

Abstract

The plays *R.U.R.* and *And So Ad Infinitum* in the hands of British censors, theatre managers and publishers

The thesis examines the transformations of the texts of the plays *R.U.R.* and *And So Ad Infinitum* (*The Insect Play*), especially their earliest Czech editions, and compares them with their English editions and the versions used as scripts for the first theatrical adaptations in the United Kingdom. Utilising archival materials from Oxford University Press and the British Library Archive, the thesis also traces the closely interconnected processes of publishing both plays and preparing their theatrical adaptations in the United Kingdom. The thesis seeks to provide new insights into Paul Selver's personality as a translator and to demonstrate that, given the material on which he drew, he did not make such extensive interventions within the translations as some of his critics have suggested; here the thesis builds on the research of Robert M. Philmus. The thesis also provides an insight into the interferences (presumably unknown in the Czech Republic) extorted by the British censorship, and introduces other individuals who influenced the form of the various versions of the plays, such as Nigel Playfair, Clifford Bax and others.