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**Leonard Cohen's Stranger Music in Václav Procházka's
Translation: Analysis and Criticism of Selected Poems**
(Bachelor Thesis)

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I declare that I have worked on this thesis independently and that I have listed all primary and secondary sources.

In Olomouc

.....

Martin Hovadík

“Reading poetry is a valued experience – because we enjoy it because it moves or mentally enriches us. And with translated poetry, hearing voices from beyond the boundary fence of our own language can give added value.”

Francis R. Jones

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ABSTRACT

This bachelor thesis covers the topic of Václav Procházka's translation of Leonard Cohen's *Stranger Music: Selected Poems and Songs*. The theoretical part mentions, above all, Czech tradition of translating poetry in Jiří Levý's work, but also tries to reflect modern approaches to poetry translation. The practical part consists of the analysis and criticism of selected poems from Procházka's translation, their comparison to the original and my own translations.

Key words: Leonard Cohen, poetry, translation, criticism, translation strategies

ABSTRAKT

Tato bakalářská práce se zabývá překladem knihy *Hudba neznámého: Vybrané básně a písně* od Leonarda Cohena, který vytvořil Václav Procházka. Teoretická část zmiňuje zejména českou tradici v překládání poezie počínaje Jiřím Levým, ale mapuje také současné přístupy k tomuto odvětví. Praktickou část tvoří analýza a hodnocení vybraných básní z Procházkovy překladu knihy *Hudba neznámého: Vybrané básně a písně* a jejich srovnání s originálem, případně vlastním překladem.

Klíčová slova: Leonard Cohen, poezie, překlad, kritika, překladové strategie

List of Abbreviations

SL – source language

ST – source text

TL – target language

TT – target text

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Introduction

In this thesis, I would like to approach a topic of poetry translation with respect to one author – Leonard Cohen and his collection of poems called *Stranger Music: Selected Poems and Songs*. I will focus on its translation by Václav Procházka, its analysis and criticism with comparison to the original. I would also like to present my own translations of selected poems. Therefore, the goal of the thesis is to analyse selected poems from Procházka's translation and to create their functional translation.

I will focus on different approaches to poetry translation with respect to Czech poetry translating theoreticians, namely the most prominent figure of Jiří Levý, his work and his influence on the field as well as reflection of modern approaches. Then I will describe different factors involved in the process of poetry translation.

I will characterize what a poem is, what are its core features, so I can later apply these principles and criteria to its translation analysis and evaluation. This includes Levý's (2011) theory of verse and poetry translation, as well as other authors, whose work is relevant for the topic such as Kufnerová (1985), Malý (2012; 2014), Popovič (1975), Zehnalová (2015), and others.

I will mention other professions involved in the translation and publishing process such as editors, test subjects/readers, and publishers, because they are all, to some extent, involved in the quality of the final “product”. We must also understand the role of a translator as a creative individual involved in the process of re-creating poetry in the target language, his/her approach, fundamental knowledge that is vital for this job.

After the theoretical background is established, I will introduce Leonard Cohen, the author of the original texts, his personality and professional qualities as a poet, musician and author, which should help to understand the dimensions of the task of translating his works and set background of his works for the practical task. I will shift my focus to the chosen poems, their comparison with the original poems and their analyses.

In the end, I would like to evaluate Procházka's translation, his strategy and suggest solutions to possibly problematic parts by offering my own translations.

I. THEORETICAL PART

1. Poetry and Its Translation

Poetry translation can be perceived as a specific subgenre of literary translation and is one of the most challenging disciplines in general: “[...] a translation of any poem is, amongst all, an adventure that the translator lives through the original text as well as his mother tongue, which serves as a source of ideal form for the poem”¹ (Malý 2014, p. 7).

When translating poetry, one has to take into account several areas that influence the final product. A translator has to make conscious decisions in order to achieve an intended result. According to Levý, one of the most influential translation scholars, we distinguish three stages of the translator’s work:

1. Apprehension of the source;
2. Interpretation of the source;
3. Re-stylisation of the source. (Levý 2011, p. 31)

According to Levý’s division, the translator must be, compared to general public, a perceptive reader to grasp all of the possible meanings and interpretations of the source text. Levý also stresses the importance of correct interpretation of the source saying: “[...] unless the verbal material of one language is commensurable with that of the other there cannot be a complete semantic correspondence between the source and the translation.” (Levý 2011, p. 38). Consequently, he mentions re-stylisation, which is the process of translating literary style into the target text. We will comment on these stages in the following chapters.

In general, the translator can encounter multiple difficulties when trying to achieve a faithful representation of the original without significant compromises in target text’s functions and key features, for example meaning, connotations, pragmatics, coherence, cohesion, idiomatic expressions, etc.

The literary translation is specific in what Popovič (1975, p. 19) named as extralinguistic approach that means meaning scientific approach to source text and creative approach to literary translation. It must incorporate deeper understanding of different textual levels, such as understanding and translating the

¹ [...] překlad jakékoli básně je kromě jiného dobrodružstvím, které zažívá překladatel s textem originálu a se svou mateřštinou, v níž pro básně hledá optimální tvar. (Own translation.)

cultural or national specificities, social and linguistic markers as well as the formal side of the language.

Poetry translation, however, demands even more specific treatment. The main task of the translator according to Malý is to transpose the artistic effect of the poem. Furthermore, the cornerstones of poetry translation are language and formal structure of the text. (Malý 2012, pp. 126-127)

In the next chapters, we shall pay attention to individual specificities of poetry translation.

1.1. Role of Poetry in Modern Society

Poetry is one of the oldest genres in literature that has been ever present in the European geo-political environment, from the Classical era until today. Poems, nursery rhymes and fairy tales, being part of oral tradition and national folklore, are amongst the first pieces of literature children are taught.

We can only speculate, why such an influential part of an individual's personal development plays rather receding role in later life for most of the population. Is it the characteristic of poetry itself – “difficult, cryptic, ambiguous and exhibits a special relationship between form and meaning.” (Furniss and Bath 1996: 13) in (Boase-Beier 2009, p. 194), leaving the teachers and students with very limited time to decipher, explain and fully understand all of the aspects of it, which is particularly tangible in Czech educational system. Instead of strong influence and emotional impact, both parties are left frustrated with little understanding and benefit. This approach is not exclusively used in literature classes, which in many cases, result in awkward silence during any discussion or opinion-giving.

But for those, who are able to cross the seemingly impenetrable barrier, poetry offers exceptionally vivid, strong, emotional response to every aspect of human endeavours that it reflects. It can be one of the aids of introspection and understanding of human society.

1.2. Lyrics and Popular Music as a Poetic Genre

In the past, there had been a discussion not only amongst professionals in the field of the theory of arts, musicology, and translatology but also amongst the general public, what constitutes a piece of art. We can name multiple methods and techniques that were and are being used that are part of this discourse.

Today, we can discriminate multiple areas of art, such as literature, visual art, and music. Some of them, or their sub-genres, were not always perceived as such in the past and even today, may still be under a scrutiny.

With respect to the traditional understanding of the 19th-century perception of artistic endeavours, we can say that the newer means of expression such as film, modern, even popular music, comics or lately computer games and computer-generated graphics and music had to and have to fight for their acceptance.

As illustrated above, the advancement of the society, hence of the field of arts, is interconnected with the technological progress of the human race itself. With the daily changes in the field of science, we witness live, in progress what took decades or even centuries of development in the past. In today's post-postmodern society, we face various challenges, because the traditional as well as conservative values are being questioned and sometimes discarded as biased, simplified, or simply outdated.

1.3. Three Stages of Translation

1.3.1. Apprehension of the Source

As a first step of translating a literary work Levý suggests the apprehension of the source text. In his own words: "A good translator must be above all a good reader [...] to arrive at the sense of the work in three dimensions, which is not to say that this is bound to occur consciously and in separate stages." (Levý 2011, p. 31). Thus, the first stage as described in Levý would be the "understanding in linguistic and literary terms" (Levý 2011, p. 31).

We can imply that this involves the linguistic knowledge of the translator; that means his or her linguistic skills, learned when studying the use of the language, its morphology, lexicon, phonetics etc., as well as knowledge, both general and specific. By specific, I mean knowing the socio-cultural environment of the poet

and the entirety of his work. At this point, the translator needs to capture the extra-linguistic reality, experience, and perception of the world of the poet.

The second stage of the “true reading” dwells in its “ideo-aesthetic values, i.e. emotional tone, ironic or tragic undertone [...]” (Levý 2011, p. 31). This means that the translator should pay attention not only to the effect on the reader but also the mechanics that were used, to identify himself with the author to decipher his intentions and psychological processes. To paraphrase Levý, all this should be done on a conscious level.

1.3.2. Interpretation of the Source

According to Malý, the literary translation in general is always an interpretation of the original text, meaning that the translator is rewriting the ST based on his perception of it (2012, p. 127). On the topic of interpretation and its possible extent, Levý says:

Shifts in the apprehension of a work may fluctuate only within the bounds of its real and potential content. There is neither theoretical nor artistic justification for a translation interpretation which introduces inorganic elements conflicting with the work’s objective idea. (Levý 2011, p. 44)

Levý describes what stylistically marked expressions, such as adverbial participles in Nezval’s translation of *Raven* by Edgar Allan Poe had on the TT, leaving it a parody of the original. That said, the authorial style of the translator bears a mark on every translation he does. It always leaves some amount of stylistic residues that come from the translator, either consciously or sub-consciously. Levý stresses that such an effect on the TT is not desirable as it “distorts the sense of the original” and it would appear “an adaptation rather than a translation” (Levý 2011, p. 47).

1.3.3. Re-stylisation of the Source

As I mentioned in the introduction, one of the most important features we should focus on when translating is the style – meaning both, linguistic variation and the authorial style, which will be described later on.

Levý emphasizes some properties of style, which we should observe in the process of analysis and keep them in mind when translating. One of them would be linguistic asymmetry:

The verbal means of the two languages are not ‘equivalent’, so they cannot be converted mechanically. Meanings and their aesthetic values do not coincide precisely; consequently, the greater the role of language in the artistic structure of the text, the more difficult translation becomes. The translation of poetry therefore demands greater flexibility and greater freedom overall. (Levý 2011, p. 48)

Other topic that Levý describes is linguistic interference, meaning occasional influence of the SL on the TT. He explains that these can have both positive and negative effect on the translated text such as “the presence of awkward constructions based on the original and the absence of target language means of expression which the source language did not have at its disposal.” (Levý 2011, p. 51).

One of such examples of interference would be the overuse of the relative clauses or the linguistic asymmetry.

1.3.1.1. Cultural Transfer

One of the challenges of re-stylisation is transferring the cultural peculiarities of the literary work. There are different strategies of how to achieve this.

In Czech translating tradition, we can very often find some kind of a preface, an introduction, an afterword or appendices. This strategy is suitable especially when the cultural context of the source and the target audience is so distant, that it would cause a problem in the understanding of the TT to a great extent to anyone unfamiliar with the finer specifics of the SL or a particular field, and possibly make it even incomprehensible.

Another interesting example of cultural transfer would be books of Mozambican authors written in Portuguese. Even though Mozambicans share the official language with Portuguese, these books reflect such differences in everyday

reality and culture that they must include a dictionary of regional terms and African languages. They also explain a variety of traditional rituals and cultural aspects typical for Mozambique.

This example could serve as an argument supporting Jones (2011, p. 3) in the usage of ‘paratexts’ that help the reader understand culturally distant realities and facts. They can serve their function in two ways – interlingual and intralingual – for two different languages, respectively inside one language.

Lately, we can identify the trend of using paratexts in the new, modern editions of the texts of Czech authors, that bear marks of the archaic language.

For example, in the latest re-edition of works of Jaroslav Foglar, the publisher used interlingual paratexts as a mean of bringing the text from 1938 closer to today’s generation of readers without compromising the authorial style of the original.

1.4. Authorial vs Translator’s Style

It is relevant to include here some notes on the subject of style. Levý sees individual style of the author as something that should be, in ideal conditions, kept in the TT. However, the differences between authorial style and the one of the translator should be distinguished by analysing its formal aspects:

It can be determined with greater precision which stylistic features are specific to the poetics of the translator and which are variable, conforming with the original, if we can compare a number of translations by a given translator made from sources written in disparate styles and if we can further compare these translations with original writing by the translator. (Levý 2011, p. 199)

We can definitely see this present in good translators’ work. I would point out my favourite examples, the translation of Cormac McCarthy’s *The Road*, by Jiří Hrubý, or Pavel and Vladimír Medek’s *Harry Potter* series, which were appraised by the general public as well as the professional community.

1.5. Verse and Its Translation

One of the substantial topics in poetry translation is the verse. It is specific element of poetry translation, which involves demanding work of finding not only adequate meaning, but also rhythm and rhyme for the TT corresponding to the ST.

When defining versed translation in *The Dictionary of Translation Studies* (1998, p. 46), Hrdlička points out that it “cannot be literal, neither accurate.”² He also states its adaptational nature and compares the process of its creation to poetry writing.

According to Malý, the language of the verse has its specific lexical features and it needs to follow the formal aspects of the poem. However, he also states that the translator is not obliged to keep all the formal elements in the TT but for those that carry semantic function (2012, p. 129).

Levý discusses verse and prose translation, dealing with its comparison and specificities, pointing out that the differences are more embedded in areas such as stylistics: “Poetry demands, by contrast, closer attention to imagery and more sensitive treatment of individual words.” (Levý 2011, p. 190).

An interesting fact about Czech poetry translations according to Levý (2011) and Malý (2012) is that they are more focused on the formal aspects of poems and sustaining strophic composition, order of rhymes and metrical system. Stressing the importance of formal aspects in Czech poetry translation, Levý, in general, supports the concept of functional equivalence, which is more focused on the creative reproduction of the original, putting in the first place the sound realization of the verse due to its interconnection with the content.

1.6. The Problem of Translatability

For thousands of professionals, who make their living as translators as well as the majority of general public, the question of translatability vs untranslatability would seem rather redundant. Each of them encounters products of a translation process on daily basis, in every media imaginable, but there were and still are linguists and philosophers, who would give the very opposite answer and to whom this is a question of scientific appeal.

² [...] nemůže být v pravém smyslu ani doslovný, ani věrný. (Own translation.)

Routledge Encyclopedia Of Translation Studies (2009, p. 300) outlines translation in a sense of Western culture as “integral interlingual representation involving not only notions of *EQUIVALENCE* but also, [...] texts of comparable length.” It compares different historical positions of philosophers and linguists on this matter in a conclusion that “(t)otal translatability and total untranslatability are best regarded as limiting concepts“ (2009, p. 300).

The same question is also discussed by Boase-Beier in a very interesting manner, mentioning something I would call 'seamless translation', where “readers [...] might see the poems as foreign without necessarily reading them as translations. This could be taken as evidence that they have been successfully translated.” (Boase-Beier 2009, p. 194). In Czech environment, we know of a similar principle from Jiří Levý with his theory of Illusionist and Anti-illusionist translation: “Illusionist methods require a work of literature to ‘look like the original, like reality’”.

If we focus on the translations into Czech, we have to take into account its grammatical specificities, its characteristics and comparison to other languages, English, in our case. We can argue that Czech language is more syntactic, flective, with relatively free word order, when compared to English, which is more analytic, with low morpheme/word ratio.

Also, in the Czech translation studies, there are two prominent and generally accepted approaches to translation – **theory of functional equivalence** that is focused on “relation between a unit of the source text and target text, provoking the same reaction as in the recipient of the source text”³ (Zehnalová 2015, p. 305) and concept more general, but related of **functional translation** that focuses on “the function of the target text and its adequacy for the recipient.”⁴ (Zehnalová 2015, p. 300)

³ “[...]se zaměřením na příjemce v cílovém prostředí a na vyvolání podobné reakce, jakou měl VT na původního příjemce.”

⁴ “Druhý proud tvoří funkcionalistické přístupy, které za stěžejní považují *účel* cílového textu a jeho *adekvátnost* pro cílového příjemce”. (Own translation.)

2. Quality in Poetry Translation

Evaluation of the quality of translation and the critique of translation are very difficult disciplines. In our case, the task is complicated by the nature of the text type. Zehnalová (2015, p. 69) points out two different possible approaches to translation evaluation. The first one is functional, which is more general, it evaluates whether the translator did achieve his objective or not. It is subjective and, therefore, non-reliable. The second one, analytical, perceives the translational act as a science, art, skill and a matter of taste at the same time. Therefore, it is more complex, and it offers more reliable tools for the evaluation of the TT. When evaluating poetry translation, we must consider the vital formal aspects such as metre, rhyming, and alliterations, register, approximate word count.

However, in my opinion, it is not possible to insist on complete objectivity of the evaluation of any translation. As Zehnalová (2015) points out, there is still the subjective side present – the matter of personal taste.

Any attempt of objective assessment of poetry translation is possible only if we focus on formal aspects on their own, meaning we have to “discard” the content of the poem.

Taking into account the specificities of the Czech cultural background, including the field of translation and its historical development, we may agree with Malý (2014, p. 10) that the Czech audience is used to high quality of translation: “(in Czech literature) we can have justifiably high expectations on the artistic qualities of poetry translation, not putting up with mere “variations”, “free recast”, or “transposition” of the original.”⁵

2.1. Typical Mistakes in Translation

The translator is not a mere transcriber – he does not only translate the meaning(s) word per word. He must know which one is more suitable for a certain context when multiple variants are possible. When there are multiple options, which is usually the case, they have to pick the one that is based on more than pure dictionary knowledge of the word, but also on its usage, collocations etc.

⁵ “(S) prozodickými vlastnostmi češtiny ... lze více než v jiných literaturách právem očekávat, že překlad básně bude opravdu uměleckým překladem, nikoli „variací“, „volným přebásněním“ či „převodem“ [...]” (Own translation)

He/she also needs to know the national, ethnical, socio-cultural and personal background of the author, to be able to correctly grasp his/her works and translate it into the target language. We shall not comment on this matter since it was mentioned in previous chapters. (See chapter 1.3.1.) It is only natural that the process of translating brings along some problems on the lexical, grammatical and cultural level and it can influence the meaning of the TT.

Levý (2011, p. 32) suggest that translational mistakes caused by lexical polysemy are not uncommon, even amongst professional translators. He demonstrates the issue on the example of W. H. Auden's poem Spain 1937 in Ivan Jelínek's translation.:

Did you not *found* the city *state* of sponge,
Raise the vast military empires of the shark
And the tiger, establish the robin's plucky canton?

Nenalezli jste město – sytého cizopasníka,
jak stanoví obrovské ozbrojené říše žraloka
a tygra, založit chrabřý kraj červenky?
(*Transl. Ivan Jelínek*)

[Did you not *find* the city – the *sated* sponger,
establishing the vast military empire of the shark
and the tiger, to found the robin's brave region?]
(Levý 2011, p. 32)

As we can see in the poem, Ivan Jelínek, did not grasp all possible meanings of the word "found". He omitted the second meaning "to lay foundations". Another mistake is probably caused by misreading the word "state" for "sated". Both of these mistakes meant shift in the meaning of the TT.

Zehnalová point out various errors in translation that were caused by multiple reasons. According to her, the differences in denotative meaning of ST and TT come from omission, addition and the substitution inadequate language means. The violation of the TT system is caused by ungrammaticality and disputable acceptance of translator's choices (Zehnalová 2015, pp. 77-78).

Another frequent mistakes worth mentioning are: the use of unnatural, dated, colloquial or vulgar language that is not in accord with the ST; lexical and grammatical mistakes; stylistic mistakes; non-adequate form and meaning in the TT, consequently causing shift in meaning.

2.2. Subjectivity of the Translation

There is no doubt that the human mind perceives, analyses, interprets and reflects everything within a certain scope. Such a scope must be subjective in its essence, since every single individual undergoes, to certain extent, somewhat different development of his/her personality.

Jones's example of a case study expresses the notion that "[...] poetry translation is personal, interpersonal and poetic action within a complex real-life context. It shows how translating, editing and publishing processes depend on the motives, life stories and personae of their main actors (translator, [...] editor, and publisher)" (Jones 2011, p. 24).

According to Levý, subjectivity is an element, which presents many dangers, so it has to be taken into account (2011, p. 27). The subjectivity means everything personal and cultural reflected in the TT, such as the aesthetic preferences of the translator added to the final product and not present in the ST.

Kufnerová, from her perspective, does not consider subjectivity an actual problem of translation:

Problems that are connected to conveying subjectively motivated component of meaning in poetic text originates from the possibility of interpretation of this element, because from this point of view, communicative problems can already arise even between the author and the recipient of the original text (1985, p. 239).⁶

The translator is not the only one that is involved in the creation of the TT. It is necessary to mention there are other professions involved, such as "the source poets, text helpers, editors and publishers". (Jones 2011, p. 4) All of these individuals play their part in the complicated process of creating a piece of literature and each of them involves the process at certain stage, reflecting their subjective approach in their job and influencing the final product.

As the final argument on subjectivity, I would like to mention the subjectivity of a reader of the target text himself. In the process of reading, perception and consequent interpretation of the translated literary work, he creates,

⁶ "Problém překladu: potíže související se zprostředkováním subjektivně motivované složky významu v básnickém textu prameni spíše Z obtížné interpretovatelnosti této složky, neboť komunikativní problémy v tomto ohledu mohou vznikat již mezi autorem a receptorem původního textu." (Own translation.)

in his mind, his own subjective representation of the TT, which includes his personal views on the text.

II. PRACTICAL PART

3. Leonard Cohen – A Singing Poet

Leonard Cohen was born in Montreal, on September 21, 1934, died November 7, 2016. He was a Canadian poet, a singer, and author of two novels. During sixty years of his career, he became a world-know author of poetry and lyrics. He was a performer, who conquered the greatest world stages with his unique authorial style, charismatic, sombre voice and is a rightful member of Rock and Roll Hall of Fame.

In 1950's and 1960's, Cohen pursued the career of a poet and writer. But it was no earlier than 1966 when he started shifting his focus to his musical career, transitioning from writer to a singer. In his musical expression, he started performing on an acoustic guitar, slowly evolving to electric sound and usage of electrical instruments such as electrical guitar, or synthesizers in 1980's.

His popularity suffered substantial downfall during 1970's, caused by middling acceptance of his most depressive titles such as *The Book of Mercy* and *The Energy of Slaves*. But from late 1980's on, his career took a turn for great improvement, which resulted in the highest peak of popularity and meant absolute acknowledgment of his work amongst general audience. His songs were constantly being covered by abundance of best-known performers such as Joan Baez, Suzanne Vega, Nick Cave or Elton John.

Cohen's work consists of huge variety of expressions and themes – spirituality, religion, aggression, need for creativity, the lyric – getting inspiration from his constant fight between love and creative freedom. That was one of the aspects causing his lasting rejection of relationships on one hand, the need for love on the other. His artistic expression helped Cohen fight and survive many of his urges, weaknesses and frustration shared with his readers and audience. (for more of Cohen's biography, please see (Nadel 1995))

3.1. Leonard Cohen's Works in Czech

In the Czech cultural environment, Leonard Cohen is perceived and best known as a singer. General public is familiar with his greatest hits that were covered by endless number of different performers, some of them also in Czech. The Czech audience is familiar with songs such as “Hallelujah”, “Dance me to the end of love”, “I’m Your Man”, “Chelsea Hotel” and many others.

3.2. *Stranger Music: Selected Poems and Songs*

Since *Stranger Music* consists of already published poems and lyrics from previous collections such as *Let Us Compare Mythologies*, *The Spice-Box of Earth*, *Flowers for Hitler* and others, it was clear that some of them may have been translated and published in Czech, prior to *Stranger Music*.

3.2.1 *Stranger Music* in Procházka's Translation

As I learned from the article of Jan Vaněk Jr., a member of the Czech Literary Translators' Guild that awards, apart from the Annual awards for the best translations into Czech, the anti-prize called “Skřipec” [The Rack], for the worst one.

3.2.2 Poems Suitable for Analysis

I contrasted the list of the poems in *Stranger Music* to all of the previously translated collections as you can see in table n. 1 - Czech Translations of Leonard Cohen's Poetry.⁷ I picked those poems that exist in multiple versions. There were five of them in three variations, so those were the starting point of my work. All of them come from the book *Flowers for Hitler*.

⁷ Table n. 1 – Czech Translations of Leonard Cohen's Poetry

4. Methodology

In this chapter, I will provide information about methods used in the practical part of my work.

For the purpose of this thesis, I chose Czech translation of Leonard Cohen's book called *Stranger Music: Selected Poems and Songs* (2011). Procházka's translation got unfavourable reception amongst professional community as well as general public. In 2004, it was awarded an anti-prize by the professional community, for the worst translation of the year published in 2003 (Vaněk 2004).

I had chosen limited number of Cohen's poems from *Stranger Music* for the analysis. As a first step, I opted out for the music lyrics, because *Stranger Music* is cross-section of Cohen's works and its primary purpose in Czech was to publish it for reading. Another reason for this choice was that I am not proficient in the field of music theory, which could negatively interfere with the result of the analysis as well as my own translations.

One of the aspects to deal with is the contamination of my own translations. It was established at the beginning of the working process that if I wanted to employ my own translations, I must avoid any interference with those I would later analyse and compare not to get involved by them. This was one of the greatest challenges I experienced during the process of choosing suitable poems for my analysis and translation.

I looked up majority of the books of poetry by Cohen that were translated into Czech (see the attachment). I found out that, apart from Procházka, there are three other major translators or translator tandems that had their Cohen's translations officially published. I cross-referenced them so I could choose the poems that have high match rate. I can possibly use their work as a reference point in case of serious doubt in Procházka's or my interpretation of the original poems. Another reason for choosing these particular poems is that they originally come from different books of Leonard Cohen. (see the attachment for reference).

The poems I chose are these: *Poem* (Cohen 2011, p. loc. 485), *Warning* (Cohen 2011, p. loc. 594), *Gift* (Cohen 2011, p. loc. 876), *What am I doing here* (Cohen 2011, p. loc. 1153) from the original and their Czech counterparts: *Báseň* (Cohen 2003, p. 9), *Výstraha* (Cohen 2003, p. 15), *Dar* (Cohen 2003, p. 32), *Co tu dělám* (Cohen 2003, p. 47).

Throughout my years at Palacký University, and after a limited professional experience, I learned to follow this *modus operandi* of a translator that has proven viable. It is a solution that I was partially recommended by my former professor, Mgr. Robert Hýsek, and I found it beneficial in my line of work. It should serve mainly as a source of inspiration and demonstration of my methodology.

4.1 Translation process

1. Familiarization phase:

- a. The translator gets acquainted with the ST
- b. The translator gets acquainted with other text of the author
- c. The translator gets acquainted with the authorial style of the ST
- d. [The translator gets acquainted with already existing translations of ST]

2. Translation:

- a. Translator creates 1st version of the TT, keeping in mind all the aspects of the ST that should reflect in the TT.
- b. In case of serious doubts or unclear passages, the translator consults point 1. d.
- c. Translator revises the TT.
- d. Translator distance himself from the TT.
- e. Translator revises the TT again.
- f. The TT is ready for review (peer, editor, publisher)

3. Publication of the TT

- a. If the of the TT is satisfactory, the text is ready for publication.
- b. If the quality of the TT is not satisfactory, the translator should go back to point 2. c and continue with the revision circle.

Abbreviations used in the Practical part.

ST = source text = Cohen's original text.

TT = target text = Procházka's translations

These general rules could be applied in case of translating the whole book. For the purpose of this thesis it is appropriate to use its redacted version consisting of points 1 and 2. This approach should be sufficient to create functional translation.

During the phase of analysis, I will first examine original texts, their emotional undertone, all of their subtleties and underlying themes. Then, I will compare them to Procházka's translations, dissolving them by individual stanzas. The process itself will include identifying possible grammatical, lexical, stylistic or other errors, for example: text omission, wrong collocations, shifts in meaning, inadequate register etc.

When the analysis and critique are complete, I will suggest possible solutions for the incorrect passages of Procházka's translation and try to come up with my own translations. When translating, I will follow the principles of functional translation. The structure of this part will be done in this way:

1. Original poem
2. Procházka's translation
3. My analysis and commentary
4. My translation

Final and assessment of Procházka's translations is part of a chapter named Conclusion.

5. Analysis and Criticism of Selected Poems

5.1.1. Poem n. 01 – Original Poem

POEM

- 1 I heard of a man
who says words so beautifully
that if he only speaks their name
women give themselves to him.
- 5 If I am dumb beside your body
while silence blossoms like tumours on our lips
it is because I hear a man climb the stairs
and clear his throat outside our door.

5.1.2. Poem n. 01 – Procházka's Translation

BÁSEŇ

- 1 Slyšel jsem muže,
který mluvil tak krásně,
že kdyby jen vyslovil jména žen,
oddaly by se mu.

- 5 Zůstávám-li vedle tvého těla němý
a ticho rozkvétá jako opar na tvých rtech,
je to proto, že slyším, jak ten muž stoupá po schodech
a oddechuje za našimi dveřmi.

5.1.3. Poem n. 01 – Analysis

Analysis

This poem consists of two stanzas, each of them of four lines. It is unrhymed, apart from the last line, in which a slant rhyme can be identified in the word “throat” and “door” due to the similar vowel sound. We can also detect multiple examples of assonance in lines 4 (women, give, him), 5 (dumb, beside, body), 6 and 7 (while, silence, like, climb) and 8 (outside, our).

The very first thing, which is visible even without reading the poem, is that Procházka filled in the punctuation (which applies to all of the poems). This seems like a rather unorthodox solution since Cohen’s original does not use any, which is typical for modern, free-verse poems that sometimes lack the structure completely in the sense of division into stanzas or lines.⁸

First stanza

The first line suggests that Procházka probably missed the preposition “of” and reads the line as “Slyšel jsem muže“ [I heard a man] as if the author had witnessed “the man” himself, thus this is the case of the shift in meaning.

In the second line, Procházka chose to use the word “mluvit” [speak]. This causes an omission of the manner of pronouncing the words as suggested by Cohen with the adverb “beautifully”.

In the third and fourth line, there is a clear line division in Cohen, whereas in the translation there is a shift of “žen” [women] to the third line. I perceive this syntax change as a domestication tendency because in other translations such as Šrut’s, the clausal division of the original is preserved. Another aspect worth mentioning is the change of the mood from indicative in the original into conditional in the target text (TT), which again lead to the shift in meaning.

⁸ The lack of punctuation was also kept by other Cohen’s translators such as Pavel Šrut or Miroslav Jindra.

Second stanza

In the second line, there is another shift in meaning. Procházka substituted the adjective “our” for “your” [tvých].

The demonstrative pronoun “ten“ [that] in “ten muž” [the man/that man] was added in the third line, whereas in the original we read “a man”[(nějaký) muž]. This changes the fact that the identity of “a man” was supposed to be unknown.

In the last line, Procházka changed the verb from “odkašlat (si)” [clear one’s throat] into “oddechovat” [catch one’s breath/pant], from voluntarily produced sound to involuntarily breathing after physical activity.

5.1.4. Poem n. 1 - Own Translation

BÁSEŇ

- 1 Slyšel jsem o muži
který odříkává slova tak krásně
že když vysloví jen jejich jména
ženy se mu oddávají

- 5 Sedím-li mlčky vedle tebe
když ticho bují na rtech
pak proto že slyším muže jak jde po schodech
a odkašle si přede dveřmi

5.2.1. Poem n. 6. – Analysis

Analysis

When comparing the ST and the TT side by side, it is apparent that Procházka completely changed the formal outline of the poem. He deleted one of the first lines, moved the first line of the second stanza and merged the last two stanzas together. I will comment on the individual cases further.

First stanza

Line 1: The translator used the word “bližní” [fellow] for the original “neighbour” [soused]. The term “bližní” in Czech implies Christian interpretations and is in this respect interchangeable with the word “neighbour” in the Bible translations used in the Czech language environment. This choice would seem suitable in case of Cohen’s poetry and the themes it covers. And even though the Czech language allows for Procházka’s translation, we can tell from the context “The quiet man who raked his lawn; The girl who always took the sun” that the latter would be more suitable and serve both possible interpretations.

Line 3: To be able to grasp the change in the TT, we have to mention the phrase “take (in) the sun” – meaning simply – to sunbathe. This probably slipped the attention of the translator since, according to The Corpus of Contemporary American English (COCA) (2017), it is not a very frequent expression (“take the sun”=11, “take sun”= 7, “taking the sun”=13, “taking sun”=2 vs. “sunbathing”=287, “sunbathe”=114), leading to his own interpretation [a girl, holding the sun in her hands] and change in meaning.

Line 4: Moved here from the second stanza, which disrupts the coherence of the first one, where it originally served the function of a new logical unit.

Second stanza

Procházka, as well as Šrut, used the same strategy and substituted the word “dinner” into “oběd” [lunch], because it used to be more common for families in the Czech Republic to gather during the lunchtime – the most important meal of the day – for sharing the time together, opposed to a supper, which served the same role in the British/American environment. Taking into account the latest trends as well as the

shift in the Czech society, I chose to keep the original time setting in my translation using foreignizing strategy.

Third stanza

Let us compare the ST:

Never say to your daughter
10 **As you're walking home from church**
Funny thing about that girl
I haven't seen her for a month

with the TT in back-translation:

[On your way home from church]
[never tell your daughter]
10 **[funny stories about the girl]**
[that you have not seen for a month]

In the third stanza, lines 10 and 11 are problematic. The ST can be read as a direct speech of a father having a conversation with his daughter. “Funny thing” is a figure of speech that is used to start a conversation – in this case on an unpleasant topic. However, because of a shift in meaning in the TT, the father is actually telling some funny stories.

Fourth stanza

The ST reads on lines 13-16:

And if your son says to you
Nobody lives next door
15 **They've all gone away**
Send him to bed with no supper

whereas the TT changes greatly on line 13:

[And when your son reveals to you]
[that nobody lives behind this door]
[that everybody is gone]
15 **[send him to bed without supper]**

On line number 14 of the ST, the son says, “nobody lives next door”, meaning the neighbours are gone. Compare it to the TT, where the meaning is completely changed. Procházka was probably not aware of the whole noun phrase “next door”, meaning the neighbouring house, and dissected it into two separate words “next” and “door”. The first one was interpreted as “další” [other] and

translated as “těmito” [this], with no clear connection to the previous text, which would justify such substitution.

Fifth stanza

Procházka chose, for reasons unknown, to merge last two stanzas of the ST. By changing the last stanza extensively, he caused not only a major shift in its meaning but also of the whole poem.

The ST:

**Because it can spread, it can spread
And one fine evening coming home
Your wife and daughter and son
20 They'll have caught the idea and will be gone**

changes into:

**[because something like this cannot be concealed]
[And when one evening]
[your wife, daughter and son come home]
[they will understand and leave]**

On line 16 of the ST, there is an epistrophe (it can spread, it can spread), which was not reflected in the TT. Ongoing lines completely change the meaning of the original due to the usage of the future tense. So, instead of the protagonist, coming home and finding out that his family had been “infected” by the idea, Procházka’s translation unfolds a very different story.

5.2.2. Poem n. 6 – Original Poem

WARNING

- 1 If your neighbour disappears
O if your neighbour disappears
The quiet man who raked his lawn
The girl who always took the sun
- 5 Never mention it to your wife
Never say at dinner time
Whatever happened to that man
Who used to rake his lawn
- Never say to your daughter
- 10 As you're walking home from church
Funny thing about that girl
I haven't seen her for a month
- And if your son says to you
Nobody lives next door
- 15 They've all gone away
Send him to bed with no supper
- Because it can spread, it can spread
And one fine evening coming home
Your wife and daughter and son
- 20 They'll have caught the idea and will be gone

5.2.3. Poem n. 6 – Procházka's Translation

VÝSTRAHA

1 Když se tvůj bližní vytratí —
nenápadný muž, uhrabávající trávník,
dívka, svírající v rukou slunce —
nikdy o tom neříkej své ženě.

5 Při obědě nikdy nemluv o tom,
co se přihodilo muži,
který tu kdysi uhrabával trávník.

Cestou domů z kostela
nikdy nevypravuj své dceři
10 veselé historky o dívce,
kterou jsem již měsíc neviděl.

A když ti tvůj syn prozradí,
že za těmito dveřmi nikdo nežije,
že všichni odešli,
15 pošli ho do postele bez večere,
protože něco takového se sotva utají.
A až se jednoho večera
tvá žena, dcera a syn vrátí domů,
pochopí a odejdou.

5.2.4. Poem n. 6 – Own Translation

VAROVÁNÍ

1 Když se ti ztratí soused
když se ti ztratí soused
ten tichý mlčenlivý chlap, co hrabal suchou trávu
nebo holka, co se pořád slunila.

5 Neříkej o tom ženě
nikdy, ani u večere
Cože se stalo tomu chlapovi
který hrabal suchou trávu.

Nikdy neříkej dceři,
10 cestou domů z kostela
To je zvláštní s tou holku
celý měsíc jsem ji neviděl

A když ti poví syn
že vedle už nikdo nebydlí
15 že všichni odešli
pošli ho spát bez večere

Může se to šířit, může se to šířit (tomu věř)
Pak jednou večer půjdeš zvesela domů
Ale tvoji ženu, dceru i syna
20 nakazil ten samý nápad a jsou pryč.

5.3.1. Poem n. 20 – Original Poem

GIFT

1 You tell me that silence
is nearer to peace than poems
but if for my gift
I brought you silence
5 (for I know silence)
you would say
 This is not silence
 this is another poem
and you would hand it back to me.

5.3.2. Poem n. 20 – Procházka's Translation

DAR

- 1 Řeklas, že ticho
je pro klid a mír víc než básně,
ale když jsem tě obdařil tichem,
řeklas: To *není ticho, jen další báseň*,
5 a vrátila mi můj dar.

5.3.3. Poem n. 20 – Analysis

Analysis

As well as in the previous cases, Procházka changes the formal outline of the poem.

For example, the indentation of the lines number one and seven are missing. Furthermore, he reduces the number of lines from nine in the original into five in the TT and even omits line number five completely.

The grammatical tense was mostly changed from present to past and the mood from conditional to indicative. The punctuation was filled in once more. Where original text gives you an impression of a face-to-face conversation (either real or imaginary), the target text seems like a summary or a recollection of such. This changes the emotional charge of the whole poem.

5.3.4. Poem n. 20 - Own Translation

DAR

- 1 Tvrdíš, že ticho
je míru blíž než básně
ale kdybych ti přinesl
ticho darem
5 (protože tichu já rozumím)
řekla bys,
 To není ticho,
to je jen další báseň
a pak bys mi je vrátila.

5.4.1. Poem n. 30 – Original Poem

WHAT I'M DOING HERE

- 1 I do not know if the world has lied
I have lied
I do not know if the world has conspired against love
I have conspired against love
- 5 The atmosphere of torture is no comfort
I have tortured
Even without the mushroom cloud
still I would have hated
Listen
- 10 I would have done the same things
even if there were no death
I will not be held like a drunkard
under the cold tap of facts
I refuse the universal alibi
- 15 Like an empty telephone booth passed at night
and remembered
like mirrors in a movie palace lobby consulted
only on the way out
like a nymphomaniac who binds a thousand
- 20 into strange brotherhood
I wait
for each one of you to confess

5.4.2. Poem n. 30 – Procházka's Translation

CO TU DĚLÁM

- 1 Nevím, zda jsem lhal,
když tak činil celý svět.
Nevím, zda jsem osnoval spiknutí proti lásce,
když tak činil celý svět.
- 5 Nedokázal jsem změnit ovzduší mučivé bolesti.
Dokonce i bez atomového hříbu
bych dokázal nenávidět.
Poslouchej,
udělal bych totéž,
- 10 i kdyby nikdo nezemřel.
Nechci být podepírán jako opilec,
kterému nalévali studená fakta.
Odmítám celosvětové alibi.
Jako prázdná telefonní budka,
- 15 kolem které jsem v noci prošel
a kterou si pamatuji jako zrcadla v čekárně kina,
do kterých se letmo podíváš jen při odchodu,
jako nymfomanka,
spojená s tisíci muži podivným poutem,
- 20 čekám na každého, kdo přizná svou vinu.

5.4.3. Poem n. 30 – Analysis

Analysis

When compared to the original, we can see that the TT does not follow the division into stanzas and reduces the number of lines.

Throughout the whole ST, the reader is a witness of an inner dialogue with the author and numerous contrasts and dichotomies, which are transformed into the exactly opposite sense in the first four lines of the TT, which leads to a major shift in meaning.

Let us consult the ST, for example:

- 1 **I do not know if the world has lied**
I have lied
I do not know if the world has conspired against love
I have conspired against love
- 5 **The atmosphere of torture is no comfort**
I have tortured

Now compare it to the TT in back-translation:

- 1 **[I do not know if I lied]**
[when the world has lied]
[I do not know if I conspired against love]
[when the world has (conspired against love)]
- 5 **[I could not change the atmosphere of torturing pain]**
{missing line}

In the fifth line of the TT, we read [I could not change the atmosphere of torturing pain] instead of the original „The atmosphere of torture is no comfort“. As is apparent from the comparison above, the juxtaposed line from the ST “I have tortured” is missing in the TT completely.

Furthermore, on line 10, Procházka surprisingly confused a noun – “death” [smrt], for an adjective – “dead” and translates: “i kdyby nikdo nezemřel” [even if nobody died] instead of “even if there were no death” [i kdyby neexistovala smrt].

On the same note, the TT continues:

**[I do not want to be held up like a drunkard]
[who was poured some cold facts]
[I refuse global alibi]**

But in the ST, we read:

**I will not be held like a drunkard
under the cold tap of facts
I refuse the universal alibi**

In the ST, Cohen compares himself to the rest of the world and admits many regrettable deeds but refuses to seek the “universal alibi” in the sense that everybody behaves in the same way. He refuses to sober up.

In Procházka’s translation, instead of being forced to do this, with your head under the cold shower, you are being served another shot and made stand up straight.

5.4.4. Poem n. 30 – Own Translation

CO TU DĚLÁM

Nevím jestli lhal svět
já jsem lhal
Nevím zda se svět spiknul proti lásce
já pikle kul
Mučivá pocit vás neutěší
já jsem mučil
I kdyby nebylo atomového hříbu
stejně bych nenáviděl
Poslyš
Udělal bych to samé
i kdyby nebylo smrti
Nenechám se spoutat jako opilec
pod studený proud faktů
Odmítám univerzální alibi

Jako když v noci projdu kolem prázdné telefonní budky
a pak si na ni vzpomenu
jako když se podívám do zrcadla v předsálí kina
až když odcházím
jako nymfomanka která spojila tisíce mužů
do podivného svazku
Čekám
na všechna vaše přiznání

Conclusion

To be able to translate poetry you have to display very broad set of skills – not only from the field of translation – but you also have to possess creative abilities of an author. Martin Hilský, in one of the lectures he gave at Palacký University, mentioned that the audience and the translator are playing a secret game, both pretending the audience is given the original piece of art.

It is obvious that due to the differences on multiple levels in every language combination that translators work with on daily basis, the ideal translation does not exist. Always, it is a struggle for adequate compromise that does not lower the quality of the TT to unacceptable level. However, this criterion varies according to the textual type and other factors.

Levý says that "... creative translators are able to imagine the realities they are expressing, reaching beyond the text to identify the characters, situations and ideas that lie behind it, whereas non-creative translators merely perceive the text mechanically and merely translate the words. (2011, p. 34)

Procházka's approach dwells, regrettably, more on the non-creative side. To be precise, he was creative at places where one would think it to be impossible, in other places he follows the original to an absurd level of copying English grammatical structure, which causes an unnatural-sounding clauses

As should be apparent from the analyses above, Procházka's translation is rather problematic. From a person, who claims to be interested in Leonard Cohen, you would expect to try to produce the best-quality translation, created with professional approach, care and passion. In case *Stranger music*, it does not show such qualities but the very opposite.

We have to say that Procházka fails on multiple levels – textual, idiomatic, pragmatic etc. In some cases, we can only speculate if this happened because of the conscious decision-making process, but for most parts mentioned in the analysis we can state that the competence to achieve better results was not demonstrated.

There are, however, many factors that play important role in the character of the final product, not only on the side of the translator but also in both, the editing process, and the role of the publisher. The responsibility to the audience is therefore shared by all of the professions involved.

To conclude, publishing of this book in its final state was not a good decision. Leonard Cohen – a singing poet and one of the most influential figures of

the 20th-century cultural scene – would have deserved greater respect, which, regrettably, did not happen. In my work, I have tried suggesting possible solution for functional translation of small portion of the text from *Stranger Music*. I think it would take a skilled team of professionals to achieve satisfactory outcome.

After his demise, this book is the largest single edition of his poetry, covering most of his creative output and it is regrettable that it was not served better justice. I hope there will be an attempt made to achieve it in the future. Until then, this book can be used as a deterrent example for the students of translation studies and source of continuous research.

Resumé

Tato práce se zabývá tématem kritiky překladu sbírky Leonarda Cohena – Hudba neznámého, který vypracoval Václav Procházka. Za cíl si klade zanalyzovat vybrané básně z Procházkovy překladu a podrobit je kritice na základě teoretických prací z oblasti překladu poezie od předních českých odborníků na dané téma.

První kapitola definuje překlad poezie a jeho možné formy jako podmnožinu překladu literárního. Zmiňuje specifika překladu poezie v porovnání s prózou. Vychází při tom z teoretických základů duchovního otce české moderní translatologie, a sice Jiřího Levého (2011). Jeho dílo srovnává s přístupem dalších autorů, kteří se věnují danému tématu jako např. Popovič (1975), Boase-Beier (2009), Malý (2012), a další. Jedna z podkapitol představuje roli poezie v dějinách a v moderní společnosti, také se soustředí na její důležitost v osobnostním vývoji jedince a částečně promarněný potenciál v systému vzdělávání v České republice. Těžiště první kapitoly však spočívá v detailnějším pohledu na Levého (2011) tři fáze překladatelské práce jimiž jsou pochopení předlohy, interpretace předlohy a přestylizování předlohy. Tato část je východiskem první kapitoly. Navazující část se zabývá problematikou překladu verše, prostředky, jimiž lze docílit funkčního překladu, a jeho specifika v porovnání s překladem prozaických textů. Levý (2011) a Malý (2012) za ně považují zejména otázku, nakolik je při překladu dodržet dodržení formální znaky poezie v podobě metrického systému, pořadí rýmů, ale také její obrazotvornosti. První kapitola je zakončena otázkou přeložitelnosti textu, v našem případě básně, přičemž dle Routledge Encyclopedia of Translation Studies (Baker and Saldanha 2009) existují „absolutní přeložitelnost a absolutní nepřeložitelnost“ pouze jako teoretické hraniční situace. Dále je představen ilusionistický vs anti-ilusionistický překlad Levého (2011). V samotném závěru kapitoly je zmíněn princip funkčního přístupu, konkrétně funkční ekvivalence, která je uplatňována současnými překladateli.

Druhá kapitola otevírá stěžejní otázku kvality překladu, možné přístupy hodnocení a subjektivní či objektivní kritéria, jenž v něm hrají roli. Zehnalová (2015) zmiňuje dva možné přístupy, a to funkční, který je založen na subjektivním hodnocení, a analytický, který těží z objektivního, vědeckého popisu a hodnocení jednotlivých prvků procesu překladu. Takový přístup je však možný pouze tehdy, vyloučíme-li z hodnocení obsahovou stránku básně. K otázce hodnocení kvality

překladu v českém prostředí se vyjadřuje Malý (2014), který obhajuje oprávněnost požadavku vysokou kvalitu literárního překladu vzhledem k jeho dlouhodobému vysokému standardu v českém prostředí a varuje před uspokojením z pouhých „variací“ či „převodů“ uměleckých textů. V následující části je na příkladu chybně přeložené básně W. H. Audena nastíněna problematičnost v oblasti lexikální rovinně, z práce Zehnalové (2015) můžeme vyčíst celý seznam nejčastějších chyb, jichž se překladatelé dopouštějí. Poslední část druhé kapitoly řeší subjektivnost překladu, kterou demonstruje Jones (2011) na množství subjektů a mimojazykových skutečností, které ji ovlivňují. Naopak dále v textu je vyjádřen názor Kufnerové (1985), která nepovažuje subjektivnost za problém překladu, nýbrž za jev, který je vlastní právě poezii. Druhou kapitolu uzavírá konstatování, že krom velkého množství subjektů ovlivňujících výsledný překlad, zásadní roli hraje schopnost příjemce textu mu porozumět a interpretovat ho.

Třetí kapitola mapuje osobnost Leonarda Cohena, jeho osobní i profesní život. V první části popisuje počátky jeho básnické tvorby sahající do padesátých let 20. století a jeho postupný příklon ke zhudebňování svých textů. Autor se zde pokouší na příkladech demonstrovat vývoj jeho kariéry coby zpěváka a interpreta, přes náročná období upadající popularity až po jeho přerod v hudební ikonu celosvětového formátu. V závěru této krátké biografie se dostáváme k vlivům a tématům, která se prolínají celou Cohenovou tvorbou, a která spoluutvářela jeho veřejný obraz u diváctva.

V následující kapitole se přesouváme do další části zabývající se metodologií, která byla v práci využita. Konkrétně v ní jde o metodu výběru básní, nastínění práce překladatele, a to v případě spolupráce s dalšími osobami, či jako samostatného jedince. V závěru kapitoly je vytyčen postup následujících praktických úkonů spojených s překladem.

Kapitola pátá obsahuje samotné jádro praktické části. Jsou v ní přítomny veškeré originální texty, Procházkovy překlady, které jsou zanalyzovány a konfrontovány za pomoci dříve zmíněné teorie. Pro každou báseň je poté navrženo vlastní řešení s cílem zachování funkčního překladu.

Ve poslední části práce můžeme nalézt závěrečné hodnocení, seznam použitých zdrojů a přílohy.

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Attachment

Further bellow, you can find attachment of my thesis, which consists of a list of all the translations of Leonard Cohen's books of poetry published in Czech with respective names of their translators.

Table n. 1 - Czech Translations of Leonard Cohen's Poetry

Name of the poem	Name of the book	Procházka	Šrut	Jindra	Lederová, Snížek
Poem	LET US COMPARE MYTHOLOGIES	yes	yes	no	no
Letter	LET US COMPARE MYTHOLOGIES	yes	yes	no	no
Lovers Prayer for Messiah	LET US COMPARE MYTHOLOGIES	yes	no	no	no
When This American Woman	LET US COMPARE MYTHOLOGIES	yes	yes	no	no
These Heroics	LET US COMPARE MYTHOLOGIES	yes	no	no	no
Warning	LET US COMPARE MYTHOLOGIES	yes	yes	no	no
The Fly	LET US COMPARE MYTHOLOGIES	yes	no	no	no
As the Mist Leaves No Scar	THE SPICE-BOX OF EARTH	yes	no	no	no
Beneath My Hands	THE SPICE-BOX OF EARTH	yes	no	no	no
I Have Not Lingered in European Monasteries	THE SPICE-BOX OF EARTH	yes	no	no	no
I Long to Hold Some Lady	THE SPICE-BOX OF EARTH	yes	no	no	no
Owning Everything	THE SPICE-BOX OF EARTH	yes	no	no	no
Song	THE SPICE-BOX OF EARTH	yes	no	no	no
For Anne	THE SPICE-BOX OF EARTH	yes	no	no	no
You Have the Lovers	THE SPICE-BOX OF EARTH	yes	yes	no	no
Song for Abraham Klein	THE SPICE-BOX OF EARTH	yes	no	no	no
Song to Make Me Still	THE SPICE-BOX OF EARTH	yes	no	no	no
Summer Haiku	THE SPICE-BOX OF EARTH	yes	no	no	no
My Lady Can Sleep	THE SPICE-BOX OF EARTH	yes	no	no	no
Gift	THE SPICE-BOX OF EARTH	yes	yes	no	no
I Wonder How Many People in This City	THE SPICE-BOX OF EARTH	yes	yes	no	no
Travel	THE SPICE-BOX OF EARTH	yes	no	no	no
I Have Two Bars of Soap	THE SPICE-BOX OF EARTH	yes	yes	no	no
The Cuckold's Song	THE SPICE-BOX OF EARTH	yes	yes	no	no
Morning Song	THE SPICE-BOX OF EARTH	yes	no	no	no
The Flowers That I Left in the Ground	THE SPICE-BOX OF EARTH	yes	no	no	no
A Kite Is a Victim	THE SPICE-BOX OF EARTH	yes	no	no	no
There Are Some Men	THE SPICE-BOX OF EARTH	yes	no	no	no
Isaiah	THE SPICE-BOX OF EARTH	yes	no	no	no

What I'm Doing Here	FLOWERS FOR HITLER	yes	no	yes	no
I Wanted to Be a Doctor	FLOWERS FOR HITLER	yes	yes	yes	no
The Drawer's Condition on November 28, 1961	FLOWERS FOR HITLER	yes	no	yes	no
The Invisible Trouble	FLOWERS FOR HITLER	yes	no	yes	no
Opium and Hitler	FLOWERS FOR HITLER	yes	no	yes	no
It Uses Us!	FLOWERS FOR HITLER	yes	no	yes	no
Heirloom	FLOWERS FOR HITLER	yes	no	yes	no
All There Is to Know about Adolph Eichmann	FLOWERS FOR HITLER	yes	yes	yes	no
Sky	FLOWERS FOR HITLER	yes	no	yes	no
Hitler	FLOWERS FOR HITLER	yes	no	yes	no
The Failure of a Secular Life	FLOWERS FOR HITLER	yes	no	yes	no
Wheels, Fireclouds	FLOWERS FOR HITLER	yes	no	yes	no
The Music Crept by Us	FLOWERS FOR HITLER	yes	yes	yes	no
Hydra 1960	FLOWERS FOR HITLER	yes	no	yes	no
Queen Victoria and Me	FLOWERS FOR HITLER	yes	no	yes	no
I Had It for a Moment	FLOWERS FOR HITLER	yes	no	yes	no
The Way Back	FLOWERS FOR HITLER	yes	no	yes	no
On Hearing a Name Long Unspoken	FLOWERS FOR HITLER	yes	no	yes	no
Style	FLOWERS FOR HITLER	yes	no	yes	no
Disguises	FLOWERS FOR HITLER	yes	no	yes	no
Cherry Orchard	FLOWERS FOR HITLER	yes	no	yes	no
Streetcars	FLOWERS FOR HITLER	yes	no	yes	no
Nothing I Can Lose	FLOWERS FOR HITLER	yes	no	yes	no
Front Lawn	FLOWERS FOR HITLER	yes	yes	yes	no
The Big World	FLOWERS FOR HITLER	yes	no	yes	no
The Lists	FLOWERS FOR HITLER	yes	no	yes	no
Promise	FLOWERS FOR HITLER	yes	no	yes	no
For E.J.P.	FLOWERS FOR HITLER	yes	yes	yes	no
One Night I Burned	PARASITES OF HEAVEN	yes	no	no	no
I See You on a Greek Mattress	PARASITES OF HEAVEN	yes	no	no	no
Snow Is Falling	PARASITES OF HEAVEN	yes	no	no	no
Fingerprints	PARASITES OF HEAVEN	yes	no	no	no
A Cross Didn't Fall on Me	PARASITES OF HEAVEN	yes	no	no	no

A Person Who Eats Meat	SELECTED POEMS 1956-1968	yes	yes	no	no
Marita	SELECTED POEMS 1956-1968	yes	yes	no	no
This Is for You	SELECTED POEMS 1956-1968	yes	no	no	no
The Reason I Write	SELECTED POEMS 1956-1968	yes	yes	no	no
You Do Not Have to Love Me	SELECTED POEMS 1956-1968	yes	no	no	no
You Live Like a God	SELECTED POEMS 1956-1968	yes	no	no	no
I Stopped to Listen	BOOK OF MERCY	yes	no	no	yes
When I Left the King	BOOK OF MERCY	yes	no	no	yes
I Heard My Soul Singing	BOOK OF MERCY	yes	no	no	yes
Sit Down, Master	BOOK OF MERCY	yes	no	no	yes
In the Eyes of Men	BOOK OF MERCY	yes	no	no	yes
Blessed Are You	BOOK OF MERCY	yes	no	no	yes
You Have Sweetened Your Word	BOOK OF MERCY	yes	no	no	yes
I Draw Aside the Curtain	BOOK OF MERCY	yes	no	no	yes
Friend, When You Speak	BOOK OF MERCY	yes	no	no	yes
My Teacher	BOOK OF MERCY	yes	no	no	yes
Israel	BOOK OF MERCY	yes	no	no	yes
You Who Pour Mercy into Hell	BOOK OF MERCY	yes	no	no	yes
When I Have Not Rage	BOOK OF MERCY	yes	no	no	yes
We Cry Out	BOOK OF MERCY	yes	no	no	yes
You Who Question Souls	BOOK OF MERCY	yes	no	no	yes
It Is All Around Me	BOOK OF MERCY	yes	no	no	yes
It Is to You I Turn	BOOK OF MERCY	yes	no	no	yes
Holy Is Your Name	BOOK OF MERCY	yes	no	no	yes
Not Knowing Where to Go	BOOK OF MERCY	yes	no	no	yes
All My Life	BOOK OF MERCY	yes	no	no	yes
I Lost My Way	BOOK OF MERCY	yes	no	no	yes

Annotation

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Department:	Department of English and American Studies
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Title in Czech:	Analýza a hodnocení kvality překladu vybraných básní ze sbírky Leonarda Cohena – Hudba neznámého: Vybrané básně a písně
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This thesis is focused on Leonard Cohen's *Stranger Music* and its translation's criticism as its primary place of interest. It covers chosen elements from Czech tradition of translating poetry in Jiří Levý's work, but also tries to reflect modern approaches to the field of poetry translation. The practical part consists of analyses and criticism of selected translated poems from Procházka's translation of Leonard Cohen's *Stranger Music: Selected Poems and Songs*.

Anotace

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Cílem této práce je kritika překladu sbírky Leonarda Cohena: *Hudba neznámého*, Práce se dále zaměřuje na vybrané kapitoly v tradice českého překladu poezie od Jiřího Levého po moderní přístupy. Praktickou část tvoří analýza a kritika vybraných překladů básní ze sbírky Leonarda Cohena: *Hudba neznámého* v překladu Václava Procházky.