

## Zden K Jirotko Saturnin

Co d?lal Saturnin p?edtím, než se stal všestranným sluhou? A? se to m?že zdát k neuv??ení, Saturnin nebyl sluhou odjakživa. P?esto už jako jinoch prožíval ?adu neuv??itelných p?íhod. Jak vypadaly jeho mladické eskapády, do nichž byla skoro vždy zapletená n?jaká ta žena? Pro? se jeho matka rozhodla pro jméno Saturnin? A jak se dostal až do služeb svého pána v obklopení tety Kate?iny a dalších p?íbuzných? Saturninova minulost je pestrá jako jeho p?edstavivost – a nyní ji poznáte do všech zábavných podrobností!

Milan Klíma (\* 1932) si p?ál být ornitologem, ale z brn?nského ústavu pro výzkum obratlovc? nakonec p?esídlil do Frankfurtu, kde více než ?ty?icet let p?ednášel na léka?ské fakult? a užíval v osobnost, o jaké se opírá každé akademické prost?edí. Plodem jeho fascinace anatomii živých organism? se krom? publikovaných objev? z nejr?zn?jších obor? (mj. embryologie a cetologie) staly ilustrované knihy a volné výtvarné práce. Klímovo ohlédnutí za ?adou setkání s kolegy, studenty a p?edevším konkrétními problémy a v?deckými úkoly ukazuje sv?t p?írodních v?d jako krásnou, dobrodružnou oblast lidského poznání, která nás p?ibližuje k t?m nejpodstatn?jším otázkám lidské existence.

It's 1979 in Czechoslovakia, ten years into the crushing restoration of repressive communism known as normalization, and Ludvík Vaculík has writer's block. It has been nearly a decade since he wrote his last novel, and even longer since he wrote the 1968 manifesto, "Two Thousand Words," which the Soviet Union used as one of the pretexts for invading Czechoslovakia.

On the advice of a friend, Vaculík begins to keep a diary: "a book about things, people and events." Fifty-four weeks later, what Vaculík has written is a unique mixture of diary, dream journal, and outright fiction – an inverted roman à clef in which the author, his family, his mistresses, the secret police and leading figures of the Czech underground play major roles.

Young women drift through Prague wondering about unplanned pregnancies, a child's reflections on the Christian concept of sinfulness lead to resolve to sin only 'just a little bit', drunken men banter over interminable card games, and a woman's salvation comes in the unexpected form of pickled buttocks. Bringing together authors of different generations, styles and backgrounds - including for the first time in English translation, two stories by Czech Roma - this collection expresses women's multiple perspectives on social and intimate issues with by turns caustic and sensitive insight into human nature. 'Full of humour, acuity and inventiveness' Maya Jaggi, Guardian 'Wonderfully diverse, energetic and entertaining.' Bernie Higgins, One Eye Open

Vykouzlí vám na tvá?i úsm?v vzpomínka na po?ekadla nesnesitelné tety Kate?iny, filipiky doktora Vlacha, odvahu sle?ny Barbory, suchý anglický humor, a p?edevším nevypo?itatelné nápady a úskoky svérázného sluhy Saturnina? Vaši oblíbení hrdinové jsou zp?t! Vzpome?te si na knihu svého srdce a op?t prožijte idylické léto v dom? u d?de?ka, jak jej mistrn? podává Miroslav Macek v pokračování Jirotkova nejslavn?jšího humoristického románu.

Described as "one of the great prose stylists of the twentieth century," Bohumil Hrabal ranks among the most important and widely translated Czech authors. Ji?í Pelán, a respected scholar of Czech, French and Italian literature, approaches Hrabal as a comparatist, expertly situating him within the context of European and world literature, as he explores the entirety of Hrabal's oeuvre and its development over sixty years. Praised for its concise, clear and readable style, Bohumil Hrabal: A Full-length Portrait offers international readers an important Czech perspective on the world-class author. Contains 32 photographs of Bohumil Hrabal, a list of his works' English translations to date, and a bibliography of international scholarship.

Saturnin Saturnin Saturnin Charles University in Prague, Karolinum Press

Výbor ze studií literárního historika a editora Martina Machovce, které vznikaly v posledních dvou dekádách (2000–2018), p?edstavuje celou ?adu faset uvažování o fenoménu undergroundu. V jednotlivých studiích se zabývá zejména undergroundovou literaturou z okruhu I. M. Jirouse a rockové skupiny The Plastic People of the Universe, ale v?nuje pozornost i širším souvislostem této literatury – jejím p?edch?dc?m z 50. let (okruh Egona Bondyho a Ivo Vodse?álka), roli ve spole?enství Charty 77, vzbám na angloamerické prost?edí nebo hudebním a scénickým realizacím a zp?sobu, jakým byly tyto texty v samizdatu ší?eny. In this collection of writings produced between 2000 and 2018, the pioneering literary historian of the Czech underground, Martin Machovec, examines the multifarious nature of the underground phenomenon. After devoting considerable attention to the circle surrounding the band The Plastic People of the Universe and their manager, the poet Ivan M. Jirous, Machovec turns outward to examine the broader concept of the underground, comparing the Czech incarnation not only with the movements of its Central and Eastern European neighbors, but also with those in the world at large. In one essay, he reflects on the so-called P?Inoc Editions, which published illegal texts in the darkest days of the late forties and early fifties. In other essays, Machovec examines the relationship between illegal texts published at home (samizdat) and those smuggled out to be published abroad (tamizdat), as well as the range of literature that can be classified as samizdat, drawing attention to movements frequently overlooked by literary critics. In his final, previously unpublished essay, Machovec examines Jirous's "Report on the Third Czech Musical Revival" not as a merely historical document, but as literature itself. A classical work of the 1960s Czechoslovak literature and film in a new publication of Iris Urwin Lewit's translation. An original and relevant contribution to the question: "are all people brothers." Illustrated by Ji?í Grus, epilogue by Benjamin Frommer.

Byl anglický sluha Jeeves p?edlohou ?eského Saturnina? Traduje se, že se Zden?k Jirotko v p?ípad? Saturnina nechal inspirovat p?íb?hy sluhy Jeevese, o kterém psal britský humorista Sir Pelham Grenville Wodehouse. Podobnost zde ur?it? existuje – mladý, bohatý a pon?kud floutkovský Bertie Wooster má stejn? jako Ji?í Oulický distingovaného sluhu, který vyniká neoby?ejným intelektem, vysokou mírou vzd?lanosti a ne?ekanými ?ešeními problém? svého pána. Sluha Jeeves je v Británii velmi oblíbený. P. G. Wodehouse (1881–1975) o n?m v pr?b?hu let 1915–1974 napsal 35 povídek a 11 román?, z nichž n?které byly zfilmovány, objevily se v rozhlasovém zpracování nebo jako muzikály a v televizním seriálu BBC. Titul obsahuje vždy na dvojstran? anglickou verzi a ?eský p?eklad. Po každém p?íb?hu se zam??íme na zajímavý gramatický jev ?i slovní obrat, který následn? procvi?íme. Naleznete zde i otázky pro porozum?ní textu. Vzadu se nachází klí? ke cvičením a slovní?ek. Nahrávky ke stažení jsou namluveny rodilým mluv?ím. Titul byl vytvo?en týmem internetové jazykové školy www.anglictina.com. Auto?i projektu vedeni Petrem Špirkem mají s výukou angličtiny více než desetileté zkušenosti. Svě poznatky spojují s moderní technologií – publikovali i p?ipravují ?eskými studenty vyhledávané a cen?né multimediální u?ebnice.

Famous as the libretto for Antonín Dvořák's opera of the same name, Jaroslav Kvapil's poem Rusalka is an intriguing work of literature on its own. Directly inspired by Hans Christian Andersen's famous "The Little Mermaid," Kvapil's reinterpretation adds an array of nuanced poetic techniques, a more dramatic tempo, and dark undertones that echo the work of eminent Czech folklorist Karel Jaromír Erben. All of these influences work in tandem to create a poetic work that is familiar yet innovative. Transposed into the folkloric topos of a landlocked Bohemia, the mermaid is rendered here as a Slavic rusalka—a dangerous water nymph—who must choose between love and immortality. Thus,

Rusalka, while certainly paying homage to the original story's Scandinavian roots, is still a distinct work of modern Czech literature. Newly translated by Patrick John Corness, Kvapil's work will now find a fresh group of readers looking to get lost in one of Europe's great lyrical fairy tale traditions.

The acclaimed novel *We Were a Handful* is the humorous story of five small-town boys. In 1943 during one of the lowest points of his life – as he awaited his deportation to Theresienstadt – Karel Poláček recalled his youth, inviting readers to see the world through the eyes of a child. Written as a first-person narrative from one of the boys, the natural humor of the material is intensified by the language of the narrator as he attempts a grandiose tone to satirize and celebrate the people of his town. Poláček masterfully avoids the clichés of childhood naïveté as he weaves his tales of adventures, battles with the boys from a neighboring village, and first love – as well as the clash between the fantastic world of children and the prosaic world of adults. With *We Were a Handful* Karel Poláček beautifully portrays the world of a child from a Jewish family on the eve of tragedy. „Conveys how humour can deal with tragedy... There is actually a lot of humanity in it.” —David Vaughan, [www.radio.cz](http://www.radio.cz)

Autor znal Miloslava Švandrlíka osobně. V roce 1988 s ním udělal řadu rozhovorů. Dalo to na knížku, která se však po roce ztratila v jednom nakladatelství. Autorovi se po těchto letech podařilo nějakým zázrakem „vyhrabat“ několik rozhovorů. V této knížce je jich třináct, plus rozhovor s Jiřím Winterem-Nepraktou. Dovíte se například o tom, jak se Zdeněk Jirotk dšil, kterak vznikla mohamedánská řeta ,o řerných baronech z Curychu, o světové „výstavě biř“... Autor publikování těchto rozhovorů považuje za pietní vzpomínku na autora, který již není mezi námi.

Anglická spisovatelka Jane Austenová (16. 12. 1775 – 18. 7. 1817) vyrůstala a žila mezi venkovskou nižší šlechtou, a proto se toto prostředí objevuje i v jejích románech. Hlavní postavou je skoro vždy mladá žena, která se svou inteligencí a morální silou odlišuje od ostatních. Romány popisují klidný venkovský život občas zpestřený plesem nebo výletem do provinčního města. Zabývají se osobními vztahy, spekulacemi o manželství a majetku, předpojatostí, předstíráním, sociální prestiží a ve všech se vyskytuje láska, o které se ale z důvodu rezervovanosti přímo nemluví. Možná proto, že Austenová nevěděla, jak se muži mezi sebou baví v nepřítomnosti žen, je téměř v každé scéně nějaká žena. Svůj nejlepší román *Pýcha a předstírání* (*Pride and Prejudice*) se pokoušela vydat už v roce 1797 pod názvem *První dojmy* (*First Impressions*). Ale stejně jako jiná její díla, musel být i tento román přepracován, než byl v roce 1813 vydán už pod nám známým názvem. Vy si můžete také poslechnout na nahrávkách ke stažení.

“The devil's neatest trick is to persuade us that he doesn't exist.” It is a maxim that both rings true in our contemporary world and pervades this tragicomic novel of anxiety and evil set amid the horrors of World War II. As a gay man living in a totalitarian, patriarchal society, noted Czech writer Ladislav Fuks identified with the tragic fate of his Jewish countrymen during the Holocaust. The *Cremator* arises from that shared experience. Fuks presents a grotesque, dystopian world in which a dutiful father, following the strict logic of his time, liberates the souls of his loved ones by destroying their bodies—first the dead, then the living. As we watch this very human character—a character who never ceases to believe that he is doing good—become possessed by an inhuman ideology, the evil that initially permeates the novel's atmosphere concretizes in this familiar family man. A study of the totalitarian mindset with stunning resonance for today, *The Cremator* is a disturbing, powerful work of literary horror.

Kniha je moderním převodcem po světě vždy, která ovlivňuje náš každodenní život. Tato netradičně pojatá učebnice je plná zajímavých příkladů doprovázejících poutavý výklad, pracuje s ukázkami z denního tisku, obsahuje úkoly formou her, křížovek, osmismerek. Jejím cílem není jen předání základních ekonomických znalostí, chce především naučit studenty a další zájemce o ekonomii myslet samostatně, kriticky – a ekonomicky. V knize se mimo jiné dozvíte: - Kolik stojí peníze? - Jak vznikají krize? - Komu škodí minimální mzda? - Jak se stát guvernérem české národní banky? - Kdy slavíme den daňové svobody? - Proč dostávají studenti zvláštní slevy? - Jak si založit živnost? - Kde létaly rozinkové bombardéry? - Kdo trpí darovacím syndromem? - Proč existuje nezaměstnanost? - Proč berou ženy méně než muži? - Proč se diskriminace nevyplácí? - Jak se žije na ostrově kamenných peněz? - Proč neplatíme eurem? Díky této knize budete myslet jako ekonom!

The collection of short stories entitled *Behind the Lines: Bulguma and Other Stories* draws on Hašek's experience from revolutionary Russia. In a manner similar to that employed in his caricatures of the pre-war monarchy, he satirically captures events of the Bolshevik revolution from the perspective of a Red commissar in a combination of grotesque humor and sarcasm. Historical events serve merely as part of the historical mystification. Hašek presents them as he perceived them as a man and participant in historical events. He depicts them primarily as simple and human, pushing his critical view into the background. On the border of a comic exaggeration and a realistic depiction, an amusing story about a forgotten Tartar town of Bugulma unfolds featuring the Soviet commander of the Tver Revolutionary Regiment, drunk Yerokhimov, and Comrade Gašek, the Commanding Officer of Bugulma. Employing humor and exaggeration, Hašek demonstrates the zealotry of the revolutionary period as well as the stupidity and simple human insecurity of authoritarians. The collection of short stories, *Behind the Lines*, also includes other sketches by Hašek, written at the same time.

The object of the work is the analysis of translation universals in the English and Spanish translations of the novel *Saturnin* by Zdeněk Jirotk. The aim of the analysis is to find out how the two translations differ in respect to the number and distribution of translation universals and to try to identify the potential cause(s) of these differences. The Thesis is divided into two parts, the Theoretical and the Practical Part. The Theoretical Part provides the necessary background to the analysis, focusing on the basic theoretical issues in the field. In addition, information about the life and works of Zdeněk Jirotk are provided, as well general information about the two translations and their translators. In the Practical Part, eight sections selected from the novel are analysed separately for the presence of translation universals. Each section focuses on one or two types of translation

universals only. The analysis is concluded by the summary of the results in each translation and by the comparison of both translations."

Neváhejte a po?íte si u?ebnici, která p?ehledn? shrnuje veškeré u?ivo sv?tové a ?eské literatury probírané na st?edních školách. Nejoblíben?jší dopl?ková u?ebnice literatury p?ipraví každého studenta nejen k maturitní zkoušce, ale i k p?ijímacím zkouškám na vysokou školu.

Básník, prozaik, dramatik a publicista Viktor Dyk se v této novele (?asopisecky 1911–1912, knižn? 1915) inspiroval starou saskou pov?stí, již použil jako volný rámec pro vypráv?ní o tajemném poutníkovi, který na žádost ob?an? o?istí svou pís?alou hanzovní m?sto Hammeln od krysa, avšak roz?arován malodušností konšel? a zrazen v lásce, zneužije pís?aly a odvede za trest celé m?sto do zkázy. Protipólem postavy krysa?e, osudov? formovaného hrdiny, osam?lého a neklidného snivce zt?les?ujícího sv?t bu?i??, je v knize rybá? Sepp J?rgen, jenž se s realitou smí?uje a záchranou kojence dá vyr?st nové nad?ji. Dyk v této novele, jež odráží novoklasicistní sm??ování jeho pozdní tvorby, tak dokázal využít staré p?edlohy k vytvo?ení svrchovaného prozaického díla o konfliktu iluze a skute?nosti. Jeho tajuplná atmosféra p?edznamenává pozd?jší baladickou prózu 30. let.

Publikace, která se vám práv? dostává do rukou si klade za cíl ukázat ?tená??m, ale i zahrani?ním nakladatel?m, že ?eská ilustrace, ?eská knižní tvorba, která m?la doma i ve sv?t? vždy velmi dobré jméno, stále existuje, že jsou u nás tv?rci, kte?í drží krok s dobou a kte?í mají co dát nejen našim ?tená??m, ale i sv?tu. ing. Petr Šulc, Ph.D.

Legendární sluha Saturnin je zpátky – a pojedje lyžovat! Do malebného prost?edí zasn?žených Orlických hor se vydá op?t v doprovodu starých známých: v??n? nesnesitelné tety Kate?iny, jejího neotesaného synka Milouše, sarkastického doktora Vlacha i laskavého d?de?ka, který nosí po kapsách nevy?erpatelnou zásobu povedených historek. Kdo tímto dobrodružstvím prosviští s elegantními oblou?ky? Komu se poda?í salto nazad? A pro koho se tentokrát rozezní svatební zvony?

Ji?í Weil's documentary prose poem, Lamentation for 77,297 Victims is a literary monument to the Czech Jews killed during the Holocaust. A remarkable Czech-Jewish writer who worked at Prague's Jewish Museum during the Nazi Occupation and after – he survived the Holocaust by faking his own death – Weil wrote his Lamentation while he served as the museum's senior librarian in the 1950s. Remarkable literary experiment opening new ways how to write about the undescrivable combines a narrative of the Shoa, newspaper style accounts of individual lives destroyed by the Holocaust, and quotes from the Tanakh, each having a specific and powerful effect.

On its initial publication in Czech in 1942, Saturnin was a best-seller. This is entirely appropriate, for while Saturnin draws on a tradition of Czech comedy and authors such as J. Hašek, K. ?apek and K. Polá?ek, it was also clearly influenced by the English masters Jerome K. Jerome and P. G. Wodehouse. Saturnin is the story of a young man in love and his faithful servant Saturnin, who upsets the peaceful rhythm of his master's domestic arrangements and turns his life inside out. He lures him into an exotic world where he is forced to live dangerously, and shows him how to cope with any situation. Saturnin lays bare the weaknesses of others and compels them to disclose their 'true' nature – he is a subversive servant. Written at a time when Czechoslovakia was deep in the grip of the Nazi occupation, Saturnin showed that one form of resistance was to put the world created by invasion out of your mind and create another. However, so recognisably Czech was that 'other' that its popularity did not diminish with the end of the war or, indeed, with the end of the forty years of communism that followed shortly after the war's end. The book has been adapted for radio and television, produced as a film and has a regular place in the repertoire of the Czech stage. "A delicious dry humour and an imaginative flair that makes it much more than just the 'Czech Jeeves.' Owing more to Jerome K. Jerome than to P. G. Wodehouse, the writing is rich in homespun wisdom and casual asides that take on a life of their own, leading the reader up charming byways of irrelevance... A surprising number of belly-laughs for a novel that is more than half a century old." —Adam Preston, Times Literary Supplement

This collection of the earliest prose by one of literature's greatest stylists captures, as scholar Arnault Maréchal put it, "the moment when Hrabal discovered the magic of writing." Taken from the period when Bohumil Hrabal shifted his focus from poetry to prose, these stories—many written in school notebooks, typed and read aloud to friends, or published in samizdat—often showcase raw experiments in style that would define his later works. Others intriguingly utilize forms the author would never pursue again. Featuring the first appearance of key figures from Hrabal's later writings, such as his real-life Uncle Pepin, who would become a character in his later fiction and is credited here as a coauthor of one piece, the book also contains stories that Hrabal would go on to cannibalize for some of his most famous novels. All together, Why I Write? offers readers the chance to explore this liminal phase of Hrabal's writing. Expertly interpreted by award-winning Hrabal translator David Short, this collection comprises some of the last remaining prose works by Hrabal to be translated into English. A treasure trove for Hrabal devotees, Why I Write? allows us to see clearly why this great prose master was, as described by Czech writer and publisher Josef Škvorecký, "fundamentally a lyrical poet."

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