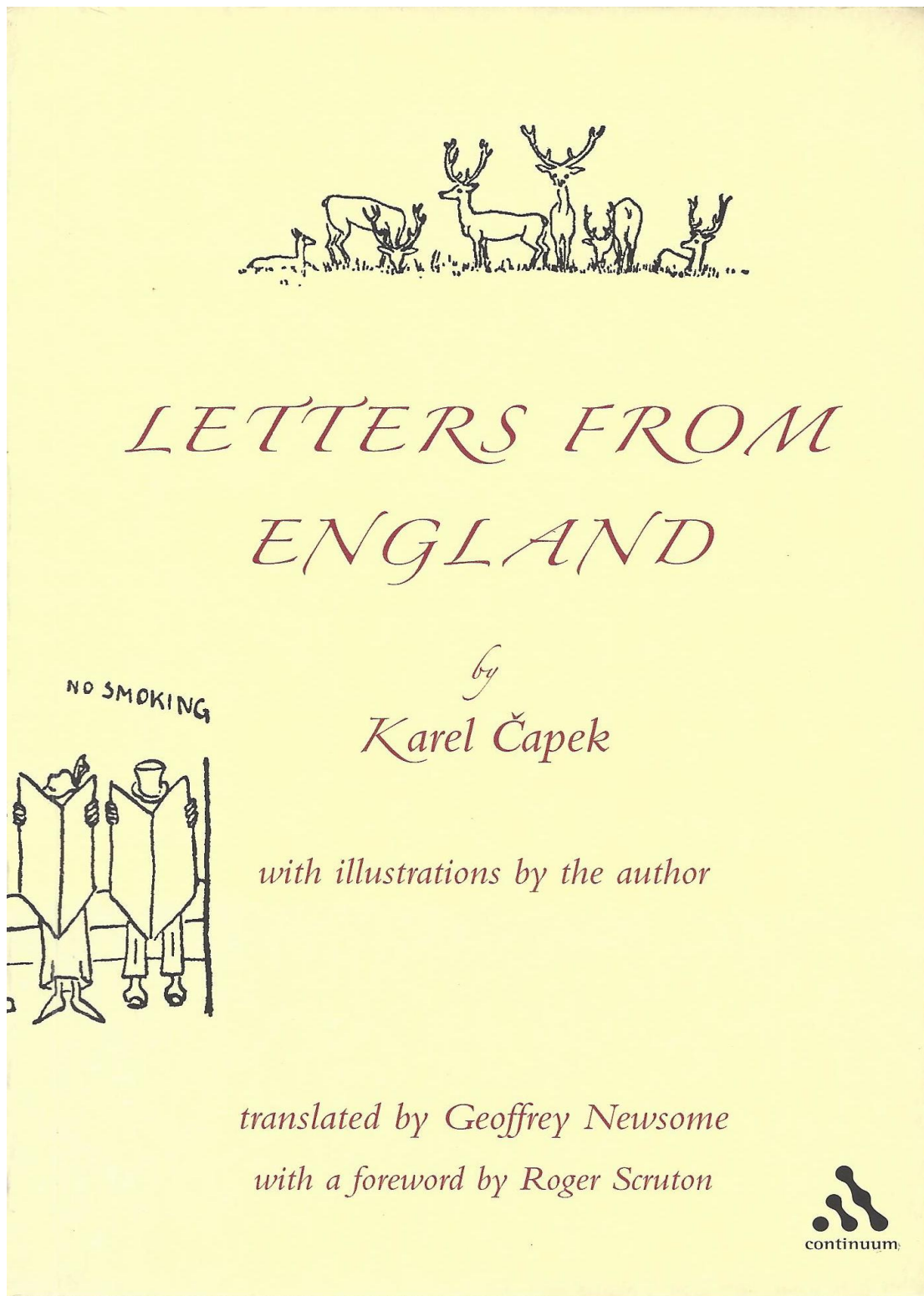
I had were all-embracing: something about the boat, something about Prague and something strange which I have already forgotten.

Thank God that I didn't have fifty dreams all the same, one after the other. Praise Heaven that at least dreams aren't produced wholesale like London's streets.



### Appendix 3

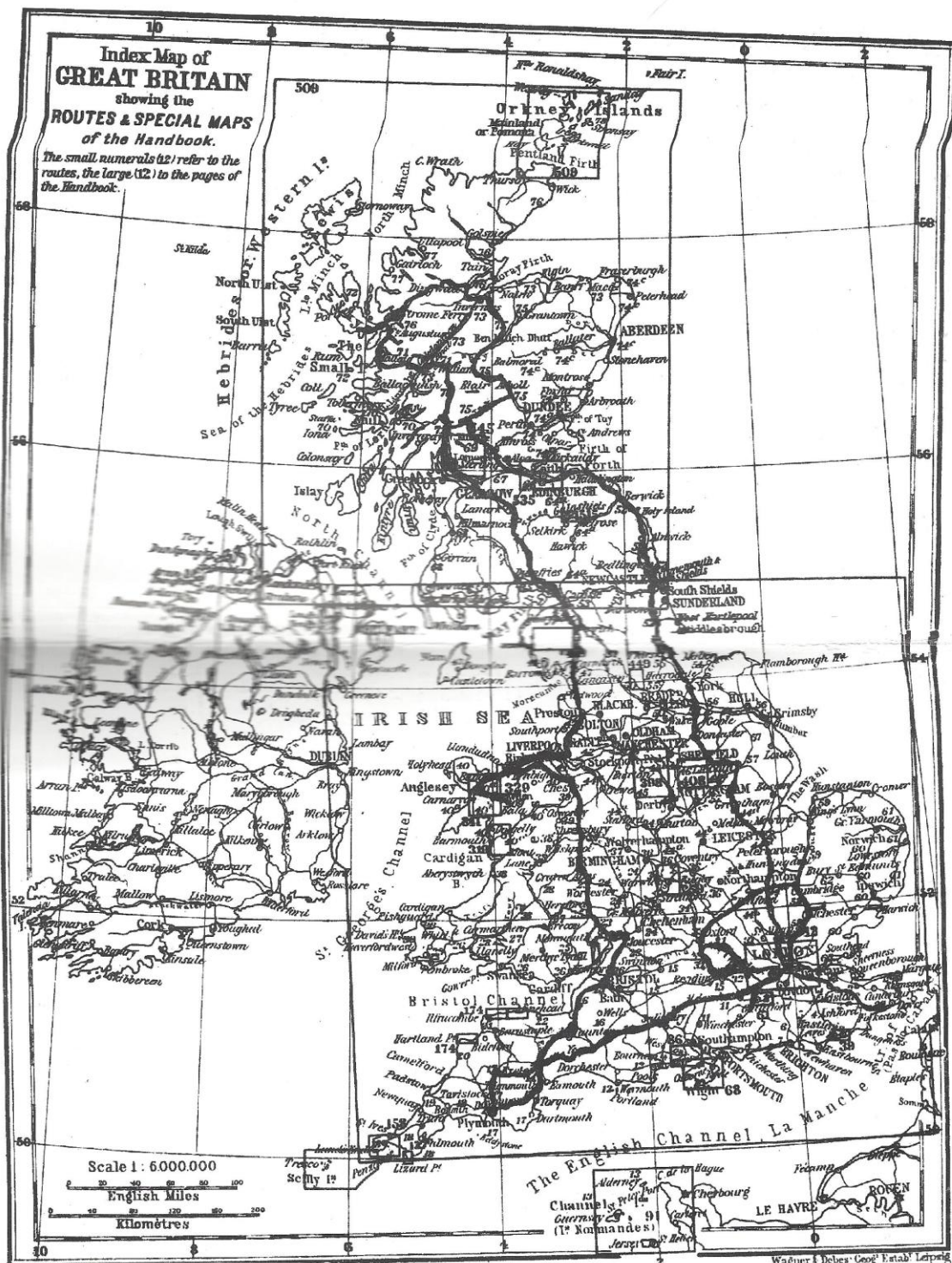
Title – page of the English version *Letters from England*



Source: Čapek, Karel. *Letters from England* by Karel Čapek. Translated by Geoffrey Newsome. New York: Continuum, 2001.

## Appendix 4

A map of the Čapek's trip to England



Mapka, do které si Karel Čapek zakreslil trasu své cesty

**Source:** Košťálová, Michaela. *Karel Čapek: v slzách a věčnosti*. Praha: Petrklíč, 2007.



## Appendix 5

### The portrait of Karel Čapek

MICHAELA KOŠŤÁLOVÁ

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*Karel Čapek – portrét*

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**Source:** Košťálová, Michaela. *Karel Čapek: v slzách a věčnosti*. Praha: Petrklíč, 2007.