

**ZÁPADOČESKÁ UNIVERZITA V PLZNI  
FAKULTA FILOZOFICKÁ  
KATEDRA ANGLICKÉHO JAZYKA A LITERATURY**

# **BAKALÁŘSKÁ PRÁCE**

**Comparison of translations of an American classic novel**

**Jana Fišerová**

**Plzeň, 2021**

**ZÁPADOČESKÁ UNIVERZITA V PLZNI  
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**Jana Fišerová**

**Vedoucí práce:**

PhDr. Eva Raisová

Katedra anglického jazyka a literatury

Fakulta filozofická Západočeské univerzity v Plzni

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## **Prohlášení**

Prohlašuji, že jsem tuto bakalářskou práci vypracovala samostatně, s použitím odborné literatury a pramenů uvedených v seznamu, který je součástí této bakalářské práce.

.....  
podpis

V Plzni, 2021

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## Introduction

The presented bachelor's thesis is focused on the comparison of two Czech translations of an American classic novel, *Little Women*, written by Louisa May Alcott. I chose this novel for two specific reasons: the literature for young adults usually includes some type of lesson that children or young adults should learn, and I find it interesting to see how it can be interpreted in different translations and to try and determine if the message is changed or is preserved. The second reason is that this story is personal to me, I myself have two sisters and two stepsisters, and it felt that sometimes there were situations in the book that you understand even better when you have siblings.

This thesis will be divided into several chapters and subchapters that were written with the intention of shining light on the differences between two translations and the original text. Information about the novel itself, the author, and some basic knowledge of the theory of translation methods is also mentioned in the theoretical part. In addition, there is a practical part to this thesis, where the general approach to comparing the translations and a more in-depth comparison of a chosen chapter is discussed.

The translations used for this thesis are very contrasting in language, the structure of the text, but even in the way they differ not only from each other but also the original and those are the main reasons why I chose them. To highlight the differences that can happen between translating, considering the influence of time progress, a translation by Božena Šimková, which was published in 1918, is compared to a more recent translation by Jindřiška Smetanová, which was published 1974. These two translations used are also referred to as ones of high quality, which is another reason it would be appropriate to choose them.

The first chapter is focused on the basic knowledge of the theory of translation methods, which will be used later in the thesis to designate the possible methods used by the translators Božena Šimková and Jindřiška Smetanová. The second chapter gives attention to the author of the novel, talking about her childhood, but also adult life including her way into the world of literature. The third chapter addresses the novel itself, describing the plot of the story, the main characters, and various adaptations of the novel,

including the most recent award-winning film adaptation by Greta Gerwig. The next chapter includes the two translators' biographies. The last chapter concentrates on the actual comparison of the two translations. The subchapters include a general approach, that also covers, for example, the omission of a character, the change in names of characters, the differences in the structure of the text, etc., furthermore, they include the lexical comparison of a chosen chapter.

There are examples presented to prove the arguments and opinions on the changes made during translations and the whole thesis is terminated with a conclusion on this topic.



# 1 The basic knowledge of the theory of translation methods

When the process of translation is commenced, it is necessary to take into consideration different aspects that may influence the outcome of the text. As mentioned in Peter Newmark's Textbook of Translation, the job begins by reading the original of said text for two purposes: firstly, to understand what it is about and comprehend the full meaning of it, and secondly, to analyze it from a "translator's" point of view. Its intention should be determined and the way it is written to appropriately select the translation method and also identifying particular problems, meaning when translating a poem, you should not use the word-for-word translation, since the poem would not make sense anymore and it would most probably lose all of the original meaning, atmosphere and fluency of words - there are important rules that should be followed, for instance maintaining rhymes.

The intention of the text is something that goes hand in hand with understanding the text. It must be considered that two texts may be describing the same situations, however different grammatical structures and figures determine the writer's attitude to the matter.

Another very important aspect that should be mentioned is the type of text style. Following Nida, four main types are distinguished: *narrative*, *description*, *discussion*, and *dialogue*. The translations of the novel compared in this thesis are narrative texts, which are described as having a dynamic sequence of events, where the emphasis is on the verbs, verbal nouns, or phrasal verbs.<sup>1</sup>

## 1.1 Translation methods

The most common problem in this field seems to be the question „whether translations should be done freely or literally”. This created many arguments even centuries ago. In the past translation was quite free and not much was considered a wrong translation. The exception was the translation of religious texts which were translated literally and any changes could result in getting punished or having their work banned. Unfortunately, the basic question still has not changed much. Descriptions of the various translation methods that are distinguished according to Newmark are presented.<sup>2 3</sup>

### 1.1.1 Word-for-word translation

This method is characterized by the preservation of word order and strictly reproducing the source text's linguistic system or the formatting into the target language. Change is not a priority in this case, which also suggests morphology, syntax, and/or the meaning of the original should be strictly adhered to. Cultural words are translated literally, and the main use of the word-for-word translation method is mostly understanding the mechanics of the language of the source text.

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<sup>1</sup> Newmark, p.11-13

<sup>2</sup> Newmark, p.45-47

<sup>3</sup> Methods of translation – Mitra Translations, online

### **1.1.2 Literal translation**

To explain literal translation, Newmark offers the definition that the grammatical constructions of the source language are translated as literally as possible with the closest equivalents in the target language and this method is mainly used as a pre-translation process, which helps us pinpoint the problems to be solved.

### **1.1.3 Faithful translation**

A faithful translation has the main purpose of being completely true to the intentions and text-realization of the source language (furthermore only SL) writer. It attempts to reproduce the contextual meaning of the original text within the boundaries of the target language's (furthermore only TL) grammatical rules. In this situation, the cultural words are somehow transferred and the nature of a faithful translation mostly uncompromising, staying true to the original.

### **1.1.4 Semantic translation**

This method of translation is in some ways very similar to faithful translation, except in this case the rules are more flexible and allows the translator to be more creative in translating the source text. The purpose of this method is to stay true to the conceptual meaning of the original, however, it is more accepting of change. The aesthetic value of the text, for example, the natural sound of a sentence, is more important, which allows the translator to adjust wordplay or repetition during the process.

### **1.1.5 Adaptation**

Adaptation is considered to be the most unrestrained variety of translation. It is used for translating poetry or plays (comedies) for the most part. It is important to preserve the plot and themes in both; the original and the translation, and to adjust punchlines to maintain the same energy of the comedy, as it was found that literal translations of plays or poems were never as successful or were considered poor adaptations.

### **1.1.6 Free translation**

A free translation gives us the content but without the form of the original, the content must remain unchanged. Certain changes that may consider the cultural or social environment, genre, or communicative dimension, are accepted. These changes also vary according to the targeted audience, for example targeting the translation at children. This method can be described as paraphrasing.

### **1.1.7 Idiomatic translation**

This type of translation follows the message of the original text, however, due to using idioms or colloquialisms where they were none the meaning of the source text may be distorted. The benefit of using this method correctly may be that the translation seems very natural to the reader.

### **1.1.8 Communicative translation**

The last method distinguished by Newmark is the communicative method. This type of

translation deals with understanding and re-creating the original text, without inflicting any radical changes and accomplishing the readability in both languages, original and targeted. Its purpose is to have the same effect on the reader when translated and delivering the message comprehensibly.<sup>4</sup>

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<sup>4</sup> Newmark, p. 45-47

## 2 The Author

### Louisa May Alcott

The classic novel *Little Women*, which is the focal point of this thesis, was written by an American author Louisa May Alcott, born November 29<sup>th</sup>, 1832 in Germantown, Pennsylvania. She was best known for her juvenile literature, literary works which may be considered impactful for many generations as it is viewed timeless by a considerable number of critics. She created a diverse range of relatable characters and her work introduced readers to strong female protagonists. Much like the main heroine of her novel *Little Women*, she was born the second of four daughters and she remained close to her sisters throughout her life.

Alcott's parents were a part of the 19<sup>th</sup>-century transcendentalist movement, thereby deeply inspiring their daughter with beliefs and political views. Alcott's father, Bronson Alcott, was a popular educator and philosopher, who believed children should enjoy learning, therefore Louisa's education was largely under the direction of her father, however, she also received some instruction from family friends including Ralph Waldo Emerson, Nathaniel Hawthorne, Henry David Thoreau, and Margaret Fuller. Unfortunately, her father was generally unable to provide for his family, which led to Louisa Alcott's lifelong concern for the welfare of her family. In her early years, she took many jobs to help alleviate financial struggles, working for example as a teacher and houseworker. She turned to writing for both emotional and financial support.

Her first publication was a poem, *Sunlight (1851)*, published in Peterson's Magazine under the pseudonym Flora Fairfield. At 16 years she wrote a book, *Flower Fables*, a compilation of short stories, originally written for Ralph Waldo Emerson's daughter Ellen. In addition to that, she wrote several plays that were never produced, however, some stories from mentioned plays were played out by her and her sisters to an audience of family and friends. In 1856 Louisa's youngest sister Elizabeth, familiarly called „Lizzie“, contracted the Scarlet fever and passed away from the consequences of the illness. Louisa immortalized Lizzie in *Little Women* as the gentle-natured Beth.

When the Civil War started in 1861, Alcott volunteered as a nurse in a Union hospital. Unfortunately, her assistance was terminated early as she contracted Typhoid fever and was treated with calomel, a mercury-laden drug used to treat the disease at the time. Consequently, she suffered the effects of mercury poisoning for the remainder of her life causing pain, weakness, and hallucinations. Her experience in the hospital as a patient and a nurse inspired her next novel *Hospital Sketches (1863)*. Her description of the experience brought the attention of numerous people and she gained a following.

At this point, her publisher requested a novel for young women. Within the space of a few weeks, Alcott produced what would become her most famous literary work, *Little Women*, a story of four sisters growing up in New England. Based on Alcott's recollection, the book describes the adventures of a family of modest means, whose characters and situations coincide with the author's childhood. The main heroine of this novel, Josephine (Jo) March, represented Louisa May Alcott herself, and the other three sisters, Amy, Beth, and Meg, were inspired by her own sisters. The novel was originally published as a series of short stories and subsequently compiled into one book and during the span of three years the sales amounted to approximately 87,000 copies. *Little Women*, her most beloved work, was an immediate success and it brought an end to the financial woes that troubled the Alcott family. After *Little Women* set the direction for her, Alcott continued to produce new additions to her literary works and she completed her most famous novel with two

sequels, *Little Men: Life at Plumfield with Jo's Boys* (1871) and *Jo's Boys and How They Turned Out* (1886). During this time, she took an active role in campaigning for women's suffrage. Throughout her life, she contributed to several publications which promoted women's rights and was also the first woman to register to vote in Concord, Connecticut.

Except for a tour of Europe in 1870, with the company of her sister May, she spent the last two decades of her life caring for her elderly parents. In 1876 she produced *Silver Pitchers*, a collection containing "Transcendental Wild Oats," a description of her father's failed attempts to found a communal group in Fruitlands, Massachusetts. Her other stories were of similar nature and have been almost equally popular, in later life she produced a book almost every year and maintained a loyal following of readers. Alcott never married nor had any children; however, she did adopt the daughter of her late sister.

Alcott died on March 6, 1888, at the age of 56, and is buried in Concord's Sleepy Hollow Cemetery, the final resting place of several American literary icons including Nathaniel Hawthorne and Henry David Thoreau.

This information has been selected out of various sources and completed to form this chapter. The sources are the following:

Alcott, *Little Women*; 2016

Women of History, online

HistoryNet, online

Britannica, online

### 3 The Novel

#### Little Women

Louisa May Alcott wrote *Little Women* rapidly in response to her publisher's request to write a story for girls. Given that it was not a book that she particularly wanted to write, it is perhaps not surprising that Louisa chose to base it on her own family: she was writing to make money and drawing on the people and circumstances that she knew very well allowed her to write quickly. *Little Women*, a semi-autobiographical story, is viewed as a classic coming of age novel published in two parts, in 1868 and 1869, about the March sisters and the topic of growing up, responsibility, and love. The first edition of the novel was illustrated by Louisa May Alcott's sister May and her own sisters inspired the characters.

One of the principal differences between the author's own life and her story is in the portrayal of Mr. March, the father of the family. He has a quiet background role in the story; in fact, for most of the time he is not present at all, as he is off serving as a chaplain in the Civil War. Alcott's father could be considered the opposite as he led his family in idealistic even unconventional ways, which made their lives difficult and often chaotic. It is suggested, that by making Mr. March absent in her story, she perhaps subtly indicated that it was the women's love and hard work that held the family together.

This inspirational story is set in nineteenth-century New England and follows the life and troubles of four young women – a talented hot-headed tomboy author-to-be Jo, who is based on Louisa herself, a fragile Beth, based off of Louisa's sister Lizzie (both originally named Elizabeth), the most beautiful Meg, who was inspired by the author's older sister Anna, and at last romantic and spoiled Amy, Louisa's youngest sister May, united in their devotion to each other and their family. At the same time, they must come to terms with their individual and specific personalities, which can be quite the challenge, but the March sisters, however different, were raised by their wise and kind mother and have an undeniable loyalty towards their family.

The four young ladies were raised in genteel poverty by their loving mother, whom they affectionately called „Marmee“, with valiant acceptance and inspiration to always be better. She gives them guidance, teaches them important values, and works hard to keep the household going while Mr. March is absent. The sisters befriend a young man, Theodore „Laurie“ Lawrence, who is a very important character in the lives of the March girls.<sup>5</sup>

The novel is full of adventure, squabble and the sisters are taught about the importance of love and harmony over material wealth, and the importance of conquering your personal weaknesses. For the most part, the March family accepts their relative poverty, because they feel that the values of being loving and helpful to each other, of working hard and finding a reward in their labors, will, in the long run, bring them greater happiness than riches. The simple message had great appeal in the America of Louisa's time, as well as across the world and for future generations. Readers of all ages have fallen instantly in love with these *Little Women*. Their story transcends time, making this novel endure as a classic piece of American literature that has captivated generations of readers with their charm, innocence, and wistful insights.

This chapter is based on the cited sources and additionally from the information in

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<sup>5</sup> Little Women Introduction - Shmoop, online

the original used for this thesis:

Alcott, *Little Women*, 2016  
Shmoop, online

### 3.1 Various adaptations of the novel

Later, many publishers compiled the two books together to form a single edition. The entire story then inspired many film, TV, and theatre productions, and even a musical and an opera. The first-ever film production of the novel *Little Women* was released in 1917 as a British silent film with Ruby Miller starring as Jo. Other famous film productions of this story would include the first “talking” version in 1933, with Katharine Hepburn starring as the main heroine, and the 1994 version with acclaimed actresses and actors, such as Winona Ryder, Kirsten Dunst, and Christian Bale, which was nominated for three Academy Awards.<sup>6</sup>

A recently developed adaptation by the director Greta Gerwig, that earned wide acclaim in 2019, should be most definitely mentioned.

#### 3.1.1 The most recent award-winning film adaptation of *Little Women*

The latest film adaptation premiered on the 25<sup>th</sup> of December 2019, and it not only captures the beautiful storyline of Louisa May Alcott’s novel, but also portrays the fictional life desired by the main heroine, Josephine March, and possibly Alcott herself; the ending being the biggest depiction of this part. Gerwig combined the already mentioned two parts of this novel in her adaptation and earned great success, the film was nominated into The Best 10 Movies of 2019 chart by the American magazine Time. The main characters are portrayed by several acclaimed actors, such as Meryl Streep, Emma Watson, Timothée Chalamet, or Saoirse Ronan. It seems proper to mention the honorable nominations this movie and its team has received, including nominations for the Academy Awards or the Golden Globes, in addition even winning several awards, for example, the award of Best Achievement in Costume Design and having six nominations for the Oscars, including “Best Motion Picture of the Year” and “Best Performance by an Actress in a Leading Role”. According to [Hollywoodreporter.com](https://www.hollywoodreporter.com), Gerwig used Alcott’s letters and diaries, along with paintings of young women from the 19<sup>th</sup> century, as an inspiration for writing the script. A difference that can be easily pinpointed is, that Gerwig’s adaptation of this famous novel starts with the March sisters’ adult lives and flashes back to their childhood memories, a lot of the times jumping through time using paralleling emotional experience of the narrator, whereas the book itself is written chronologically. The opening slide of this movie adaptation is a quote by Louisa May Alcott, “I’ve had lots of troubles, so I write jolly tales.”, therefore, it is not surprising that the film is a precise choreography of emotions that makes space for the joys and the troubles of life.<sup>7 8 9</sup>

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<sup>6</sup> Masterpiece - Public Broadcasting Server, online

<sup>7</sup> IMBD, online

<sup>8</sup> The Hollywood Reporter, online

<sup>9</sup> Time, online

## 4 The Translations

### 4.1 Božena Šimková (Translation 1)

Božena Šimková, born Dvořáková, on the 18<sup>th</sup> of September 1881, in Královské Vinohrady was a very important Czech personality in translation and social working. She was a daughter of Antonín Dvořák, a factory owner and official of the Reformed Evangelic Church, whose upbringing was strict but efficient. Her family was very pious, Šimková had the best education and graduated from a girl's college in Prague, however, her following studies at the grammar school of Minerva came to a halt due to health problems. After graduating she did a great amount of traveling, discovering new cultures and languages, the main reason being language acquisition – specifically the English, French and German languages. She graduated from college in Great Britain, successfully passing the state exam from the French language. In the first half of the First World War, she worked as a nurse alongside her husband, MUDr. Josef Bohuslav Šimek, and assisted him in building a network of social institutions after the year 1918.

Šimková never had children of her own, nevertheless, she helped children of all ages and dedicated articles in various magazines to them, led them to finer reading owed to her translation abilities, which she began in 1903. Her first publications were in magazines and later she reached the success of publishing her translations in books. Her house and family in Vinohrady were apparently very welcoming to anybody who decided to stop by, including famous personas or even poor students. In the 50s, she retired to a retirement home near Třebíč and died a few years later in the Třebíč Hospital, on the 30<sup>th</sup> of October 1958.

The most mentionable and honorable of her literary work would most definitely include translation pieces. Educational, Christian, and moral subtexts were characteristic of Šimková and it was no surprise her targeted audience was mostly children and young adults. She translated works by famous English writers, including Jane Austen's *Pride and Prejudice*, or *Wuthering Heights* by Emily Brontë.

In this thesis, it is important to focus on Šimková's translation of *Little Women* by Louisa May Alcott. In her translation the novel was published in two publications – the first in 1919 in Prague, and the second in 1947 in Třebochovice pod Orebem.

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<sup>10</sup> Božena Šimková IN Ženy ve vědě do roku 1945, online



## 4.2 Jindřiška Smetanová (Translation 2)

Jindřiška Smetanová, born on the 26<sup>th</sup> of October 1923, near Brno, as Macháčková, was a Czech writer, screenwriter, author of television productions, and a translator. She is one of the central characters in the legendary radio show *Sedmilháři*, where, among others, she performed, for example, with Zdeněk Jirotka. She spent her childhood in her hometown, in 1928 she moved to Prague with her parents. Here she attended primary school (1929-1934) and from 1934 she studied at a grammar school, from which she transferred to a business academy in 1938.

After graduation, she could no longer return to her profession for political reasons. She was employed as a gardener, dressmaker, and advertising lyricist in *Merkur* and *Rapid*, two advertisement agencies – *Merkur* being one of the most influential advertisement agencies on our ground at that time, and *Rapid*, an agency which returned to its advertisement tradition from the 50s<sup>11</sup>. Additionally, she worked as an official at the Institute of Archeology, then at the Institute of Surveying, and after the Second World War as a librarian, first at the Ministry of Education and Enlightenment and afterward at the Ministry of Information. After her marriage to the architect and former member of a *Devětsil* (an important Czech art association, which was founded in Prague in 1920<sup>12</sup>), Pavel Smetana, she mostly took care of the children. From 1960 she worked as a screenwriter, playwright, and dramaturg, she worked first for the Czechoslovak state film and later for Czechoslovak television.

In 1968 she signed the manifesto *The Two Thousand Words*, one of the two most important documents during the Prague Spring, a period of political liberalization in Czechoslovakia. This manifesto could be described as a call for the people of Czechoslovakia to act conceptually against the state in which our society was at that time and indicated the necessary steps to address the systemic crisis.

After retiring (1977), she wrote, among other things, advertising brochures for the Czechoslovak State Insurance Company. Since 1957, she published her short stories, feuilletons, and glosses in the magazines *Literární noviny*, *Vlasta*, *Květen*, and many others. Smetanová was not allowed to publish after 1970; under her own name, however, she contributed to foreign-language promotional periodicals supporting foreign trade.

After her retirement in 1977, she also worked as a translator, translating from Polish, English, and Russian. Due to the persecution of the communist regime, she published translations under foreign names: Zdenka Koutenská, Anna Nováková, E. Králová, and Eva Jelínková, as well as under her maiden name.

She died at the age of 89 on December 24<sup>th</sup>, 2012 after a long and severe illness. This chapter contains information based on the following sources:

Databáze knih, online

Český-jazyk, online

Slovník české literatury, online

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<sup>11</sup> MediaGuru, online

<sup>12</sup> Moderní dějiny, online

## 5 Comparison of translations of *Little Women*

### 5.1 A General approach to the comparison

This comparison will be made between two translations of the original novel *Little Women* by Louisa May Alcott (an edition published by Alma Classics in 2016). The translations used are by Božena Šimková (published in 1919) and Jindřiška Smetanová (published in 1974). All these publications are only the first part of Alcott's novel, which as mentioned earlier consisted of two parts.

#### 5.1.1 The illustration of the title page and symbolism of flowers

The first difference noticeable is the illustration of the title page of the novel. The original used to complete this thesis has been published quite recently and the title page is decorated by a silhouette of a side profile of what can be assumed is Josephine, the main heroine of this story. It is complemented by colorful flowers and the title of the novel is written in a soft calligraphic font across the side profile. The first translation used (by Šimková, 1919) is designed quite simple but it directly depicts what could be assumed to be the main character, Jo March, and the sisters' neighbor and friend, Theodore "Laurie" Lawrence sitting next to each other on a seat of some sort, the title of the novel is written in a type of straight red font. The second translation of this comparison (by Smetanová, 1974) shows all of the March sisters in colorful dresses and with flower crowns in their hair, the title is in capital letters, and surrounding it are flowers that appear to be roses. Flowers seem to be a very important symbol in *Little Women*, presumably because the March family cannot afford expensive jewels and fabrics to wear, which is why the image of beauty to the March sisters appears to be natural, simple, and pure, weaving their hair and dresses with flowers. The author herself uses different flowers to compare the sisters and their beauty or even character traits to, in the second part of the book comparing Meg to a rose. In chapter nine Meg is also referred to as Daisy, by the Moffatts, showing the notion that compared to this rich family, that enjoys and can enjoy all different glammers of life, she is seen as simple.

#### 5.1.2 The original novel used

The original of the novel used in this thesis contains not only notes to explain individual references marked with a star next to the specific word, but also a glossary full of words that may need an explanation to help the reader out, a short paragraph about the novel, a few pages written about the author, some extra recommendations of novels with similar motives and a brief quiz composed of details about the story so that younger readers, or possibly whoever wants to, can test themselves to see what they remember and how well they paid attention to the novel. The addition of extra material could be associated with the fact that novels like Louisa May Alcott's *Little Women* became involved in the required reading and therefore possibly the publishers tried to ease the jobs of teachers by adding in some material to quiz the students or make them work out the research on their own, using the supplementary notes and glossary. If they enjoyed the novel, they could find out more about the author, etc. and the teacher would also have material to form any type of quiz out of if necessary.

#### 5.1.3 Indication of direct speech

Comparing the two translations using macroanalysis the most obvious difference would be the writing style of the translators. In these versions of translations, neither of them uses inverted commas to indicate direct speech. Mrs. Šimková uses a type of

quotation mark called “guillemets” which were used pointing inwards to indicate speech in some languages, including Czech. Mrs. Smetanová likewise does not use inverted commas in her translation, on the other hand, she uses hyphens, which is not common.

#### **5.1.4 Introductory word in Translation 2 (by Smetanová)**

There is an introductory word in the translation by Jindřiška Smetanová, that is not in the original or second translation used for this thesis. The introductory word is made most probably by Jo March herself and it may be categorized as metafiction, when the fictional character becomes self-aware, which can be shown when she talks about the author making her up for the story. Jo talks to the readers about how their childhood is very similar despite the fact, that she was “made up one hundred years ago” and how she is looking forward to seeing the reader captivated by the book so much they cannot tear their eyes away. She wishes the readers enjoy their story and that can be proven in her mind even by the reader’s simple thought of wishing to be friends with the March sisters. It was not possible to trace the author of this introduction, so it can only be assumed it was Smetanová since her translation is the only one with the introductory word by the main heroine. Another reason that could lead to believing this theory is the fact, that Smetanová has a greater tendency to change or alter the text to make it more fun and readable for young readers.

#### **5.1.5 Differences in the translations of names**

In addition, it is important to focus on basic features of the story such as the translations of names, specifically first names, and nicknames. The difference is exceptionally visible since the two translations chosen are nearly sixty years apart from each other and the language has prominently changed.

In the older translation, by Šimková the main heroine’s name Josephine (shortly Jo) is translated as Josefína but more frequently the common diminutive from that time - “Jožka/Joža” is used. In the newer translation, the nickname is kept in the form “Jo”, as in the original, but her full name is faithfully translated into Czech as Josefína.

The sister Margaret, shortly Meg, is called Markéta in both translations since that is the most popular and used foreign variety of the name.

Elizabeth, or Beth, the second youngest sister is Běta in the older translation, a diminutive of the Czech name Alžběta, compared to the newer version where the name Líza is used, which could easily be the diminutive of nowadays more frequently used Elizabet.

The youngest sister, Amy, is still called Amy in the translation by Smetanová, but Šimková used the name Růža, because the name Amy was not a name normally used in the Czech lands at that time so perhaps the story may not be as relatable as the author intended. It appears this change of accepting foreign names came most definitely with time as now it is less controversial, and the society is not as traditional as it used to be.

As a very important side character to the four girls, it is only right to mention the young man, Theodore Laurence, a neighbor and very good friend to the March sisters. In the original, his full name is Theodore Laurence, but he much more prefers everyone calling him Laurie since he does not really like his first name. The first name of this character is preserved in the two translations, only with the removal of the E at the ending. His surname was changed in the older translation (by Šimková) and it has been transformed into a more Czech-sounding surname, using the pronunciation of the English surname Laurence, except writing it as “Lorenc”, while Smetanová keeps the original English version. As aforementioned, Laurie did not enjoy his birth name Theodore in any of the translations, or adaptations for that matter, and chose to go by a nickname. In the

original, the author used the nickname “Laurie”, most definitely derived from the surname Laurence. In Translation 1 by Božena Šimková the nickname was transformed again into a Czech version that would be more attractive for the Czech reader – Loryk. When examining the second translation by Smetanová the only nickname that could be found would be “Tadeáš”, which is normally considered as an official name, but used as a nickname in this case.

Since the relationship between Jo and Laurie is unique from the start, possibly thanks to Jo’s different and boyish nature, it develops quickly and deeply throughout the novel and they become best friends (later on in the story there are hints at romantic feelings, but unfortunately only from Laurie’s side), Josephine comes up with a personal nickname for Laurie and is the only one to use it. In the original, she asks permission to call him Teddy, which is granted by Laurie and this is definitely a special moment to both of them. Translation 1 coincides with the idea of an exclusive nickname from Jo and “Teddy” is translated into “Tedouš”. As mentioned before, the translated nickname for Laurie in Translation 2 is Tadeáš and it is also the nickname used by Jo, which in conclusion means that in the adaptation by Jindřiška Smetanová Jo does not have a special nickname for Laurie.

In the movie adaptation by Greta Gerwig, which was dubbed into Czech, the nickname is preserved and even in Czech Jo calls Laurie “Teddy” as she does in the original.

### 5.1.6 The language and methods of translation used

The time difference in publications is furthermore most visible in the language of the translations. The language of the translation by Jindřiška Smetanová is more up to date and there are fewer words and phrases, that may give the reader a hard time deciphering. An example of different talk may be found right in the first chapter:

The source text used in this thesis being *“Each of you told what your burden was just now, except Beth – I rather think she hasn’t got any,” said her mother. “Yes I have – mine is dishes and dusters,…”*

The translation by Šimková seems quite more literal and exceptionally faithful to the original text: *“Všecky jste mi pověděly o svých břemenech mimo Bětu; skoro se mi zdá, že jí ani žádné netíží” usmála se matka. “Ba tíží: umývati nádobí a uklízet!...”*, however there are some words that may be considered more ancient (“Ba” meaning “Ale”) than today’s language and during the whole translation by Božena Šimková the conversations are conducted in very formal, even archaic at times, Czech, the narration alike.

The translation by Jindřiška Smetanová is most definitely translated by the communicative method, she does not use the literal translation of words, but specifies in achieving the same atmosphere and giving the reader the same feeling that they probably would have reading the original even if it may bring about some changes. Her translation reads:

*“Vždycky mi bylo divné, že každou z vás něco trápí, jenom naši Lízu nic.” Poznámela s úsměvem maminka. “Ale ano.” řekla Líza. “Trápí mě pořád umývat nádobí a uklízet, jenomže někdo to dělat musí.”* She uses common Czech to narrate her translation with occasional phrases in colloquial Czech if there is something more formal happening in the story.

### 5.1.7 Changes of the structure of the text

In addition, it should not go unnoticed that the books are dissimilar in their visual interpretation. The older translation is supplemented by footnotes containing explanations of certain terms, such as foreign words, often borrowed from French, or other references. In contrastingly, the newer publication by Smetanová has no reference notes so it is assumed that the reader will do their own research if necessary. It is appropriate to mention

that one of the biggest differences she has made in the structure of the text is that she changes the length of chapters and divides them into a number of smaller chapters, finishing with a total of thirty-three chapters, even though the original and other translation used end with twenty-three chapters. There is no apparent reason as to why she would do that, she may have had the opinion that shorter chapters would keep the reader interested, and as it seems to be she focused her writing on a slightly different audience – targeting the children and younger generations, which could explain the fact that her version of the story is not focused on the tragedies and drama at all, except for a few key parts (as in when Mrs. March has to leave because her husband is getting more sick or the part when one of the daughters falls sick). Smetanová slightly changes parts of the story and sometimes adds or removes sentences to make the situations more humorous or so the conversations flow more smoothly for the purpose of better readability corresponding to our time, instead of it being a difference between the English and the Czech language.

There is a noticeable change in chapter ten (in the original and older translation, chapter fourteen in Smetanová's translation) where the sisters meet up as part of their secret society (as further explained later in the thesis, in the subchapter 5.1.9.) and continue the meeting with reading their weekly newspaper, which they all contribute to. In the original novel, the news is written into the book simulating actual newspaper articles, including the authors of the texts. The translator Šimková stayed true to this form of writing, also including the newspaper the same way, and styling it into separate articles with titles. On the contrary, Smetanová does not include the newspaper at all, only briefly mentioning it and writing brief summaries of three articles that subtly conclude the behaviors of the sisters, they are written like subtle complaints.

Lastly, another example that could be considered as a visible difference between the structure is a passage in chapter eight of the original (Translation 1 – chapter eight, Translation 2 – chapter ten). Since it influences the ending of Translation 2 by Smetanová it would be appropriate to mention it. Josephine and Laurie share an intimate moment at the end of the book that is not mentioned in the original and other translation used in this thesis since these versions have been ended earlier in the story. It is a helpful thing that Jo recreated from her parents, asking Laurie to touch her nose anytime he feels like she is about to lose her temper, to help her calm down as her father did with her mother. In the original and Translation 1, the action referred to is how Mr. March would put his finger to his lips and give Mrs. March a meaningful look and she knew she had to slow down and settle her thoughts so she would not lose her nerve, however, in Translation 2, he would put his finger to the tip of Mrs. March's nose. In the stated passage of the chapter, Jo confides in her mother about some of her bad thoughts and needing to learn how to be calmer. They talk about the way Mr. March helped Mrs. March learn patience with this little movement and at the end of the translation by Smetanová Jo asks Laurie to do the same for her to help her improve her patience and sense of calmness.

### **5.1.8 Omission of a character**

In the translation by Jindřiška Smetanová (published 1974), there is a complete omission of a character, that did have some impact on the raising of the March sisters and managing their household. She is already mentioned in the first chapter of both the original book used for this thesis and the older translation by Šimková. Her name is Hannah, and she is a servant that has lived with the family more or less since Meg was born and had been considered a member of the family ever since. She is very much present in the film adaptation by Greta Gerwig and the other book adaptations mentioned. Smetanová may be simplifying too much by completely erasing a character, even though it is not one of the key characters, Hannah still makes an appearance in the original and gives the March

sisters some wisdom, even if not intentionally. It seems as if her character and character's presence did not exist at all, every situation that includes the servant in the source text is being circumvented by the translator Smetanová.

### 5.1.9 The differences concerning chapters

The last general difference, which is worth mentioning because it is relatively unmissable, concerns the naming of chapters and the division of them for each chosen book. Šimková stays true to the source text and has in total twenty-three chapters, the names given accordingly to the English original and translated mostly very faithfully. In contrast to that Smetanová's translation is divided into numerous chapters, as mentioned above. This translation has the peculiarity that chapters are usually named with sentences, describing the main plot of the chapter, for example chapter six is named "Sáhodlouze vypravuje o přísném děděčkovi, ze kterého se vyklubal hodný starý pán".

Another example to show the difference between translations of the chapter titles could be the title of chapter ten, in Smetanová's translation chapter fourteen:

Source text – The P.C. and P.O,

*Translation 1* – Pickwickův klub

*Translation 2* – O volbě čestného člena tajného klubu a take o poštovním úřadě, který visel na plotě Laurenceovy zahrady

To explain the title of the original text P.C. stands for Pickwick Club, which was a secret society the March sisters created inspired by the society in *The Pickwick Papers*, the first novel by Charles Dickens. This part is why *Translation 1* by Šimková – Pickwickův klub – is once again very faithful. The other half of the original title is the abbreviation P.O. which stands for "post office" or "postal order". This part is removed from the title of the chapter by Šimková. Smetanová chooses once again to title the chapter using a sentence that describes the plot of this chapter, possibly to spike the reader's interest more.

## 5.2 Comparison of a chosen chapter

### 5.2.1 Chosen chapter

Chapter twelve (in Smetanová's translation chapter sixteen and seventeen) was chosen for the comparison of the two translations and analysis, where the March sisters are invited to a trip to Longmeadow with their neighbor and friend Laurie and are introduced to some of his English friends. They prepare for a beautiful day, going to the destination by boat and after arriving they enjoy a game of croquet, next on the schedule they have planned a lunch beside a fire prepared by the gentlemen of the group. Afterward, they play several games, including a special game of storytelling – rigmarole, and a game of truth, until the temperature of the day gets cooler and later they head safely back home.

The reason why this chapter was chosen is that the game of "rigmarole" previously mentioned provides a lot of communication and since the principle of this game is based on telling a story, however long you please, but if approaching an exciting point, the narrator makes a pause for that is the time the narrator switches and it is somebody else's turn to continue the story. The story may be whatever nonsense the narrator comes up with, which is why the translations will probably differ in terms of keeping up with the plot and possible puns.

Further, the chapter will be compared in different ways of language analysis, such as comparing the translations on a lexical or syntactical level and attempting to identify and compare which translation methods were used by the translators.

### 5.2.2 Comparison on a lexical level

In this subchapter the focus will be set on comparing the two translations used in this thesis and showing individual examples of translations, determining which of them would be more suitable. There can be found many differences since one translation was published in the year 1919 and the other almost sixty years later, therefore it is very probable the first translation will contain some outdated words and phrases, that have been replaced by modern equivalents.

The examples will include various synonyms or synonymous phrases used to express the same intention of translation of the source text, some translators possibly add words to express the same feeling of the text, depending on the translation method used.

Further in the demonstration, the translation by Božena Šimková (published in 1919) will be identified as Translation 1 and the translation by Jindřiška Smetanová (published in 1974) will be identified as Translation 2.

#### Example 1:

Source text – Camp Laurence

Translation 1 – Lorencův tábor

Translation 2 – O tom, že poštou může přijít nejen pozvání na výlet, ale taky jedna lichá rukavice a starý klobouk.

This example shows the difference in labeling the chapters. Translation 1 could possibly be considered the best translation because it is faithfully translated, there is nothing added to the text and it expresses the source title perfectly. Translation 2 is as before mentioned the specific way of naming chapters by Smetanová – describing the main points of the upcoming chapter. I find the second translation more attractive because considering the other chapters named, most of them would be also amusing to the reader.

#### Example 2:

Source text – Beth was postmistress

Translation 1 – Za poštmistrovou ustanovili Bětu

Translation 2 – Každý týden se starala některá ze sester o “poštovní úřad”. Tentokrát byla právě na řadě Líza.

Once again Translation 1 is very faithful to the original text, but the word “*poštmistrovou*” would now be considered archaic as it is not used nowadays. Translation 2 is not translated literally, however, if the period of the original text is not considered, this would be an acceptable translation to get the right point across, even though she bypassed the direct translation because words like “*postmistress/postmistrová*” are no longer used at this time.

#### Example 3:

Source text – What a sly fellow Laurie is!

Translation 1 – Je ten Loryk šibal!

Translation 2 – Ten Tadeáš je ale mizera!

In this case, Translation 2 may be considered more appropriate if the most faithful one was supposed to be chosen. A better translation of the original sentence that could be used might be “*Jaký mazaný kluk je ten Laurie.*”. The word “*šibal*” used in Translation 1 is outdated and not as used anymore, which is why Translation 2 seems preferable.

**Example 4:**

Source text – Kate looked rather amazed at Jo’s proceedings, especially as she exclaimed “Christopher Columbus!” when she lost her oar;

*Translation 1* – Katuška byla zřejmě poněkud překvapena Jožiným chováním; zvláště jí zaráželo, když mladá Američanka, upustivši veslo, zvolala: “Kryštofe Kolumbe!”

*Translation 2* – Slečnu Kateřinu Josefínin slovník nepřestával vyvádět z úžasu. (...) A co teprve, když děvčeti při veslování vyklouzlo veslo a ozvalo se upřímné “do prkvančic!”

Again Translation 1 should be deemed the more faithful translation because it worked without the need to add more sentences and it is quite precise, however as can be noticed, Smetanová preferred to translate more naturally to her time and liked to develop sentences and be more creative with them. As for the translation of the exclamation “*Christopher Columbus*”, Translation 1 is literal, but it may not give the reader the exact feeling it is supposed to represent. It was a common way of imitating expressions instead of the otherwise blasphemous expletives, this one specifically being most probably the change of the expression “*Jesus Christ/Christ*”, the substitutes started with the same syllable or two of phrases like “*God!*” or aforementioned “*Christ*”, and they were often used humorously. Translation 2 gives the more current interpretation, and it describes Jo’s feelings, but also character, perfectly.

**Example 5:**

Source text – to play “rigmarole”

*Translation 1* – hrát si na “žvaněnou”

*Translation 2* – hrát “povídám, povídám pohádku”

In this example, it is once again confirmed that Smetanová changes the title in Translation 2 to a brief description of the game, even though Translation 1 would be completely adequate. According to the Merriam-Webster thesaurus, the definition of the word “*rigmarole*” is “confused or meaningless talk”<sup>13</sup>, which by the description of the game, as mentioned above, suits the main point of the game very well.

**Example 6:**

Source text – extending a hand of marble fairness

*Translation 1* – vztahujíc k němu ručku bělostnou jako mramor

*Translation 2* – vztáhla k němu ručku bělejší než mramor

Here the visible difference in translations is that Translation 1 compares the shade of the skin to the color of marble, deciding it the same shade, which does quite literally correspond to the source text. The second translation also uses comparison with the color of marble, but deems the skin even fairer than marble itself, which would be a better translation of the sentence “*extending a hand fairer than marble*”.

**Example 7:**

Source text – and began to dance a hornpipe

*Translation 1* – a zatančili škotskou

*Translation 2* – a dali se do kvílení

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<sup>13</sup> Merriam-Webster, online



According to an article about traditional Irish music and dances, published on the website Junior Cert' Music "C"<sup>14</sup>, the description of a "hornpipe" is a popular traditional Irish dance to the sound of the musical instrument hornpipe, but it is mentioned that other dances to the sound of a hornpipe include Scottishes, which would explain the use of "škotská" in Translation 1. Translation 2 has very much changed the original meaning of the text, saying they began singing in high pitch - wailing, rather than dancing.

**Example 8:**

Source text – "I guess the princess gave him a posy, and opened the gate, after a while," said Laurie, smiling to himself, as he threw acorns at his tutor.

*Translation 1* – "Hádal bych, že mu princezna kytičku dala a nakonec i otevřela branku," prohodil Loryk. Usmíval se šibalsky a házel na svého vychovatele žaludy.

*Translation 2* – "Řekl bych, že krásná panna konečně přišla k rozumu, otevřela okno a pomohla Gustavovi dovnitř dřív, než podruhé spadne," zasmál se Tadeáš, přimhouřil oko a hodil po Markétě kuličkou bodláku.

In this example, there are many differences that can be mentioned. First of all, once more it is clear that Translation 1 is much more faithful to the original than Translation 2, which could be considered justifiably as an incorrect translation, however, Translation 2 may have expressed the comedy and humor of the situation better, even though it does not relate to the original text. Why Smetanová described Laurie throwing a ball of thistle at Meg instead of throwing the acorn at his tutor is not very evident. It might be related to the fact, that nowadays there are not as many tutors in the same sense as it used to be in the past, however it also may concern the suggestion that Smetanová wanted to include one of the girls in this situation to make it more attractive for young female readers by redirecting Laurie's attention to one of the ladies.

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<sup>14</sup> Junior Cert' Music „C“, online

## 6 Conclusion of the comparison

The aim of this thesis was to compare two different translations of the American classic novel *Little Women* by Louisa May Alcott. The two translations used were translated by Božena Šimková and Jindřiška Smetanová, they were specifically chosen for this thesis as they are often referred to as translations of high quality.

The comparison addresses mainly differences between the two translations and then they are compared to the original, because the difference of approach to the translation is very visible, which gave me the opportunity to determine the probable methods of translations used by Šimková and Smetanová.

To conclude this comparison there are some very noticeable differences that should be pointed out. When the examples presented in the previous subchapter are taken into consideration, it can be stated with proper evidence, that Translation 1 by Božena Šimková was written quite literally, accurately representing the source text, the translation is faithful and there are usually no sentences or information added. The method most probably used by Šimková is translating faithfully, it could also be considered a semantic translation in some parts, because the semantic translation lets the writer be more creative and adjust the structure of the translation, if needed, to obtain the best possible version.

On the other side of the coin, Translation 2 by Jindřiška Smetanová is a communicative translation, and it even seems this translation could be just another adaptation of the novel. She made some visible changes to the original structure of the text, the whole story seems to be short of tragedy and it looks like it was adapted to please a different audience than the original, which was probably intended more for young adults and even adult readers, however, this translation gives the impression it is targeted at a younger audience, probably children. To explain further, Translation 2 itself seems to be written more lightly with increased humorous elements, the words that are not used as often currently were replaced with some different word or even phrase, that was more understandable and up to date with the younger generations of today.

The aforementioned changes could probably be caused by the time difference between the two publications used in this thesis, although if this translation is viewed as a different adaptation of the original it could easily mean that the original piece was only used as an inspiration to the translator. In my opinion, the more recent translation by Smetanová would be more suitable for younger readers to read since they do not need to do much research about the vocabulary or references in this translation and additionally the fact that it has been altered and the structure of the text has been slightly modified, I found it more readable than the older translation of *Little Women*.

The difference that interested me personally the most was the change of names in both translations, I preferred the forms used by Jindřiška Smetanová – even though it is a Czech translation she used mostly the English diminutives, which was more comfortable for me to read as I find them more attractive to the eyes than the Czech equivalents.

Regardless of the changes, I feel as if Smetanová maintained the main points and plots of the story and while reading it the targeted reader still feels the atmosphere and emotions the original supposedly gives.

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## **Abstract**

The main focus of this bachelor's thesis is to compare chosen Czech translations of *Little Women*, written by an American author Louisa May Alcott. The translations used in this thesis were translated by Božena Šimková and Jindřiška Smetanová and are visibly different, which makes them ideal subjects for comparison. The thesis is divided into several chapters and subchapters containing information about the author, the novel, the translators of said novel, the basic theory of translation methods, and the last chapter is dedicated to the main topic of this thesis – the thorough comparison of a chosen chapter and stating the differences. This thesis is ended with a conclusion that states the newly found knowledge of this topic.

## **Resumé**

Hlavním cílem této bakalářské práce je porovnat vybrané české překlady románu *Malé ženy* od americké autorky Louisy May Alcottové. Překlady použité v této práci byly napsány Boženou Šimkovou a Jindřiškou Smetanovou a jsou viditelně odlišné, což z nich činí ideální předměty pro srovnání. Práce je rozdělena do několika kapitol a podkapitol, které obsahují informace o autorce, o románu, o překladatelkách zmíněného románu, vybrané informace o základní teorii překladatelských metod a poslední kapitola je věnována hlavnímu tématu této práce – důkladnému srovnání vybrané kapitoly a uvedení rozdílů. Tato práce je zakončena závěrem, který uvádí nově nalezené znalosti tohoto tématu.

## **Appendices**

**Appendix 1 – Cover & extract from Little Women (ALCOTT, p. 153, 159 & 163)**

**Appendix 2 – Cover & extract from the translation by Božena Šimková (ALCOTT, p. 154, 160 & 164)**

**Appendix 3 – Cover & extract from the translation by Jindřiška Smetanová (ALCOTT, p. 166, 171, 174 & 178)**



**Appendix 1 – Cover & extract from Little Women**





## 12

## CAMP LAURENCE

BETH WAS POSTMISTRESS, for, being most at home, she could attend to it regularly, and dearly liked the daily task of unlocking the little door and distributing the mail. One July day she came in with her hands full, and went about the house leaving letters and parcels, like the penny post.\*

“Here’s your posy, Mother! Laurie never forgets that,” she said, putting the fresh nosegay in the vase that stood in “Marmee’s corner”, and was kept supplied by the affectionate boy.

“Miss Meg March, one letter, and a glove,” continued Beth, delivering the articles to her sister, who sat near her mother, stitching wristbands.

“Why, I left a pair over there, and here is only one,” said Meg, looking at the grey cotton glove.

“Didn’t you drop the other in the garden?”

“No, I’m sure I didn’t – for there was only one in the office.”

“I hate to have odd gloves! Never mind, the other may be found. My letter is only a translation of the German song I wanted – I guess Mr Brooke did it, for this isn’t Laurie’s writing.”

Mrs March glanced at Meg, who was looking very pretty in her gingham morning gown, with the little curls

## CHAPTER 12

Tents, lunch and croquet utensils having been sent on beforehand, the party was soon embarked, and the two boats pushed off together, leaving Mr Laurence waving his hat on the shore. Laurie and Jo rowed one boat, Mr Brooke and Ned the other, while Fred Vaughn, the riotous twin, did his best to upset both, by paddling about in a wherry, like a disturbed waterbug. Jo's funny hat deserved a vote of thanks, for it was of general utility; it broke the ice in the beginning, by producing a laugh; it created quite a refreshing breeze, flapping to and fro, as she rowed, and would make an excellent umbrella for the whole party, if a shower came up, she said. Kate looked rather amazed at Jo's proceedings, especially as she exclaimed "Christopher Columbus!" when she lost her oar; and Laurie said, "My dear fellow, did I hurt you?" when he tripped over her feet in taking his place. But after putting up her glass to examine the queer girl several times, Miss Kate decided that she was "odd, but rather clever", and smiled upon her from afar.

Meg, in the other boat, was delightfully situated, face to face with the rowers, who both admired the prospect, and feathered their oars with uncommon "skill and dexterity". Mr Brooke was a grave, silent young man, with handsome brown eyes, and a pleasant voice. Meg liked his quiet manners, and considered him a walking encyclopedia of useful knowledge. He never talked to her much, but he looked at her a good deal, and she felt sure that he did not regard her with aversion. Ned being in college, of course put on all the airs which freshmen think it their bounden duty to assume; he was not very wise, but very good-natured and merry, and, altogether, an excellent person to carry on a picnic. Sallie Gardiner was absorbed in keeping her white piqué dress clean, and chattering with the ubiquitous Fred, who kept Beth in constant terror by his pranks.

## CHAPTER 12

“Thank you – I prefer spiders,” she replied, fishing up two unwary little ones, who had gone to a creamy death. “How dare you remind me of that horrid dinner party, when yours is so nice in every way?” added Jo, as they both laughed, and ate out of one plate, the china having run short.

“I had an uncommonly good time that day, and haven’t got over it yet. This is no credit to me, you know; I don’t do anything – it’s you, and Meg, and Brooke, who make it go, and I’m no end obliged to you. What shall we do when we can’t eat any more?” asked Laurie, feeling that his trump card had been played when lunch was over.

“Have games, till it’s cooler. I brought *Authors*,\* and I dare say Miss Kate knows something new and nice. Go and ask her – she’s company, and you ought to stay with her more.”

“Aren’t you company, too? I thought she’d suit Brooke, but he keeps talking to Meg, and Kate just stares at them through that ridiculous glass of hers. I’m going, so you needn’t try to preach propriety, for you can’t do it, Jo.”

Miss Kate did know several new games, and as the girls would not, and the boys could not, eat any more, they all adjourned to the drawing room, to play “rigmarole”.

“One person begins a story, any nonsense you like, and tells as long as they please, only taking care to stop short at some exciting point, when the next takes it up, and does the same. It’s very funny, when well done, and makes a perfect jumble of tragical comical stuff to laugh over. Please start it, Mr Brooke,” said Kate, with a commanding gesture, which surprised Meg, who treated the tutor with as much respect as any other gentleman.

Lying on the grass, at the feet of the two young ladies, Mr Brooke obediently began the story, with the handsome brown eyes steadily fixed upon the sunshiny river.

Appendix 2 – Cover & extract from the translation by Božena Šimková



neupadněte zase z výstřednosti do výstřednosti a ne-  
dřete jako otroci. Určete si pravidelné hodiny k práci  
i hrám; číňte si každý den i užitečným i příjemným  
a dokažte moudrým využitím každické vteřiny, že znáte  
cenu času. Pak vaše mládí bude rozkošné a stáří při-  
nese vám málo litosti nad minulými, zameškanými pří-  
ležitostmi, a život váš bude jediný, krásný úspěch přes  
to, že jsme chudí.«

»Zapamatujeme si to, máti!«

A opravdu si to zapamatovaly.

## XII.

### LORENCŮV TABOR.

Za poštmistrovou ustanovili Bětu, protože ze všech  
nejvíce pobývala doma a mohla tedy pravidelně poštu  
obsluhovati; a její denní úkol odemykat malá dvířka  
a rozdělovat došlé zásilky se jí náramně líbil. A tak  
jednou v červenci přiběhla s plnou náručí dopisů a ba-  
líčků a roznášela je po domě jako opravdovský listonoš.

»Zde tvoje kytice, maminko; Tedouš nikdy nezapo-  
mene,« pravila, vkládajíc čestvé květiny do vázy, která  
stála v »maminčině koutku« a kterou pozorný jinoch  
nikdy neopominul zásobit.

»Slečna Markétka Marchová — psaní a rukavička,«  
hlásila Běta dále, odevzdávajíc řečené předměty sestře,  
jež seděla vedle matky a stehovala manžetky.

»Hm, totě podivné! Zapomněla jsem si u Lorenců  
přece pár rukavic, a posílají pouze jednu,« divila se  
Markétka, prohlížejíc si šedavou, bavlněnou rukavičku.  
»Neztratila jsi snad, Bětuško, druhou v zahradě?«

»Ne, určitě ne; ve schránce ležela jenom jedna.«

»Je to mrzuté mít lichou rukavici. Nu, jaká pomoc,  
snad se druhá najde! A v dopise je překlad německé  
písně, která se mi předešle tolik líbila. Přeložil ji asi  
pan Brooke, není to písmo Lorykovo.«

Paní Marchová podívala se zpytavě na Markétku,  
jež seděla u šicího stolku, na kterém ležela kupa pěkně  
svinutých kousků plátna a jež v kartounovém županu a

ve vzduchu, působil osvěžující vánek, a pro případ lijáku byl by býval podle Jožčina mínění, pro celou společnost znamenitým deštníkem. Katuška byla zřejmě poněkud překvapena Jožiným chováním; zvláště ji zaráželo, když mladá Američanka, upustivši veslo, zvolala: »Křištofe Kolumbe!« anebo když Loryk, šlápnuv Jože na nohu, omlouval se slovy: »Neublížil jsem vám, kamaráde?« Několikrát zvedla k očím lorňon, aby si důkladně prohlédla podivnou tu dívku; ale na konec přece usoudila, že je to »sice zvláštní, ale dost chytré děvče« a zpovzdálí se na ni i usmívala.

Markétka seděla v druhé loďce na místě velmi výhodném — tváří v tvář veslařům, kteří se svému protějšku nepokrytě podívovali a zabírali vesly s neobvyčejnou hbitostí a zručností. Pan Brooke byl vážný, tichý, mladý muž hezkých, hnědých očí a lahodného hlasu. Markétě líbilo se jeho klidné vystupování, a mimo to pokládala ho za živý naučný slovník.

Nehovořil s ní mnoho, zato se hodně na ni díval; a Markétka cítila, že na ni nehledí s odporem. Ned, který už chodil na vysoké školy, projevoval ovšem ve svém chování všechny ony způsoby, které osvojit si pokládají taci novopečení vysokoškolští nováčkové za svatou svou povinnost; nevynikal valně duchaplností, byl však dobrosrdečný a dovedl výborně pořádat výlety. Salomena Gardinerová pak věčně se starala jenom o to, aby si neumazala bílé, pikové šaty, a švitořila se všudybylem Bédou, jenž svými potřeštěnými kousky Bětě stále naháněl strachu.

Na Dlouhou louku nebylo daleko; ale stan byl již postaven a kriketové branky připraveny, když výletníci dorazili na místo — rozkošnou, zelenou lučinu se třemi košatými duby uprostřed a pruhem sestříhaného pažitů pro kriket.

»Vítejte v táboře Lorencově!« zvolal mladý hostitel, když za hlasitých projevů překvapení přistali u břehu.

»Brooke jest vrchní velitel, já jsem jeho generální poručík a ostatní chlápci jsou štábní důstojníci; a vy, dámy, představujete společnost. Stan je zřízen výhradně k vašemu pohodlí, zde pak pod tímhle dubem je váš

pražádné zásluhy, vždyť jsem dosud nehnul skoro ani prstem; to vy s Markátkou a Brookem udržujete vše v chodu. Jsem vám nekonečně vděčen. Ale co budeme dělat, až už nikdo nebude moci jíst?» staral se Loryk, jsa si vědom, že hlavní část programu teprve nastane až po obědě.

»Zahrajeme si nějaké společenské hry, dokud se trochu neochladí. Přinesla jsem »Slavné muže«, a jistě že i slečna Katuška zná něco pěkného a nového. Jděte se jí optat; je host a měl byste si jí vůbec více všímat.«

»Což vy nejste taky host? Myslil jsem, že ta anglická netýkavka bude Brookovi po chuti. Ale on věčně se jen točí kolem Markátky, a Katuše jen na ně poulí užaslé oči za svým směšným lorňonem. Ale už jdu, Jožko. Ušetřte si, prosím vás, svého kázáníčka o slušných mravech, vždyť beztoho ani kázat nedovedete.«

Slečna Katuška znala několik nových her; a poněvadž dívky již nechtěly a hoši nemohli jíst, odebrali se všichni do »salonu« hrát si na »Žvaněnou«.

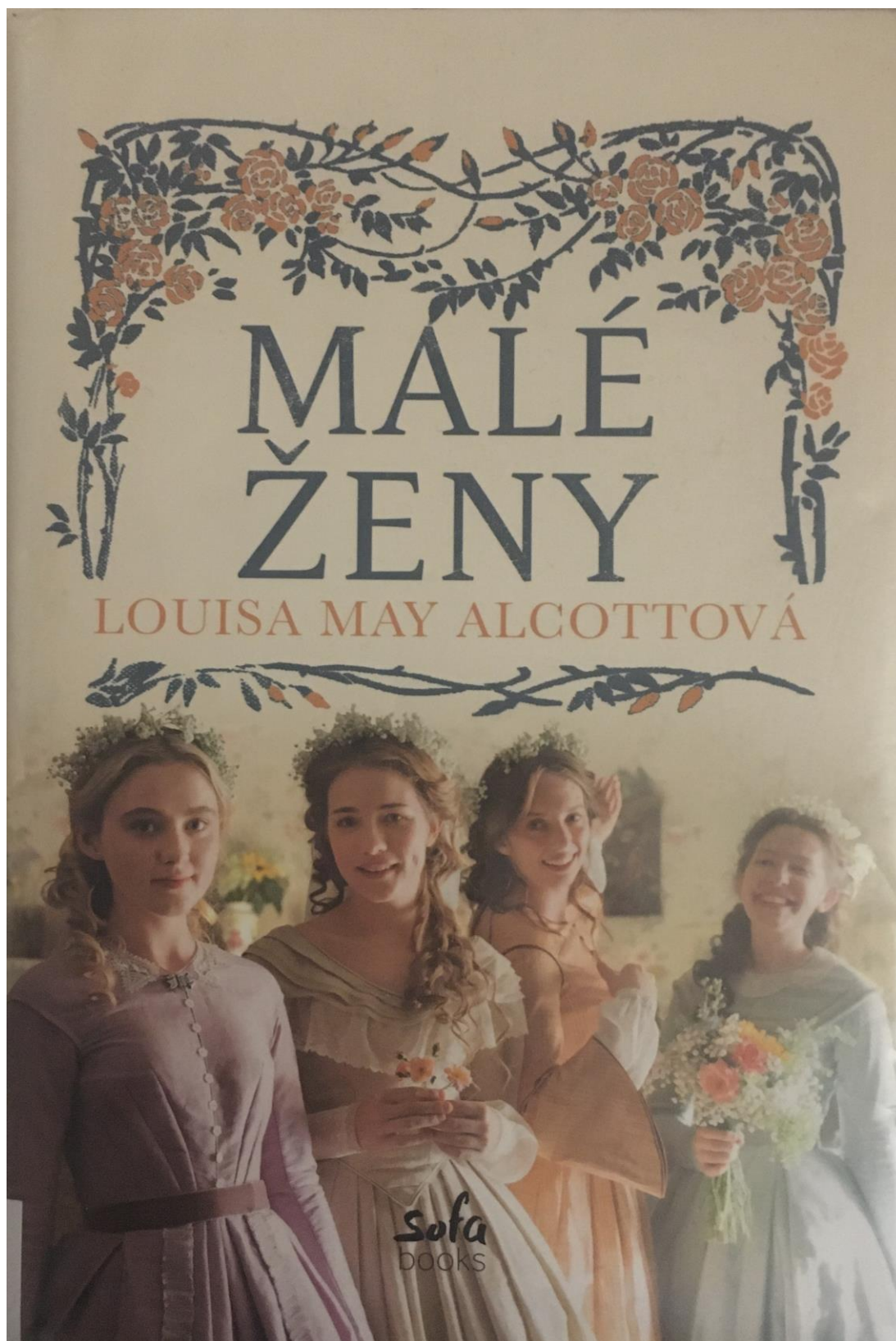
»Někdo začne vypravovat — jakoukoliv hloupost — a povídá tak dlouho, pokud se mu líbí; jenom pečlivě dbá toho, aby přestal u nějakého napínavého bodu. A druhý hned ve vypravování pokračuje a učiní totéž. Provádí-li se hra dobře, je velmi zábavná a skýtá zajímavou směs hrozných i směšných nesmyslů, při nichž lze se hodně zasmát. Pane Brooku začněte, prosím.« vybídla Katuška velitelsky, což překvapilo Markátku, jež se chovala k vychovateli se stejnou uctivostí jako ke každému jinému gentlemanovi.

Pan Brooke, leže na trávniku u nohou obou mladých dám, poslušně začal, upíraje své pěkné hnědé oči na řeku ozářenou sluncem.

»Jednou za onoho času vybral se rytíř do světa hledat si štěstí, neboť kromě meče a štítu neměl žádného majetku. Putoval drahnou dobou, skoro dvacet osm let a zakusil na svých cestách mnoho trpkých dnů; až konečně dostal se do paláce starého dobráka-krále, jenž nabízel velkou odměnu tomu, kdo by dovedl zkrotit a vychovat uslechtilé, ale bujné hříbě, jež nesmírně miloval. Rytíř se uvolil podejmout se nesnadného toho úkolu



**Appendix 3 – Cover & extract from the translation by Jindřiška Smetanová**



## KAPITOLA XVI

O tom, že poštou může přijít nejen  
pozdání na výlet, ale taky jedna lichá rukavice  
a starý klobouk

Každý týden se starala některá ze sester o „poštovní úřad“. Tentokrát byla právě na řadě Líza. Vykonávala tu práci s obzvláštní pečlivostí a chodila k budce téměř každou hodinu. Když v ní našla hodně zásilek, pokládala to i za svůj osobní úspěch. Se stejnou starostlivostí připomínala sestrám, aby napsaly dopis Tadeášovi nebo poslaly malou pozornost starému panu Laurenceovi. Jednoho dne uprostřed prázdnin přiběhla s rukama plnými balíčků i obálek.

Nejdřív odevzdala paní Marchové růžičku, kterou jí den co den posílal Tadeáš. Pak ohlásila slavnostním hlasem:

— Slečně Markétě Marchové! Dopis a rukavička, prosím...

— Jak to, že jenom jedna? divila se Markéta. — Zapomněla jsem přece u Laurenceů obě dvě, vím to určitě. A teď mi přišla jen jedna? Žes jednu ztratila někde cestou?

Líza naslinila dva prsty pravé ruky, což podle ní patřilo k náležitostem přísahy a zdvihla je nad sebe:

— Na poště byla jenom jedna, čestné slovo.

Jestli Markétu něco obzvlášť zlobilo, pak to byly liché rukavice. Měla zvláštní talent je někde zapomínat a nebylo divu, že celá jedna zásuvka v její skříni byla plná osamocených rukavic.

## KAPITOLA XVII

Vypravuje, co se dá prožít v jednom  
prázdninovém dnu,  
a navíc líčí krocketovou válku  
mezi Anglií a Amerikou

Když se příští den rozednilo a první slunce padlo oknem do pokoje děvčat, muselo se rozhodně pobavit tím, co tu bylo k vidění. Markéta měla hlavu košatou od samých natáček, Josefína si zase přes noc léčila opálený nos silnou vrstvou bílého krému. Líza si vzala k sobě do postele bezrukou a beznohou panenku, aby jí alespoň takhle vynahradila dlouhý den odloučení. Všechny ovšem překonala Amy, kterou neustále v hlubinách duše trápil její „nepovedený nos“. Nasadila si na něj už večer kolíček na prádlo a byla přesvědčena, že až ráno vstane, bude její nos vypadat rozhodně líp a nebude tak rozplesklý.

Když se tedy ráno slunce rozveselilo pohledem na spící osazenstvo, začalo zářit, jak by řekla Josefína, „na plné pecky“. První se probírala Markéta. Okamžitě běžela k oknu, a když uviděla venku jasnou a svěží oblohu, hned vzbudila ostatní.

– Vstávejte, chaso, musíme si pospíšet, vykřikovala, a hned bylo v pokojíku rušněji než v úle. Jako obvykle se nejrychleji oblékla Líza.

– Sedni si k oknu a podávej hlášení, co se děje u Laurenceů, nařídila jí Josefína.

— Uvidíte, hlaholila Jo při veslování, — že kdyby přšelo, schováte se pod něj všichni, jen to hvízdne...

Slečnu Kateřinu Josefinin slovník nepřestával vyvádět z úžas-su. Výraz „klóbrc“ patrně slyšela poprvé v životě. A co teprve, když děvčeti při veslování vyklouzlo veslo a ozvalo se upřímné zahromování „do prkvančic“! Právě tak udiveně zírala na Tadeáše, který se obrátil na svou spoluveslařku s prosbou:

— S dovolením, kamarádko, nemohla bys odstěhovat svou ctěnou nožku o kousek dál?

Kateřina si vůbec nedovedla představit, že by se, dejme tomu s ní, někdo odvážil hovořit o její ctěné nožce. Prohlížela si přes obroučky brýlí všechny účastníky výletu a došla sama pro sebe k názoru, že jsou sice trochu divní, ale že je s nimi koneckonců zábava.

Markéta, která seděla ve druhém člunu, byla úplně bez sebe blahem. Oba veslaři, Edy i pan Brooke, ji docela zjevně a bez zábran obdivovali a dávali jí to najevo i tím, že se předháněli ve sportovním výkonu. Dobromyslný a trochu příliš jednoduchý Edy přitom neustával vtipkovat, ale pan Brooke mlčel, usmíval se a jeho chytré hnědé oči hleděly na děvče způsobem, který prozrazoval, že je mu Markéta víc než příjemná. Největší starosti byly s Fredem, divokým dvojčetem, které se chovalo tak, jako by nešlo o nic jiného než co nejdřív loďku převrátit.

K Dlouhé zátoce nebylo daleko. Vynořila se před nimi znena-dání a přivítala je překrásným zeleným pažitem, uprostřed kterého vznešeně vévodily staré košaté duby.

— Jsme na místě, zahalekal Tadeáš směrem k druhému člunu a naznačoval veslem, kde mají přistát.

Bylo rozhodnuto, že velitelem výpravy bude pan Brooke, jeho pobočníkem Tadeáš, chlapci že se rozdělí o pomocné služby a „dámy“ že jsou prostě dámy a budou se mít jednoduše dobře.

Skutečně, Tadeáš si vůbec nevšiml, že drží v ruce nádhernou jahodu s housenkou. Lekl se tak, že jahodu štítivě odhodil bůhvíkam.

— Vidíš, to máš za to, že sis dovolil urážet můj božský oběd, chechtala se Jo, až jí klobouk na hlavě poskakoval.

— A co budeme dělat dál? zeptal se Tadeáš, když oběd zmizel, jako by se rozplynul, a na ubruse zůstaly jen prázdné talířky.

— Můžeme si zahrát nějakou hru, ale měla by být tak zábavná, aby se i Kateřina přestala nudit, pošeptala mu Jo.

Bylo to přesně tak. Slečna Káťa dávala už hodnou chvíli najevo, že řeči, které se tu vedou, jsou na ni trochu dětinské.

— Myslel jsem, že se bude bavit s panem Brookem, prozradil Josefíně Tadeáš, — ale ten se točí od rána jenom kolem tvé sestry a možná že právě to se Kateřině nelíbí.

Aby ještě zachránil, co se zachránit dalo, vstal, přešel ke Kátě a zeptal se, jestli nezná nějakou zajímavou společenskou hru.

— Samozřejmě že znám, řekla. — Můžeme si zahrát třeba „povídám, povídám pohádku“. Není to nic těžkého. Někdo z nás začne vypravovat příběh. Může to být jakákoliv hloupost. Jen si dá pozor, aby na nejnapínavějším místě vyprávění přerušil. V tu chvíli mu skočí do řeči soused a pokračuje stejným způsobem. Když se to dělá vtipně, je hra velice zábavná a všichni se dobře baví. Začněte, pane Brooke, vyzvala pak Káťa dost panovačně učitele. Markéta se nad takovou nevychovaností pozastavila.

Ale pan Brooke, který ležel v trávě blízko Markéty, přijal Kátino vyzvání se samozřejmostí. Nepřestával se usmívat svým obvyklým laskavým úsměvem, díval se kamsi na řeku a začal:

— Je to už velice dávno, co žil v jedné zemi mladý rytíř. Ale jak roky plynuly, zdálo se mu, že život není takový, jak očekával, a proto se vydal do světa za štěstím. Putoval dlouhá léta