

Západočeská univerzita v Plzni
Fakulta filozofická

Bakalářská práce

**Prose translation: Fitzgerald's Great Gatsby and
its translations**

Lenka Mauermannová

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Lenka Mauermannová

Vedoucí práce:

PhDr. Eva Skopečková, Ph.D.

Katedra anglického jazyka a literatury

Fakulta filozofická Západočeské univerzity v Plzni

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

Plzeň, duben 2015

.....

Děkuji vedoucí bakalářské práce PhDr. Evě Skopečkové, Ph.D. Za metodickou pomoc a rady, které mi poskytla v průběhu zpracování této práce.

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1 INTRODUCTION

The writing style of F. Scott Fitzgerald is highly distinctive and hardly imitable. Owing to this attributes, the task of the translators who decide to translate his pieces of work is very demanding. For the purpose of this thesis, two different translations of F. Scott Fitzgerald's highly acclaimed novel *The Great Gatsby* were chosen in order to compare the approaches of the translators and their concordance with the source text. The first translation was written by Lubomír Dorůžka in 1979. The next one was written by Rudolf Červenka and Alexander Tomský thirty two years later. The main reason of the choice of these two particular translations is the difference between their periods of origin, which can be the source of changes in the use of language in the course of the translation.

The thesis is divided into four parts. The first three parts are theoretical as opposed to the last part which is practical. The very first theoretical part deals with the theory of translation (translation of literature in particular), which is supposed to be a theoretical base for the practical part. It consists of three main chapters. The first chapter is occupied with literary texts and literary translation in general; its attributes and differences in comparison with non-literal texts. In the next chapter, the concept of the three phases of translation is described. This concept has been defined by the Czech linguist Jiří Levý and describes the main steps, which should be taken by the translator. The last chapter of the first part describes some basic translation methods, such as seven fundamental methods defined by French linguists Jean-Paul Vinay and Jean Darbelnet.

The second part is concerned with the life and work of F. Scott Fitzgerald. It is primarily focused on the events of Fitzgerald's life, which seem to be reflected in his writing, especially in *The Great Gatsby*. The following subchapters deal with concepts such as the *Jazz Age* or the *Lost Generation*, which are closely connected with Fitzgerald and his

work. The writing style of Fitzgerald is discussed in this part as well. The last theoretical part deals with *The Great Gatsby* novel introducing information about the first publication and the background of its creation. The final theoretical subchapter is dedicated to the content of the novel and its main characters.

The last part is practical and deals with the comparison of the two translations of *The Great Gatsby*. For the comparison, four representative extracts of Dorůžka's and Červenka and Tomský's translations have been selected. The comparison is based on the descriptive/explanatory approach (i.e. it examines the differences and similarities of the two translations with respect to the source text) complying with the concept of reproducing strategy defined by Jiří Levý. This concept deals with the difficulties and complexity of the literary translation. According to Levý, the translator should balance between the two extremes (i.e. literal and free translation) and translate faithfully the source text by keeping its message as well as its very essence. [1]

The goal of the thesis is the comparison and analysis of two different translations of *The Great Gatsby*. For the purposes of the comparison and analyses, there is a theoretical part, which deals with the theory of translation. In particular; it introduces the literal translation, Levý's concept of the three phases of translation and the most important translation methods. The theoretical part also introduces the life and work of F. Scott Fitzgerald.

2 THEORY OF TRANSLATION

Translation might be defined as an attempt to render the meaning of a text written in the source language into the target language. There are various approaches to the concept of translation. It is possible to classify translation according to its form such as written and oral translation (in other words interpreting). Other classifications can be based on the method which is used in the process of translation or according to the content of the text, etc.

According to Roman Jakobson there are three forms of translation; intralingual, interlingual and intersemiotic translation. The intralingual translation is a translation within a language. This form is commonly used in the case of translation of dialects or old languages. The interlingual translation is concerned by the translation from one language to another. The last form is the translation where the source text can be transformed into a movie, play, ballet or into other form which can preserve the meaning, i.e. verbalizing a non-linguistic message as translating from non-linguistic system into a linguistic one. [2]

Following the Jakobson's division, this thesis deals with interlingual translation. In particular, it examines literary translation focusing on selected translations. The literary translation is connected with literature. It means that it is a translation of literary works; namely prose or fiction, poems and plays. As opposed to other types of translation, it is not only about the translation of words and ideas, it is also about the translation of emotions, cultural nuances, humour and other specifics.

2.1 Literary translation

For the purposes of this thesis, it is essential to define the concept of the literary translation. To define this concept, it is necessary to commence with the definition of literature. Despite many attempts to define the concept of literature, there is no unified definition. The only conclusion, which proceeds from these definitions, [3] is that "literature is

an exceedingly varied and complex concept and the effort to define it is a never-ending and highly complicated process.” [4]

For defining and understanding the concept of literature, it seems appropriate to be able to distinguish literary texts from non-literary texts. The main features which differentiate the literal from non-literal ones are the aesthetic values, which are specific for the literary works. As opposed to the non-literary texts, the literature ones attract the attention of the reader not solely by its message but also by the way of its expression. The non-literal texts are rather focused on the message which they convey. [5]

As it was mentioned, the aesthetic aspects are the characteristic elements of literary texts. Therefore the task of the translator is not merely the translation of meaning but also the translation of the aspects which create the same literary effect. [6]

2.2 The three phases of translation

According to Jiří Levý the extensive process of translation can be summarised into three phases. The first phase, which should have been done before the actual translation, is the comprehension and analysis of the original text. The text should be analysed on three levels; the philological aspect, the aesthetic aspects and the artistic reality of the work of art. After the comprehension phase, the translator should be able to interpret the source text and should be able to start its reproduction using various translation methods. The third phase of translation is the re-interpretation of the source text, i.e. formulating the target text. [7]

2.2.1 The comprehension of the source text

The first level of the comprehension of the source text is related to its philological comprehension. The most common mistakes are made due to incorrect understanding of polysemous words, different associations or interpretations. [8]

The aesthetic aspects of the text and its correct identification and interpretation are also significant for a quality translation. To comprehend these values, a simple reading is not sufficient. The translator has to identify the message as well as the atmosphere of the source text. The means by which the author has achieved that should be also identified. All of these aspects do not have to be necessarily perceived or identified by the reader. Nevertheless, they should be identified by the translator. [9]

The last phase is often considered to be the most difficult one. This phase deals with the comprehension of the artistic reality of the work of art such as the characters, their relations or the author's intention. It is necessary to be familiar with the cultural and historical background, the concept of the story, etc. Otherwise, it is difficult to visualize and understand it. One of the reasons of the translation loss or even misinterpretation might be a different way of thinking, which can influence the comprehension. The translator should be able to visualize and comprehend the characters, the surroundings, the situations, the ideas of the work and then link it all together otherwise the translation is only a mechanical process, which is considered as unsatisfactory. [10]

2.2.2 The interpretation of the source text

As mentioned above, complete comprehension of the source text is necessary for its interpretation. In the course of the interpreting process, the translator deals with the problem of equivalence between the source and the target text due to various reasons. Another issue is the subjectivity of the translator, which is considered to be difficult to repress. However, the translator should not allow the distortion of the original text and ideas caused by his personal feeling or thoughts [11] ; i.e. to follow the reproducing strategy (see Levý).

In connection with the interpretation, Jiří Levý has defined three principal moments which are connected with the interpretation; the identification of the objective idea of the source text, the translator's

interpretation and the interpretation viewpoint of the individual source text's concepts following this viewpoint. [12]

2.2.3 The re-interpretation of the source text

During the third phase of translation, the formulation of the target text is considered as the most important task of the translator. That is why there is put a great emphasis on the translator's stylistic skills. During this process, there are three principal issues: the source language vs the target language, the influence and traces of the source language in the target text and the tension in the translation caused by an attempt to interpret an idea from one language into another. This tension between the translation and the original is caused by an attempt to translate an idea, which was not originally created for the target text. Owing to this fact, the translator often has to cope with and find a sort of compromise. The objective of the translator is to choose the option which is considered as the most suitable for the target language and at the same time to preserve the meaning and the aesthetic values of the source text. [13]

2.3 Translation methods

The process of translation uses diverse methods and steps to transform the source text into the target text. There is a considerable number of different interpretations and classifications of translation methods. French linguists, Jean-Paul Vinay and Jean Darbelnet, defined seven fundamental and most often quoted translation methods:

1.) **Transcription** is a translation method which is commonly used for rewriting foreign proper nouns. The transcription is based on the similarity of the sound, as opposed to the transliteration which is concerned with transcription of words written in a different script.(e.g. *Kim Jong-un* : *Kim Čong-un*).

2.) **Calque** is used in case of literal translation (e.g. *skyscraper* : *mrakodrap*).

3.) **Substitution** is a replacement of one language device by another (e.g. noun can be substituted by a personal pronoun).

4.) **Transposition** is used in the cases where a grammatical change is necessary (e.g. *she is a fast speaker : mluví rychle*).

5.) **Modulation** is a change of the point of view (e.g. *remember to take it : nezapomeň to vzít*).

6.) **Equivalence** is based on similarity between words (e.g. *honey : zlatíčko*).

7.) **Adaptation** is a substitution of some situation (e.g. joke or puns) by some appropriate situation in the target language (e.g. *look before you leap : dvakrát měř, jednou řež*). [14]

2.4 Compromise and compensation

Making compromises in the course of translation is an inevitable process. Each translator should decide which aspects of the source text are important and salient (i.e. must be preserved) and which aspects could be sacrificed. [15] There are several aspects according to which the translator makes his decision on compromise; "the nature of the source text, its relationship to source text audiences, the purpose of the target text, its putative audience, and so forth." [16]

During the translation, there can arise a situation in which the use of compromise is unsatisfactory and the loss of certain aspects has a negative influence on the quality of the source text. Under these circumstances, the translator should resort to another method which is known as compensation. There are four types of compensation; *compensation in time, compensation in type, compensation by merging and compensation by splitting*. These types of compensation are frequently used together, creating the multiple compensation. [17]

2.4.1.1 Compensation in kind

Compensation in kind tends to be employed in case where an aspect of the source text is impossible to be translated into the target text. This situation frequently arises in case of interlingual translation where one of the languages does not distinguish the grammatical gender; for instance translation from/into English. The aspect which represents the feminine gender (e.g. feminine ending) should be replaced by another aspect which expresses the feminine gender. The compensation in kind is usually presented by adding or inserting of a particular textual effect. [18]

This compensation has three typical forms. The first one compensates the explicit meaning of the source text by the implicit meaning. The next form is based on compensation of connotative meaning by literal meaning. The last one is frequently used in case of comic expression where is necessary to use a different humorous aspects to preserve the humorous effect. [19]

2.4.1.2 Compensation in place

This compensation refers to the shifting of a particular effect from its given place in the source text into the preceding or following place in the target text. This shifting is used due to different aspects of languages, for instance different grammatical order, to preserve a sense of a comic effect, the sound symbolism and other specific elements. [20]

2.4.1.3 Compensation by merging

The function of the compensation by merging is a condensation of the source text features written as a compound word or complex phrase into a word or simple phrase (e.g. *taking the sun* : *opalovat se*). The situation where the compensation by merging is frequently used is a translation into a language which can express the given meaning by a shorter phrase or by a simple word. [21]

2.4.1.4 Compensation by splitting

As opposed to the compensation by merging, the compensation by splitting expands the sense of the source text features; in case that there is no word in the target language which could cover the meaning as the given word of the source text. [22] For example, *mantelpiece* is translated as *římsa u krbu*.

3 F. SCOTT FITZGERALD AND THE JAZZ AGE

Francis Scott Key Fitzgerald was born on 24 September 1896 in Saint Paul, Minnesota into the upper-middle class family with Irish background. Three months before his birth, he had lost his two older sisters and as he wrote later: “Well, three months before I was born, my mother lost her other two children ... I think I started then to be a writer.” [23] During his childhood, he had to move several times owing to the job of his father, which has reflected his later work. [24]

Literature had influenced Fitzgerald since his childhood when his father started to read poems from Poe or Byron to him. He acquired his first literary recognition for his school essay at the age of ten and his first story was printed in a school magazine when he was thirteen. Fitzgerald started his education at a Catholic school in Buffalo where he was sent by his Catholic parents. When his father lost his job, the family was forced to move to St. Paul where Fitzgerald attended St. Paul Academy and when he turned fifteen his parents sent him to The Newman School, which had a reputation of prestigious catholic school. [25] In spite of his poor results, he was accepted to Princeton University in 1913. At the beginning of his studies at Princeton, he joined the football team, however, he left the team after the first practise. [26]

After this experience, Fitzgerald “turned to his pen for compensatory recognition.” [27] During his years in Princeton, he wrote for the humorous magazine Princeton Tiger, the Triangle Club or the Nassau Lit.

On 26 October 1917, Fitzgerald left Princeton and joined the US Army as a second lieutenant. As he was an infantry lieutenant he expected that he would not survive the war. That is why he decided to write a novel *The Romantic Egoist*, which was rejected by publishers one year later, as the evidence of his existence. [28] The next year, he was transferred to the Camp Sheridan in Montgomery, Alabama, and was promoted to the first lieutenant. At Montgomery, he met and two months

later fell in love with Zelda Sayre. [29] Fitzgerald considered these two years as: “A year of enormous importance. Work and Zelda. Last year as a Catholic.” [30]

Zelda Sayre came from a wealthy and respected family; her father was a Judge at the Alabama Supreme Court. She had a strong confidence and knew what she wanted to achieve in her life: “metropolitan glamour, success, fame” [31] just as Fitzgerald. She was known as the one “who would do anything for the fun.” [32] Due to her great ambitions on a wealthy life, she had been refusing the marriage with Fitzgerald until the time when he could financially provide their bright future.

After the end of the war, Fitzgerald moved to New York, disappointed by his absence in battlefield, which he considered as “great romantic experience.” [33] His goal was to find a job, which would allow him to marry Zelda. However, she was still not ready for a long-term relationship. She also kept seeing other men, which encouraged Fitzgerald’s jealousy. During his time in New York, he was more focused on earning money and alcohol instead of writing novels, which was one of the reasons why he returned to his parents in St. Paul. [34]

Back in St. Paul, Fitzgerald managed to write a novel *This Side of Paradise* and was planning its publication, hoping that it could help him to marry Zelda. However, she was still undecided, because his career as a famous and wealthy author was still uncertain, until the publication of *This Side of Paradise*. Just few days after the publication, on 3 April 1920 Zelda came to New York and decided to marry him. [35]

In the period of the next twenty years, Fitzgerald had managed to pass from famous writer to a Hollywood scriptwriter, due to his great debts. His marriage with Zelda was not successful, mainly because of his drinking problems, Zelda’s promiscuity and mental illness, which was diagnosed as schizophrenia. She spent the last years of their marriage in

hospital. They had one child, a daughter, who was born a year after the wedding.

On 21 December 1940, Fitzgerald died of heart attack at his apartment in Hollywood with his unfinished novel *The Last Tycoon*.

3.1 The Jazz Age

The name of F. Scott Fitzgerald is inevitably connected with the period of the Jazz Age. The Jazz Age is a period of time in American history, described by Fitzgerald as “the greatest, gaudiest spree in history”. [36] It was the period between the two world wars known as the time of prohibition, economic boom and women rights.

At the end of the World War I, the American economy experienced a great economic boom, owing to the American dominant position during and after the war. This boom led to increase in consumer prices, demand on American products, growth of industry and farming. [37] Due to the favourable economic situation, a considerable number of inhabitants decided to be part of the business world and the number of shareholders had multiply increased in these years. [38]

Most of the Americans had a high living standard during this period. “It was the decade in which the ordinary family purchased its first automobile, obtained refrigerators...and went regularly to motion pictures.” [39] Despite the high living standards of most of the Americans, there was a great social tension caused by the clash of the new metropolitan and the old provincial society. The intellectual society of the metropolis despised the cultural values of the people living in the country and a considerable number of inhabitants had moved to the city. [40]

As an economically prospering country, the United States was highly attractive for immigrants. “During the first 15 years of the 20th century, over 13 million people had come to the United States.” [41] This culminated in the *Immigration Quota Law*, in 1924, and the *1924 Act*,

which applied restrictions on the number of annual immigrants (150 000 per year). Contrary to the immigration, a considerable number of writers and artists had emigrated to Europe, especially to Paris, owing to their discontent with the United States. [42]

As opposed to the puritanism, which was primarily presented by the “prohibition of the manufacture and sale of alcoholic beverages, imposed in 1919” [43] , there was a great loose of morals. The intention of the prohibition was to reduce the consumption of alcohol and to lower the number of saloons. Instead, it created illegal alcohol businesses and the consumption of alcohol beverages had increased. The loose morals were demonstrated by excessive drinking, jazz music, new fashion (e.g. the length of skirts become shorter just as the women’s hair) or by sexual openness, which was also the result of popularization of Sigmund Freud’s psychoanalysis and his ideas about the role of sex in human life. [44]

The period of the Jazz age ended by *The Wall Street crash* in 1929, known as *Black Thursday*, which was followed by the period of *The Great Depression*.

3.2 Lost Generation

Another concept to be discussed with respect to F. Scott Fitzgerald and his work is the *Lost Generation*. In general, this term refers to the generation which was maturing during *World War I*. In particular, it refers to generation of young writers or poets who experienced this war. This term was coined by Gertrude Stein, an American writer with a great interest in new artistic movements [45] , such as *cubism* [46] or *impressionism* [47]. She was also a mentor of some well-known writers. In 1903, she left the United States and moved to Paris, into the center of postimpressionism art movement. [48] She uttered the phrase: “you are all a lost generation,” [49] which was later renowned by Ernest Hemingway who used the term *Lost Generation* as an epigraph in his novel *The Sun Also Rises*. [50] Writers such as F.S Fitzgerald, E. Hemingway, T.S. Eliot or J. Joyce are ranked among the writers of the

Lost Generation. “They lost not only all the values, but also illusions, hopes for bright future, real feelings, certainties...They also lost God.” [51]

3.3 Writing style of F. Scott Fitzgerald

The writing style of F. Scott Fitzgerald reflected in its particular way the above mentioned concepts and aspects of his lifetime. In comparison with Ernest Hemingway, who is well-known for his passion for hunting, fishing and bullfighting, which are frequent topics of his novels, and his simple style of writing, i.e. carefully structured works, emotionless with a minimal use of adjectives. [52] Fitzgerald’s works are full of descriptions and imagery.

In his novel *The Great Gatsby*, “the values of the story are enhanced through imagery as detail is used with poetic effect.” [53] His descriptions are frequently accompanied with remarkable use of colours and have a “symbolic glow”. [54] Some of his descriptions of scenes are considered as the touchstones of the American prose (e.g. Gatsby’s party, description of Daisy). Fitzgerald managed to express the impression of movement or to extend the meaning of the words by the suggestiveness of the descriptions. He is also known for his habit of making lists, such as the 595 words long guest list for the parties at Gatsby house. Another specific ability of Fitzgerald’s writing style is evocation of mood or sensation through the written details. In addition, he used a specific rhythm in connection with particular place or time. [55]

4 THE GREAT GATSBY

The Great Gatsby is a well-known novel written by F. Scott Fitzgerald. This novel is considered as a manifesto of the lost generation, together with Hemingway's *The Sun Also Rises*. [56] The book was published on 10 April 1925 by Charles Scribner's Sons in printing of 20,870 copies. The printing of the next 3000 copies was ordered in August. However, not all of them were sold during his life. Fitzgerald had 15% royalty payment and the first publication earned him 6,261 dollars which covered his debt of 6000 dollars at the Scribners. The novel was well accepted by the critics and Fitzgerald got one of his best reviews. [57]

Fitzgerald started his work on this novel after unsuccessful production of the play *The Vegetable*, which caused him a considerable number of debts. It was autumn 1922, when Fitzgerald decided to move to Long Island, which later became the main scene of *The Great Gatsby*. [58] Their life on Long Island was full of distraction, parties, and alcohol, also very expensive. That is one of the reasons, why Fitzgerald decided to spend some time in Riviera, France, hoping for less distraction. [59] During their stay in Riviera, Fitzgerald lost his trust in Zelda's fidelity when she got involved with a French naval aviator. However, he made a great progress with his writing and by the end of November in 1924 he was discussing the novel's final adjustments with his editor, Maxwell Perkins. [60] In one of his letters to his close friend, Fitzgerald revealed his feelings of this summer: "I feel old too, this summer- I have ever since the failure of my play year ago. That is the whole burden of this novel- the loss of those illusions that give such color to this world...." [61]

4.1 Characters of the novel

The main character of this work, Jay Gatsby, is considered to be a semi-autobiographical character. Gatsby as well as Fitzgerald wanted to win a woman's heart by becoming wealthy and famous. [62] In addition, both had met their counterparts, who came from wealthy and well-

respected families, during the war. Gatsby had met his love, Daisy, in Chicago before his departure to the war. However, after his departure, Daisy married a wealthy, famous, polo player Tom Buchanan, moved to Long Island and had a daughter.

After the war, Gatsby became successful and rich. He moved to Long Island where he was throwing immense and expensive parties hoping to meet Daisy again. He believed that money could buy him everything, even love. [63] However, he had not been growing up in society of rich people and does not comprehend the style and manners of people who have been rich since they were born. [64] He “tries—and fails—to change the world of hard material objects (and of hard, materialistic people) into the ideal world of his fantasy.” [65]

Gatsby’s neighbor and Daisy’s cousin, Nick Carraway, is a young American who wanted to try his luck in the stock business. He is “constructed as partially involved narrator, who is reluctantly compelled to judgment.” [66] He narrates the story by his own subjective perspective. As he repulses and simultaneously admires the rich society [67] , he introduces to readers the glamour and immorality of this period and its upper-class. [68]

5 COMPARISON

This part of the thesis deals with the comparison of two different Czech translations of selected extracts from Fitzgerald's *The Great Gatsby*. The main purpose of this comparison is to describe these translations using a descriptive/explanatory approach i.e. identifying and describing differences and changes with respect to the source text, complying with J. Levý concept of *reproduction strategy* (i. e. to reproduce the source text in a faithful way).

The first Czech translation of *The Great Gatsby* was written by Lubomír Dorůžka in 1979. It is also the first published Czech translation of this novel. Lubomír Dorůžka was a Czech musicologist, author and translator. He had translated several works of Fitzgerald before he started to translate *The Great Gatsby*. His translation of *The Great Gatsby* was published in the period of *Normalization*. [69]

The second translation was written by Rudolf Červenka and Alexander Tomský. It was published by the publishing company Leda in 2011 as the second Czech translation of *The Great Gatsby*. Rudolf Červenka is a director and founder of the publishing company Leda. *The Great Gatsby* is his first published translation as opposed to Tomský, who had more experience with translating.

5.1 Example 1

This paragraph introduces the third chapter of this book. There is a description of the parties organized at Gatsby's house. They are described from the point of view of Nick, as he observes them from his house. Fitzgerald's writing style is represented by the description with a poetic effect and the unusual use of colours (e.g. "*blue garden*"), which is specific for this novel.

5.1.1 Source text

"There was music from my neighbor's house through the summer nights. In his blue gardens men and girls came and went like moths among the whisperings and the champagne and the stars. At high tide in the afternoon I watched his guests diving from the tower of his raft or taking the sun on the hot sand of his beach while his two motor-boats slit the waters of the Sound, drawing aquaplanes over cataracts of foam. On week-ends his Rolls-Royce became an omnibus, bearing parties to and from the city, between nine in the morning and long past midnight, while his station wagon scampered like a brisk yellow bug to meet all trains." [70]

5.1.2 Translation A

"Do letních nocí zaznívala z domu mého souseda hudba. V jeho modrých zahradách přecházeli muži a děvčata a pohybovali se jako noční motýli mezi šepotem, šampaňským a hvězdami. Za odpoledního přílivu jsem se díval, jak jeho hosté skáčou z věže jeho přístaviště nebo jak se sluní na horkém písku jeho pláže, a jeho dva motorové čluny, vlekoucí vodopádem pěny akvaplány, rozrážejí přitom vody Průlivu. O víkendu se z jeho rolls-royce stal autobus, který vozil společnost do města a zpátky od devíti ráno dlouho přes půlnoc, zatímco jeho stejšn uháněl jako čilý žlutý brouk ke každému vlaku." [71]

5.1.3 Translation B

"Za letních nocí bylo z domu mého souseda slyšet hudbu. V jeho modrých zahradách poletovali muži a dívky neustále sem a tam a třepetali se mezi šepoty, šampaňským a hvězdami jako noční motýli. Během odpoledního přílivu jsem pozoroval, jak Gatsbyho hosté skáčou z můstku na jeho plovárně nebo se opalují na horkém písku pláže, zatímco jeho dva motorové čluny rozrážejí vody Průlivu a za sebou táhnou skrz zpěněné gejzíry vodní lyžaře. O víkendu se jeho rolls-royce vždy přerodil na minibus, který od devíti ráno až dlouho přes půlnoc vozil hosty do

města a nazpět, zatímco jeho kombi uhánělo jako neposedný žlutý brouk ke každému vlaku.“ [72]

5.1.4 Commentary

From the lexical and partly morphological point of view, the first difference is in the translation of the phrase *came and went like a moth*; the difference is in the translation of the verbs. The Translation of Dorůžka is based more on a literal approach, *přecházeli a poletovali*. Contrary to Dorůžka, Červenka and Tomský adapted the verb in relation to moths referring to same semantic level, *poletovali a třepetali se*. The direction of the movement was expressed by the phrase *sem a tam*. The primary reason of these differences is the individual comprehension of the source text by the translators. The next difference is in the translation of the noun *whisperings*. Dorůžka used a singular equivalent *šepot* as opposed to Červenka and Tomský whose translation adopted the plural form *šepoty*. In both translations, there is also an omission of the conjunction *and*, which couples the nouns *whispering* and *champagne*. This conjunction is replaced by a comma. The adverbial phrase *in the afternoon* was translated in both translations using compensation by merging. It was translated as a one word adjective *odpolední*. The following verb *watched* was translated equally by a Czech compound verb, due to the different character of the Czech language which expresses the past tense using a compound verb form. In addition, the verbs *pozorovat* or *dívat*, which were used in the translation, tend to be accompanied by a preposition or conjunction; in this case by a conjunction *jak*. The next phrase *tower of his raft* was translated with certain semantic differences, due to the individual interpretation of the source text and the unclear meaning of the noun *raft* in this phrase. This noun has two main meanings: “a buoyant platform of logs, planks, etc, used as a vessel or moored platform” [73] or “a thick slab of reinforced concrete laid over soft ground to provide a foundation for a building”. [74] Dorůžka translated this noun by a Czech equivalent of English word *marina* and the first word of the phrase was translated literally. *z věže*

jeho přístaviště. In comparison with Dorůžka, Červenka and Tomský translated the noun *raft* by Czech equivalent of English word phrase *outdoor swimming pool*. They also translated the noun *tower* by a noun with a different meaning, by a Czech equivalent of the English word *springboard*. The following collocation *taking the sun* was translated by compensation by merging. Dorůžka used the verb *slunit se* as opposed to Červenka and Tomský who used a verb *opalovat se*. However, these verbs have synonymous meaning. The following noun *aquaplanes* was translated by Dorůžka by means of calque as opposed to Červenka and Tomský, who adapted this noun to the cultural context of the contemporary society *vodní lyže*. Aquaplane is “a board pulled over the water by a motorboat and ridden by a person standing up” [75], which is not used and known nowadays. It has been replaced by a water ski or more likely by wakeboard. The following phrase *cataracts of foam* was translated by phrases with different and more figurative meaning. The translation of Dorůžka *vodopádem pěny* is similar to the source text by its structure (i. e. he preserved the genitive case; he solely replaced the prepositional case by adnominal case) as opposed to Červenka and Tomský who translated this phrase by a phrase composed from adjective and noun, *zpěněné gejzíry*. The proper noun *Rolls-Royce* was translated without capital letters in both translations. The phrase *became an omnibus* was translated by Dorůžka literally, *se stal autobus*. Contrary to Dorůžka, Červenka and Tomský’s translation is more independent on the source text. The verb *became* was translated by more specific verb *přerodit* and the noun *omnibus* was also translated by more specific noun *minibus*, which is a specific type of the omnibus. The following noun *parties* was also translated differently, due to the individual interpretation of the source text. The noun *station wagon* was translated by Dorůžka as *stejšn*, which was in the period of the normalization frequently used as an equivalent of the *station wagon*. [76] Nowadays, there is more common to use word *kombi*, which was also used in the translation of Červenka and Tomský. During the translation of the adjective *brisk*, Dorůžka used a literal translation *čilý* as opposed to Červenka and Tomský who used

word with a slightly different meaning *neposedný*. In the translation of the last phrase *to meet all trains*, a modulation- *ke každému vlaku* was used in both translations.

In terms of syntax, the first considerable change in the structure of sentences was made in the translation of the first sentence: *There was music from my neighbor's house through the summer nights*. As Fitzgerald stressed the subject *music* in his description by an existential construction (there was), the translators moved this noun to the end of the sentence to keep it rhematic. Červenka and Tomský also changed the subject of the sentence and transformed the original subject to direct object in order to preserve the rheme and theme of the sentence; *Za letních nocí bylo z domu mého souseda slyšet hudbu*. In the next sentence, the participle verb forms, which are not in Czech as frequent as in the English language, were changed into finite verb forms which created additional dependent clauses in both translations. In addition, the dynamism of the sentence was changed in both translations (i.e. the order of the information is changed). In the last sentence, the present participle verb form *bearing* was replaced by a relative clause, in both translations.

5.2 Example 2

This paragraph is selected from the end of the second chapter. The second chapter of *The Great Gatsby* takes place predominantly in the apartment of Daisy's husband Tom and his mistress Myrtle in New York. This selected monologue is led by Myrtle who talks to her friend Mrs. McKee. The writing style of Fitzgerald is not clearly recognizable. Nevertheless, this chapter and also this extract demonstrate the spendthrift lifestyle of the rich in the period of the Jazz Age.

5.2.1 Source text

"She turned to Mrs. McKee and the room rang full of her artificial laughter. 'My dear,' she cried, 'I'm going to give you this dress as soon as

I'm through with it. I've got to get another one tomorrow. I'm going to make a list of all the things I've got to get. A massage and a wave and a collar for the dog and one of those cute little ash-trays where you touch a spring, and a wreath with a black silk bow for mother's grave that'll last all summer. I got to write down a list so I won't forget all the things I got to do.” [77]

5.2.2 Translation A

“Obrátila se na paní McKeeovou a pokoj se rozezněl jejím umělým zvonivým smíchem. ‘Drahoušku,’ zvolala, ‘dám ti tyhle šaty, jakmile jich budu mít dost. Zítra si musím obstarat jiné. Udělám si seznam všech věcí, které si musím obstarat. Masáž a vodovou a obojek pro psa a jeden takový roztomilý malý popelníček, co se otvírají na pero, a věnec s červenou hedvábnou stuhou na mamčin hrob, aby vydržel celé léto. Musím si napsat seznam, abych nezapomněla na nic, co mám udělat. “ [78]

5.2.3 Translation B

“Otočila se k paní Mckeeové a pokoj se rozezněl jejím nuceným smíchem. ‘Drahoušku,’ zvolala ‘dám ti tyhle šaty, hned jak mě přestanou bavit. Stejně si zítra musím sehnat nové. Napíšu si seznam všech věcí, které musím zařídit. Masáž a trvalou a obojek pro psa a takový ten roztomilý popelníček, jak zmáčkneš pero a otevře se, a věnec s černou hedvábnou stuhou na mámin hrob, aby vydržel celé léto. Musím si to vše napsat, abych na nic nezapomněla.” [79]

5.2.4 Commentary

The first difference, in terms of vocabulary and morphology, is the translation of the preposition *to* in the first sentence. This preposition was translated by its equivalents in the Czech language which are not synonymous. However, their use in this phrase has similar meaning. Červenka used preposition *na* as opposed to Červenka and Tomský who

translated it as *k*. The proper noun *McKee* was translated by compensation in kind. In both translations, the addition of Czech suffix, typical for women last names *-ová* was used. This suffix was also declined, according to the rules of Czech grammar, in relation to the use of the preceding preposition; *na paní McKeeovou* or *k paní McKeeové*. The verb phrase *rang full* is translated in both translations by use of compensation by merging, because the verb *rozezněl*, which is used in the translation, expresses the whole meaning of the phrase verb. The possessive pronoun *my*, in the next sentence, was omitted in both translations due to a characteristic of the Czech language, which does not use the possessive pronouns as frequently as English. The next omission was made, in the clause *she cried*, also in both translations. Translators used compensation by splitting, *zvolala*, due to an inflection of Czech verb which can express the feminine gender by suffix and the personal pronoun is not necessary to use. The phrase *I'm going to give you* was translated in both translations using compensation by merging, *dám ti*, due to different features of the source and target language. The following phrase *as soon as I'm through with it* was translated differently by means of modulation in both translations, *jakmile jich budu mít dost, hned jak mě přestanou bavit*. In the phrase *I've got to get another one*, there is a verb phrase *get another one*, which was translated literally to *obstarat jiné* in Dorůžka's translation. Contrary to Dorůžka, Červenka and Tomský translated it by verb with a slightly different meaning *sehnat nové*, owing to their individual interpretation of the source text. The noun *wave*, of which translations are also not the same, refers to a hairstyle (i.e. the permanent or semi-permanent curling of someone's hair). This noun is usually (but not necessarily) used with an adjective *permanent* and its synonym in the Czech language is the noun, which was used in translation B, *trvalá*. To the contrary, the word *vodová* which was used in translation A is more specific. It refers to a specific way of curling, which is not permanent. [80] In addition, this term was not found to be used in the contemporary Czech language. This is primarily caused by the different period of the origin of the translations. The next phrase *one of*

those was also translated with differences. The translation of Dorůžka, *a jeden takový*, omitted the demonstrative pronoun *those* as opposed to Červenka and Tomský's translation, *takový ten*, which omitted the pronoun *one*. Despite these differences, the meaning of the phrase is nearly the same. The following phrase *where you touch a spring*, was translated differently in both translations by means of modulation, due to the individual interpretation of the source text by the translators; *co se otvírají na pero* and *jak zmáčkneš pero a otevře se*. The last word of this extract, which was translated differently, is a noun from the phrase *write down a list*. Dorůžka's translation is literal *list* as opposed to Červenka and Tomský who translated this noun by a word with more general meaning accompanied by a demonstrative pronoun *to vše*.

From the syntactic point of view, the sentence *I've got to get another one tomorrow*. was translated differently. The translation of Dorůžka, *Zítří si musím obstarat jiné*, is rather literal, except for a change of the word order; he transformed the adverbial *zítra* to the beginning of his sentence. The structure of the Červenka and Tomský's translation is the same, except for the extra word *stejně*, which gives more emphasis to the sentence. The clause *where you touch a spin* (which describes an ash-tray) is also translated differently due to an individual comprehension of the source text. Dorůžka's translation *co se otevírá na pero* has more similar construction in comparison with the second translation. However, the subject of this clause is different (the *pen*). Červenka and Tomský preserved the subject of the clause and added an extra clause which completes and supplements the description of the ash-tray.

5.3 Example 3

This paragraph is selected from the first part of the chapter five. It describes the first meeting of Gatsby with Daisy after the war at Nick's house. Daisy was invited by Nick to tea having no inkling that Gatsby would be there. The tension and nervousness of this encounter is explicit by Fitzgerald's skill of precise description.

5.3.1 Source text

“Gatsby, his hands still in his pockets, was reclining against the mantelpiece in a strained counterfeit of perfect ease, even of boredom. His head leaned back so far that it rested against the face of a defunct mantelpiece clock and from this position his distraught eyes stared down at Daisy who was sitting frightened but graceful on the edge of a stiff chair. ‘We’ve met before,’ muttered Gatsby.” [81]

5.3.2 Translation A

“Gatsby s rukama pořád v kapsách se opíral o krb a násilně předstíral nenucenost, dokonce nudu. Hlavu zvrátil tak dozadu, že se opírala o ciferník starých krbových hodin, a jak tak stál, hleděl roztržitýma očima na Daisy, která seděla vyděšená, ale půvabná na okraji tvrdé židle. ‘Známe se z dřívějšíka,’ zašeptal Gatsby.” [82]

5.3.3 Translation B

“Gatsby s rukama stále ještě v kapsách se opíral o římsu u krbu a usilovně předstíral nenucenost, snad i nudu. Zvrátil hlavu tak dozadu, že se opírala o ciferník dávno nejdoucích krbových hodin, a z téhle pozice třeštil napůl šílené oči na Daisy, která seděla vylekaná, ale půvabná na kraji tvrdé židle. ‘My už se známe,’ zamumlal Gatsby.“ [83]

5.3.4 Commentary

In reference to the lexicology and morphology, the first word which was translated differently is an adverb *still*; Dorůžka used literal translation *pořád* as opposed to Červenka and Tomský who used compensation by splitting and stressed the meaning by translating the adverb as two words *stále ještě*. The next word is *mantelpiece* which was also translated by Červenka and Tomský using compensation by splitting, *římsa u krbu*. Dorůžka used superordinate word of the mantelpiece *krb* instead of literal translation. The adverb *even* was translated differently owing to the different comprehension of the source text. Dorůžka

expressed gradation and certainty by use of the word *snad* as opposed to Červenka and Tomský who express gradation and probability by phrase *snad i*. The phrase *face of defunct* was also translated differently. Dorůžka understood this phrase as a synonym of an adjective *old* and translated it by compensation by merging as one word- *starý*. On the contrary, Červenka and Tomský translated the phrase more literally *dávno nejdoucích*. The adjective *distraught* was translated by Dorůžka literally as *roztržitý*, as opposed to Červenka and Tomský who used compensation by splitting *napůl šílené* due to a different comprehension of the source text. The words such as *frightened*, *edge* or *muttered* were translated by its equivalents in the target text, of which differentness was caused by a different perception of the source text of the translators.

With reference to the syntax, there are differences in the structure of sentences. The phrase *in a strained counterfeit of perfect ease* was translated equally in both translations. There was used a transposition of parts of speech and created an extra subordinate clause. The adjective *strained* was transferred to adverbs with similar meaning *násilně*, *usilovně* the noun *counterfeit* was transformed to verb *předstíral* and the phrase *perfect ease* was translated using compensation by merging to one word noun *nenucenost*. The next phrase *his head leaned back so far* was also translated equally in both translations (except for a switch of verb and object position in the sentence): *hlavu zvrátil tak dozadu* and *zvrátil hlavu tak dozadu*. Translators used compensation in place and changed the word order and the subject of this sentence. (In the Czech translation, the subject is not expressed and refers to Gatsby. As opposed to the source text in which the subject is *head* which was shifted to an object in the translation.) The translators also omitted the possessive pronoun *his*. The phrase with the most evident disparities is *from this position*. Červenka with Tomský translated this phrase literally *a z téhle pozice* as opposed to Dorůžka who interpreted this phrase in different way- *a jak tak stál*. He made a great deal of changes using modulation; he changed the parts of speech and modified the meaning. The main change in the structure,

made during the translation, of the phrase *his distraught eyes stared down* is a change of the subject of the sentence. In the source text, the eyes of Gatsby who *stared* are the subject, as opposed to the translations where the subject is again Gatsby and the eyes are in the position of object. The last sentence, which was translated with differences, is direct speech: “*We’ve met before*”. The main change is a substitution of verb *met* by verb with diverse meaning. The translators modulated this sentence by their own interpretation of the source text (i.e. they change the words, but preserved the general meaning of the sentence); *známe se zdřívějška* and *my už se známe*.

5.4 Example 4

This paragraph is an extract from the beginning of the chapter seven. In this extract, Nick describes his way by train to Daisy’s house, where he is supposed to have lunch. Owing to Fitzgerald’s style of description, the reader can empathize with Nick and imagine the unbearable hot weather of this day.

5.4.1 Source text

”The next day was broiling, almost the last, certainly the warmest, of the summer. As my train emerged from the tunnel into sunlight, only the hot whistles of the National Biscuit Company broke the simmering hush at noon. The straw seats of the car hovered on the edge of combustion; the woman next to me perspired delicately for a while into her white shirtwaist, and then, as her newspaper dampened under her fingers, lapsed despairingly into deep heat with a desolate cry. Her pocket-book slappd to the floor.” [84]

5.4.2 Translation A

”Následující den bylo vedro jako v peci, byl to určitě nejteplejší, i když skoro poslední letní den. Když se můj vlak vynořil z tunelu do slunečního světla, přerušovaly vroucí polední ticho jenom horké pišťaly

Americké sucharové společnosti. Proutěná sedadla ve voze hrozila vznícením; žena vedle mne se chvíli jemně potila do bílé blůzy a potom, když jí noviny zvlhly v prstech, klesla zoufale s bezútěšným výkřikem do záplavy žáru. Peněženka jí spadla na podlahu.” [85]

5.4.3 Translation B

”Druhý den slunce přímo žhnulo, byl to jistě nejteplejší, i když téměř poslední den léta. Když vlak vyjel z tunelu do slunečního světla, přerušovaly rozpálené polední ticho jenom ostré hvizdy Americké pekárenské společnosti. Proutěná sedadla ve vagonu vypadala, že každou chvíli vzplanou. Žena vedle mne se nějaký čas ohleduplně potila do volných bílých šatů, ale když jí noviny zvlhly v prstech, vyrazila bezútěšný výkřik a zoufale se zkroutila do žhoucí propasti. Její peněženka pleskla o podlahu.“ [86]

5.4.4 Commentary

From the lexical and morphological point of view, the first word which was translated differently is a verb phrase *was broiling*. This phrase was translated by Červenka and Tomský by compensation by merging *žhnulo* with addition of adverb *přímo*, which put emphasis on the verb. This compensation was made due to an addition of noun *slunce* (which became a subject of the clause), which refers to the same semantic level. Contrary to Červenka and Tomský, the translation of Dorůžka is more distinct from the source sentence. He translated this verb phrase by a typical Czech simile *bylo vedro jako v peci*,, using compensation by splitting, which describes a situation of extremely hot weather. The words such as *almost* or *certainly* were translated by its synonymous equivalents in the target language. The verb *emerged* was translated by Dorůžka literally as opposed to Červenka and Tomský who used more general verb *vyjel*. The noun *sunlight* was translated by compensation by splitting *slunečního světla* in both translations, due to the feature of the Czech language, which cannot express this noun by one word equivalent. The next phrase *hot whistles* has several possibilities of interpretation and

each of the translators chose different one. Dorůžka translated this phrase as *horké píšťaly* as opposed to Červenka and Tomský whose translation is *ostré hvizdy*. These translations have different meaning and their use is primarily based on the individual perception of the source text. The translation of *the National Biscuit Company* has also differences. Translators used different equivalents of the noun biscuit in order to adjust the translation to the period of its origin. In addition, change the use of capital letter following the rules of Czech grammar is used in both translations. In the course of the translation of adjective in the phrase *simmering hush*, Dorůžka used calque *vroucí* unlike Červenka and Tomský whose translation *rozpálené* has a slightly different meaning. The adverbial phrase *at noon* is translated using compensation by merging to one word adjective *polední*, in both translations. In the next sentence, the noun *car* from the phrase *seats of the car* was translated by its different equivalents in the target language and the possessive case of this phrase was replaced by preposition *ve*. The following phrase *and then* was translated literally by Dorůžka as *a potom*, as opposed to Červenka and Tomský who used a one word conjunction *ale*, which has disjunctive meaning. The following noun shirtwaist was also translated differently due to its indefinite meaning which is “a woman's tailored garment (as a blouse or dress) with details copied from men's shirts”. [87] Dorůžka imagined the women in *white blouse* as opposed to Červenka and Tomský who imagined a *white dress*; they have also added an adjective *volný* to stress the shape of the dress. Translation of the last verb of this extract *slapped* is also different. Dorůžka used a more general verb *spadla* unlike Červenka and Tomský whose translation is rather literal, *pleskla*.

From the perspective of the syntactic level, the first change was made in the very first clause of the first sentence by Červenka and Tomský. They changed the subject of the clause (from the noun *day* to noun *sun*) and the original subject phrase was changed on adverbial phrase. In the first sentence, there were made also other changes, same

in both translations. Principally, there are frequent changes in the structure of the phrase. The first change was made by adding an extra verb *byl* which created an extra clause. There is also a change in the order of the individual descriptions used in the source text, *almost the last, certainly the warmest*. First, the translators described the day as *the hottest* and later as *the last*. The reason of these changes is primarily the different feature of Czech language and also the intention of the translators to stress the information *almost the last day*, so they moved the phrase in the end of the sentence. The translation of the next sentence has similar differences in both translations. The translators shifted the subject phrase *only the hot whistles* behind the verb, owing to the fact that the Czech language does not have fixed word order, and stressed the information. The phrase from the following sentence *hovered on the edge of combustion* was translated with significant differences. Dorůžka merged this information into the two word phrase *hrozila vznícením* as opposed to Červenka and Tomský who translated this phrase by adding an extra relative clause, *vypadala, že každou chvíli vzplanou*. The vocabulary of these translations is also very distinct. However, the general meaning is similar. In addition, Červenka and Tomský ended this phrase by a full stop unlike the translation of Dorůžka and the source text, which end by a semi-colon. The last clause, which was translated differently, is *lapsed despairingly into deep heat with a desolate cry*. Translation of Dorůžka is rather literal. He did not change any of the words. The only change, which was made in both translations, is a change of the word order; the phrases *into deep* and *with desolate cry* were interchanged. The translation of Červenka and Tomský, *žhnoucí propastí*, has more poetic effect, owing to their individual perception of the source text.

5.5 Summary of the comparison

The comparison and description of the four selected paragraphs from the two different Czech translations of *The Great Gatsby* resulted in several conclusions. These conclusions will be commented separately in

relation to particular translation following by general summary and final comment.

With respect to the analysed extracts, the translation of Lubomír Dorůžka tends to be rather literal. Despite some exceptions (e.g. was broiling was translated by Czech simile *bylo vedro jako v peci*, mantelpiece was translated as *krb*) Dorůžka tried to preserve the same vocabulary and structure of the sentences in accordance with the source text.

Contrary to Dorůžka, the translation of Rudolf Červenka and Alexander Tomský seems more arbitrary and independent on the source text. They changed some structures of sentences, word order or parts of sentences more frequently. They also added extra clauses or changed punctuation in the sentence (e.g. they replaced semi-colon by a full stop and divided sentence into two), which led to the change of the rhythm of the sentence. The modification of vocabulary is also very frequent in their translation. Some of the words were changed in order to adapt the vocabulary to the target audience, i.e. contemporary readers (e.g. the word *aquaplanes* was translated as *vodní lyže*, *station wagon* as *kombi*). The other changes (e.g. addition of words) were made due to their subjective interpretation of the source text.

Despite the differences in the translations of Dorůžka and Červenka and Tomský, there is sort of concordance in the process of translation. In both translations, there were made some changes due to different features of the source text and the target text (i.e. English language is analytic language- has fixed word order, does not decline as opposed to Czech, which is synthetic language- uses declension, has free word order). One of the examples of the changes, which were made due to these differences, is translation of the phrase *she cried*, which was translated by one word verb *křičela*. The Czech language is able to express feminine pronoun by the suffix so the use of the personal pronoun is not necessary. In both translations, the translators avoided the

use of participles, which are not so common in Czech language as in English. They replaced them by relative clauses. The translators also used various translation methods, such as modulation (e.g. the phrase *to meet all trains* was modulated on *ke každému vlaku*), transposition (the parts of speech were frequently changed) or different kinds of compensations (e.g. compensation by splitting: *sunlight* was translated as *sluneční světlo*).

In general, both of the translations translated the source text in more or less faithful way. On the other hand, there are some changes caused by their individual comprehension or interpretation of the source text. However, all of the translators render the meaning of the source text into the target text combining literary translation with free translation, without diversion from the meaning and atmosphere of the novel.

6 CONCLUSION

This thesis dealt with comparison and analysis of two different translations of Fitzgerald's *The Great Gatsby*; translation of Lubomír Dorůžka from 1979 and translation of Rudolf Červenka and Alexander Tomský from 2011. These two particular translations were chosen due to their different period of origin.

The comparison was based on the theoretical part which represents the first part of the thesis. In particular, it comprises with the concept of the three phases of translation defined by Jiří Levý and the following chapter describing the most important translation methods applied during the process of comparison and analyses. The theoretical part also provides facts about the life and work of F. Scott Fitzgerald, his writing style and the main events which seem to have influence on his literary work, *The Great Gatsby* in particular. The concepts, such as the *Jazz Age* or the *Lost generation*, which are closely connected to Fitzgerald's work, are also introduced there.

The description and analysis were made by the use of the descriptive/explanatory approach, which is primarily focused on the identification and description of differences between the translations with respect to the source text. The comparison is also applying Jiří Levý's concept of the reproducing strategy (i.e. concept which is concerned by translation in a faithful way trying to find balance between the free and literal translation as necessary).

The results of the comparison confirmed the expected fact implied in the introduction; the translations have distinct use of vocabulary, in several examples, due to the different periods of their origin. Primarily Červenka and Tomský had the tendency to adapt some words to the target culture and target audience. (e.g. *aquaplanes* translated as *vodní lyže* or *Biscuit Company* was translated as *pekárenská společnost*). Dorůžka, on the other hand, used more literal terms (e.g. *aquaplanes*

translated as *akvaplány* or *Biscuit Company* translated as *sucharová společnost*).

The comparison also revealed differences in the structures of the sentences. As mentioned above, Dorůžka had a tendency to translate the source text rather literally. The changes were frequently made as a consequence of the different features of the source language and the target language (e.g. the English participles were usually translated by a relative clause, as the verb participle forms are presently not likely to be used in the Czech language). In the translation of Červenka and Tomský, the changes of the sentence structure are more frequent due to their individual and rather free approach; they were frequently adding extra clauses or words (e.g. the noun phrase *white shirtwaist* was translated by adding an extra adjective in order to describe its shape- *volný bílý šaty*, the next example is a clause *where you touch a spring* was translated by adding an extra clause in order to explain the character of the described ashtray- *jak zmáčkneš pero a otevře se*).

In general, all of the translators combined literal translation with free translation in order to interpret the meaning and atmosphere of the source text in the most faithful way. In both translations, there are some changes caused by the different features of the source language and the target language. Owing to the rich inflectional system in the Czech language, the translators could omit some personal pronouns which they expressed by an affix connected with the verb. The translators also changed the word order to preserve the rheme and theme of the sentence, owing to the free word order in the Czech language. In addition, the translators used various translation methods, such as modulation, calque, transposition or different types of compensation.

In my opinion, I prefer the translation of Lubomír Dorůžka. I would dare to say, that this translation is a better reflection of the Fitzgerald's writing style and, from my point of view, seems to be closer to the source text.

7 ENDNOTES

- [1] LEVÝ, J. *Umění překladu*, p. 85-86.
- [2] JACOBSON, R. *On linguistic aspects of translation*, p. 113.
- [3] SKOPEČKOVÁ, E. *A Marginal Phenomenon in the Field of Literary Translation*, p. 244-245.
- [4] *Ibid.*, p. 245.
- [5] *Ibid.*
- [6] *Ibid.*, p. 245-246.
- [7] LEVÝ, op. cit., p. 25.
- [8] *Ibid.*
- [9] *Ibid.*, p. 26.
- [10] *Ibid.*, p. 27-29.
- [11] *Ibid.*, p. 30-37.
- [12] *Ibid.*, p. 31.
- [13] *Ibid.*, p. 38-39.
- [14] KNITTLOVÁ, D. *K teorii i praxi překladu*, p. 14.
- [15] HERVEY, S, HIGGINS, I. and LOUGHRIDGE, M. *Thinking German translation*, p. 26-27.
- [16] *Ibid.*, p. 27.
- [17] *Ibid.*, p. 27, 31.
- [18] *Ibid.*, 27-28.
- [19] *Ibid.*
- [20] *Ibid.*, p. 29-30.
- [21] *Ibid.*, p. 30-31.
- [22] *Ibid.*, p. 31.
- [23] FITZGERALD, F. S. *Author's House* [online].
- [24] BRUCCOLI, M. J. *Some sort of epic grandeur*, p. 17.
- [25] *Ibid.*, p- 19-32.
- [26] TATE, M.J. *Critical companion to F. Scott Fitzgerald*, p. 360.
- [27] BRUCCOLI, op. cit., p. 44.
- [28] *Ibid.*, p. 83-84.

- [29] MCQUISTON, N. *The Age of Epic Grandeur* [online]. p. 89.
- [30] TATE, op. cit., p. 4.
- [31] BRUCCOLI, op. cit., p. 90.
- [32] Ibid., p. 91.
- [33] MORLEY, C. *Modern American literature* [online]. p. 147.
- [34] BRUCCOLI, op. cit., p. 97-101.
- [35] Ibid., p. 113-114,
- [36] PROCHÁZKA, M., QUINN, J., ULMANOVÁ, J. and RORABACK, E. S. *Lectures on American literature*, p. 243.
- [37] History: Industry and social change. In: *BBC* [online].
- [38] NAVRÁTIL, J. *Stručné dějiny USA*, p. 183.
- [39] CLARC, G. *Outline of U.S. History*, p. 208.
- [40] TINDALL, G. B. and SHI, D. E. *Dějiny Spojených států amerických*, p. 528.
- [41] *Outline of American history*, s. 128.
- [42] Ibid., 129.
- [43] Ibid.
- [44] TINDALL, op. cit., p. 529
- [45] O'CONNOR, K. *Lost Generation* [online].
- [46] Cubism is a revolutionary art style, specific for the period of the twentieth century, created by Pablo Picasso. The cubist artists refuse the concept of exact painting. Instead, they transform their motif into geometrical forms.
- [47] Impressionism is an art movement created in the end of the nineteenth century by group of artists, including Jean Monet. For impressionism, it is typical the use of bright colours and short, broken brushstrokes, which does not create any form.
- [48] RULAND, R. and BRADBURY, M. *From puritanism to postmodernism*, p. 250.
- [49] O'CONNOR, op. cit. [online].
- [50] Ibid.
- [51] PROCHÁZKA, op. cit., p. 240.
- [52] . RULAND, op. cit., p. 303.

- [53] BRUCCOLI, op. cit., p. 222.
- [54] HIGH, P. B. *An outline of American literature*, p. 144.
- [55] BRUCCOLI, op. cit., p. 222-223.
- [56] PROCHÁZKA, op. cit., p. 245.
- [57] BRUCCOLI, op. cit., p. 221.
- [58] Ibid., p. 175, 190.
- [59] GOODMAN, L. *The Roaring Riviera* [online].
- [60] BRUCCOLI, op. cit., p. 199-213.
- [61] Ibid., p. 200.
- [62] PROCHÁZKA, op. cit., p. 246.
- [63] HIGH, op. cit., p.144.
- [64] BRUCCOLI, op. cit., p. 222.
- [65] HIGH, op. cit., p. 145.
- [66] BRUCCOLI, op. cit., p. 223.
- [67] PROCHÁZKA, op. cit., 246.
- [68] HIGH, op. cit., p. 144.
- [69] *Normalization* is a period in the Czech history between the years 1968-1989. This period started by the invasion of the troops of the five Warsaw Pact member (on August 21, 1968) trying to 'normalize' the situation after the revolutionary reform called Prague Spring.
- [70] FITZGERALD¹, F. S. *Collected works of F. Scott Fitzgerald*. p. 588.
- [71] FITZGERALD², F. Scott. *Velký Gatsby, Poslední magnát*. p. 37.
- [72] FITZGERALD³, F. Scott. *Velký Gatsby*. p. 50.
- [73] Raft. In: *Free Dictionary*. [online].
- [74] Ibid.
- [75] Aquaplane. In: *Free Dictionary* [online].
- [76] FOLPRECHT, R. *Říkali jí stejšna* [online].
- [77] FITZGERALD¹, ,op. cit. p. 586.
- [78] FITZGERALD², op. cit., p. 34-35.
- [79] FITZGERALD³, op. cit., p. 47.
- [80] Ondulace. In: *Centrum Zdravý vlas* [online].
- [81] FITZGERALD¹, op. cit., p. 619.

- [82] FITZGERALD², op.cit., p. 74.
- [83] FITZGERALD³, op. cit., p. 109.
- [84] FITZGERALD¹, op. cit., p. 638.
- [85] FITZGERALD², op. cit., p. 96.
- [86] FITZGERALD³, op. cit., p. 131-132.
- [87] Shirtwaist. In: *Merriam Webster*. [online].

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[ILIC&printsec=frontcover&dq=catherine+morley&hl=cs&sa=X&ei=QI8uVe](https://books.google.cz/books?id=20jEJ14-ILIC&printsec=frontcover&dq=catherine+morley&hl=cs&sa=X&ei=QI8uVe)

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9 ABSTRACT

This thesis deals with the comparison of two selected translations of F. Scott Fitzgerald's *The Great Gatsby*. For this purpose, the translation of Lubomír Dorůžka from 1979 and translation of Rudolf Červenka and Alexander Tomský from 2011 were chosen, due to the different period of their origin. The thesis is divided into four parts. The first three parts are theoretical; they deal with the theory of translation (literal translation in particular) and the life and work of F. Scott Fitzgerald. The last part is a practical one. It is dedicated to the comparison of four selected extracts from the two different translations of *The Great Gatsby*. In the course of the comparison, the descriptive/explanatory approach was used in order to identify and describe the translations with respect to the source text. The concept of reproducing strategy defined by Jiří Levý was also taken into consideration. The practical part is concluded by summary. In the appendices, there are selected book covers of *The Great Gatsby* (of the original as well as of the both translated versions). There are also brief biographies of the Czech translators.

10 RESUMÉ

Tato práce se zabývá srovnáním dvou vybraných překladů *Velkého Gastbyho* od F. Scotta Fitzgeralda. Pro účel této práce byl vybrán překlad od Lubomíra Dorůžka z roku 1979 a překlad Rudolfa Červenky a Alexandra Tomského z roku 2011, z důvodu jejich odlišné doby vzniku. Tato práce je rozdělena do čtyř částí. První tři části jsou teoretické, zabývají se teorií překladu (převodším literárním předkladem) a životem a dílem F. Scotta Fitzgeralda. Poslední část je praktická. Zabývá se srovnáním čtyř vybraných částí z dvou různých překladů *Velkého Gatsbyho*. V průběhu srovnání byl použit popisně vysvětlující přístup, překlady byly analyzovány a popsány ve vztahu k předloze. Koncept reprodukční strategie definovaný Jiřím Levým byl také brán v úvahu. Praktická část byla zakončena stručným shrnutím. V příloze jsou vybrané přebaly knih *Velké Gatsbyho* (jak originálu tak a obou přeložených verzí). V příloze jsou také stručné životopisy zmiňovaných českých překladatelů.

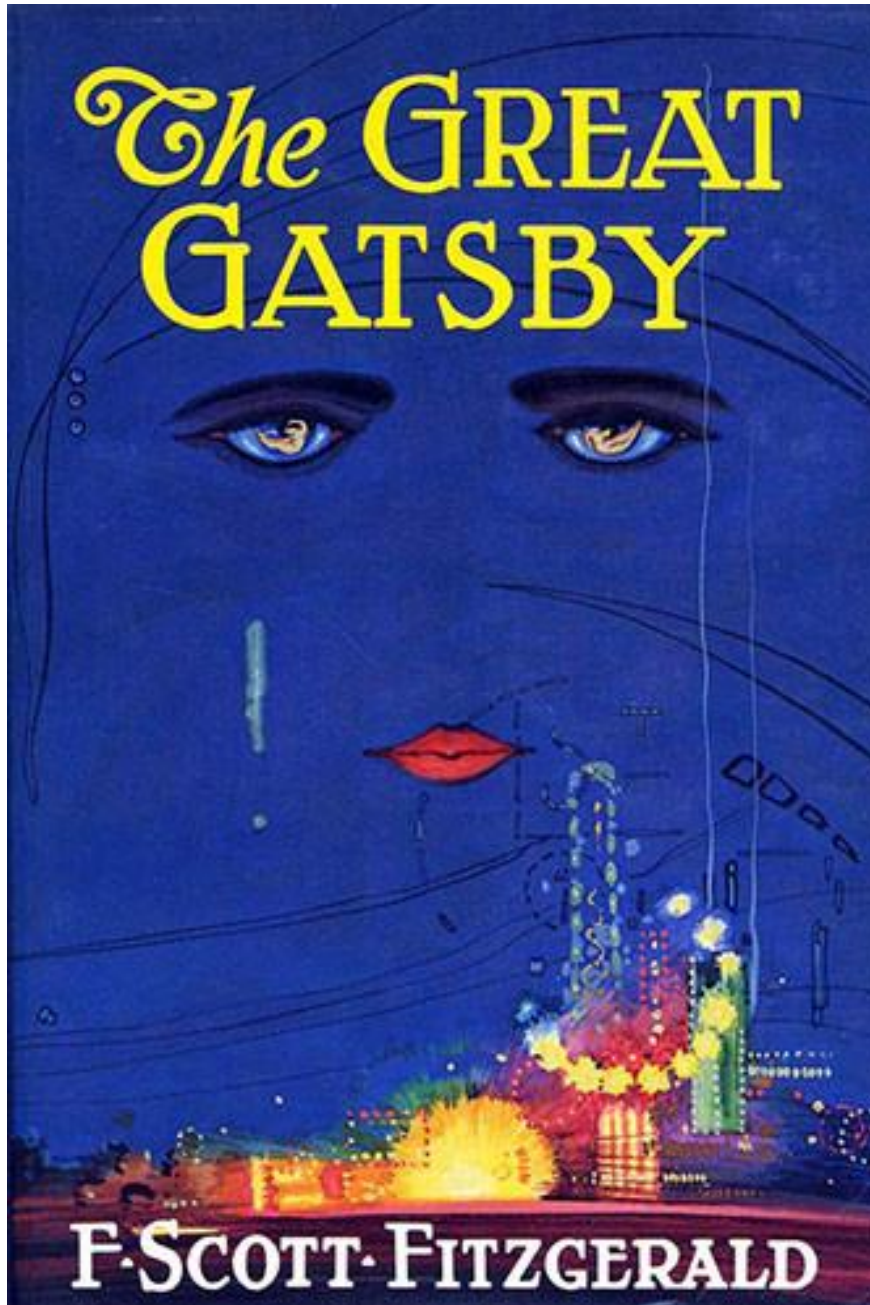
11 APPENDICES

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11.1 Appendix 1: Selected covers of the Great Gatsby written by F.S. Fitzgerald

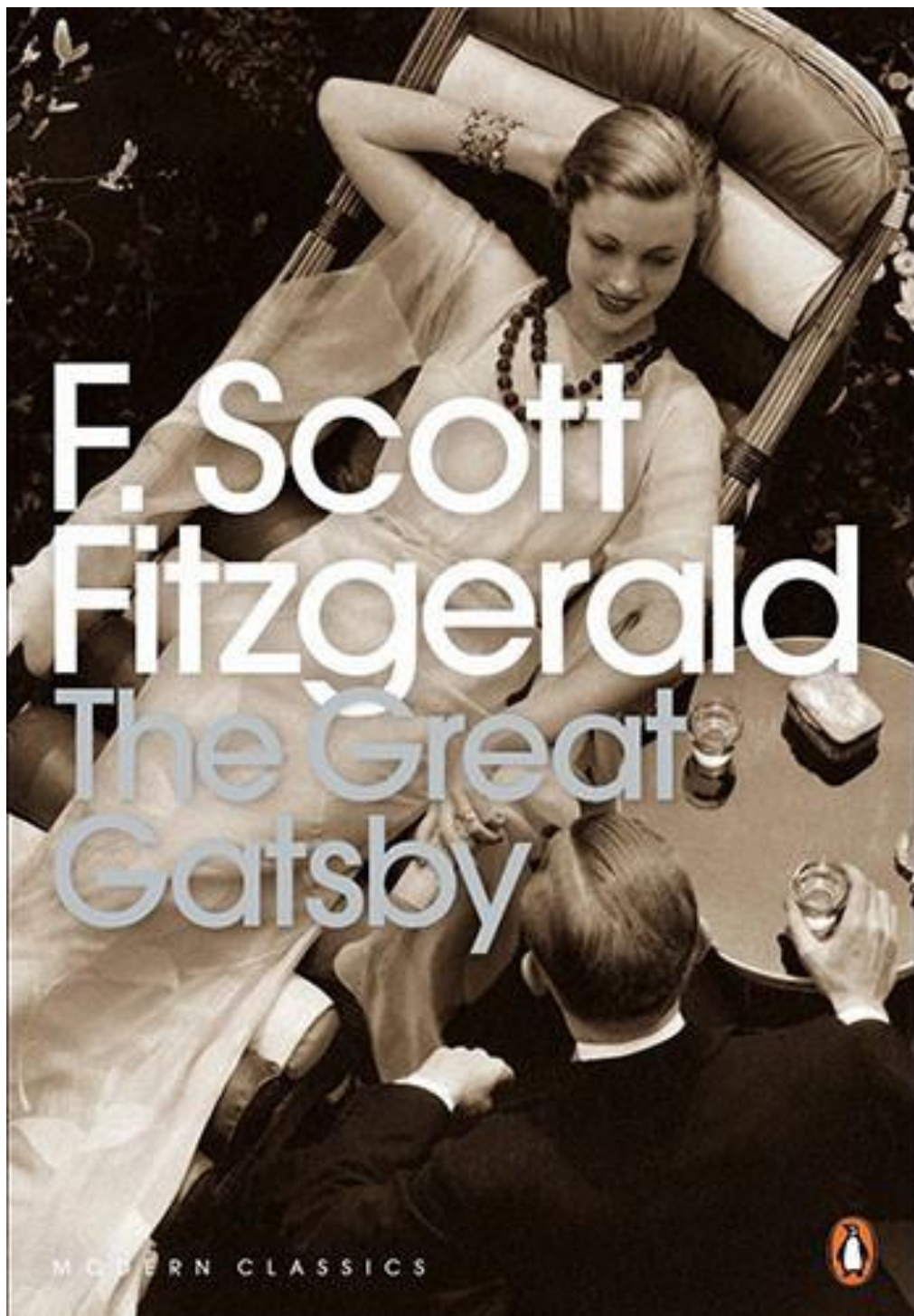
11.1.1 The Great Gatsby- 1925



Publisher: Charles Scribner's Sons

Source: LOCKHART, Sam. The 15 Best "The Great Gatsby" Book Covers. In: *Complex* [online]. 1. 5. 2013 [cit. 5. 4. 2015]. Available from: <http://www.complex.com/style/2013/05/the-15-best-great-gatsby-book-covers/>

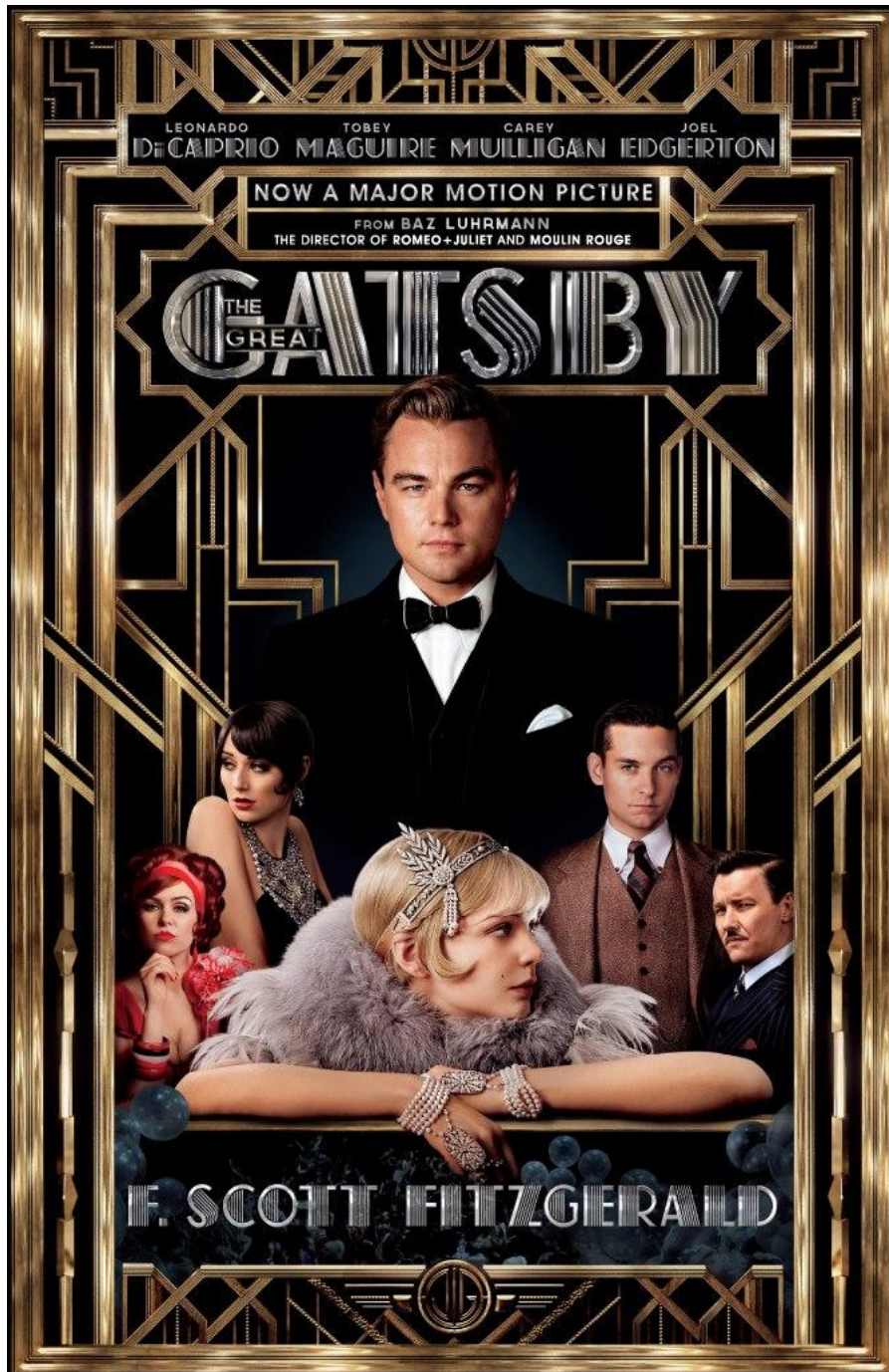
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Publisher: Penguin Modern Classics

Source: LOCKHART, Sam. The 15 Best "The Great Gatsby" Book Covers. In: *Complex* [online]. 1. 5. 2013 [cit. 5. 4. 2015]. Available from: <http://www.complex.com/style/2013/05/the-15-best-great-gatsby-book-covers/>

11.1.3 The Great Gatsby- 2013

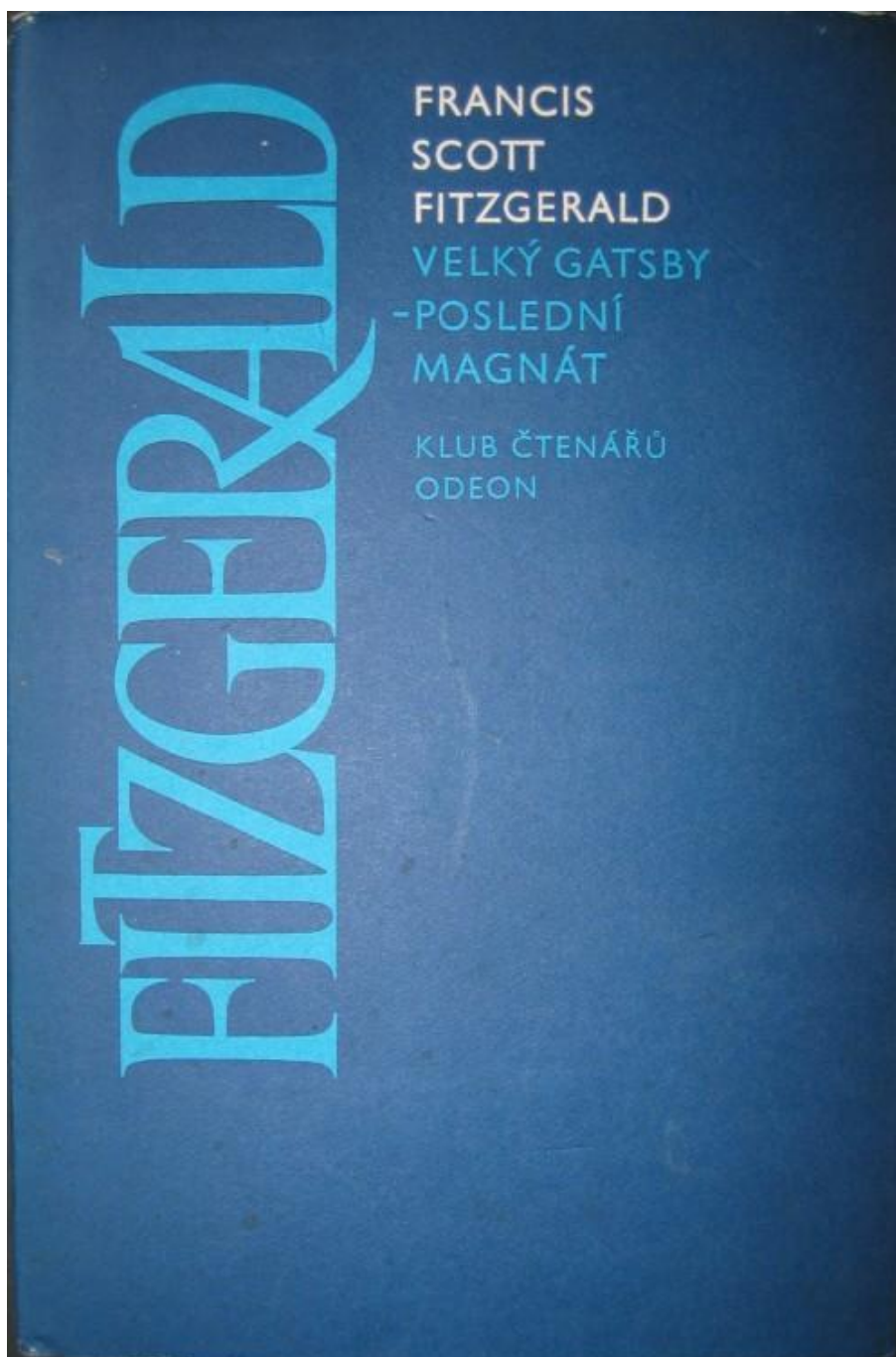


Publisher: Charles Scribner's Sons

Source: MURDY, Abigail Grace. A cover art history of The Great Gatsby. In: *Melville House* [online]. 11. 4. 2013 [cit. 4. 4. 2015]. Available from: http://www.mhpbooks.com/a-cover-art-history-of-the-great-gatsby/860841_506569139385506_1114455028_o/

11.2 Appendix 2: Selected covers of the Great Gatsby translated by L. Dorůžka

11.2.1 Velký Gatsby- 1979

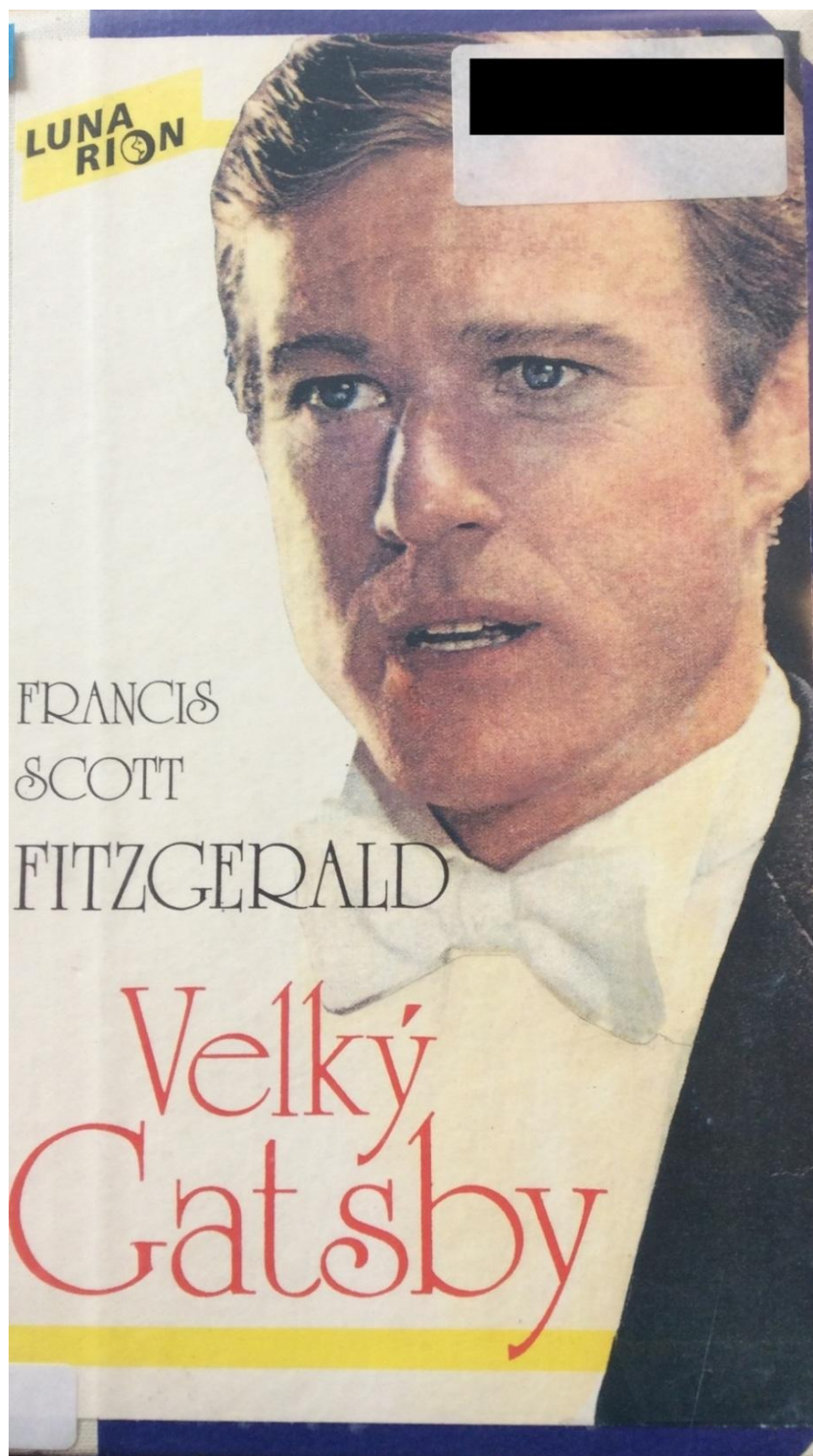


Publisher: Odeon

Source: FITZGERALD, Francis Scott. *Velký Gatsby*. 1st pub.

Translated by Lubomír DORŮŽKA. Praha: Odeon, 1979, 370 s.

11.2.2 Velký Gatsby- 1991



Publisher: Lunarion

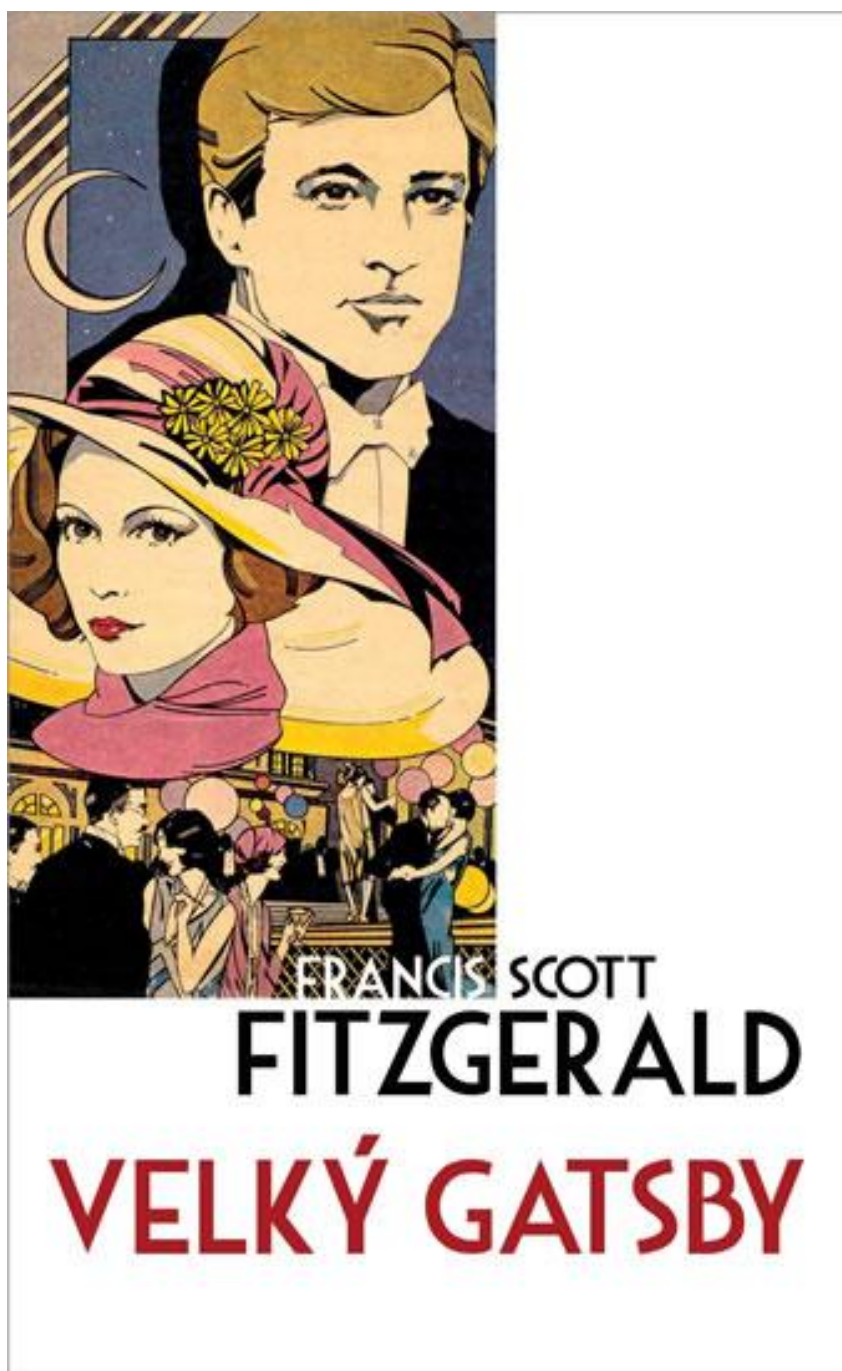
Source: FITZGERALD, Francis Scott. *Velký Gatsby*. 2nd pub.

Translated by Lubomír DORŮŽKA. Praha: Lunarion, 1991, 149 s.

ISBN 80-901031-3-8.

11.3 Appendix 4: Selected covers of the Great Gatsby translated by R. Červenka and A. Tomský

11.3.1 Velký Gatsby- 2011



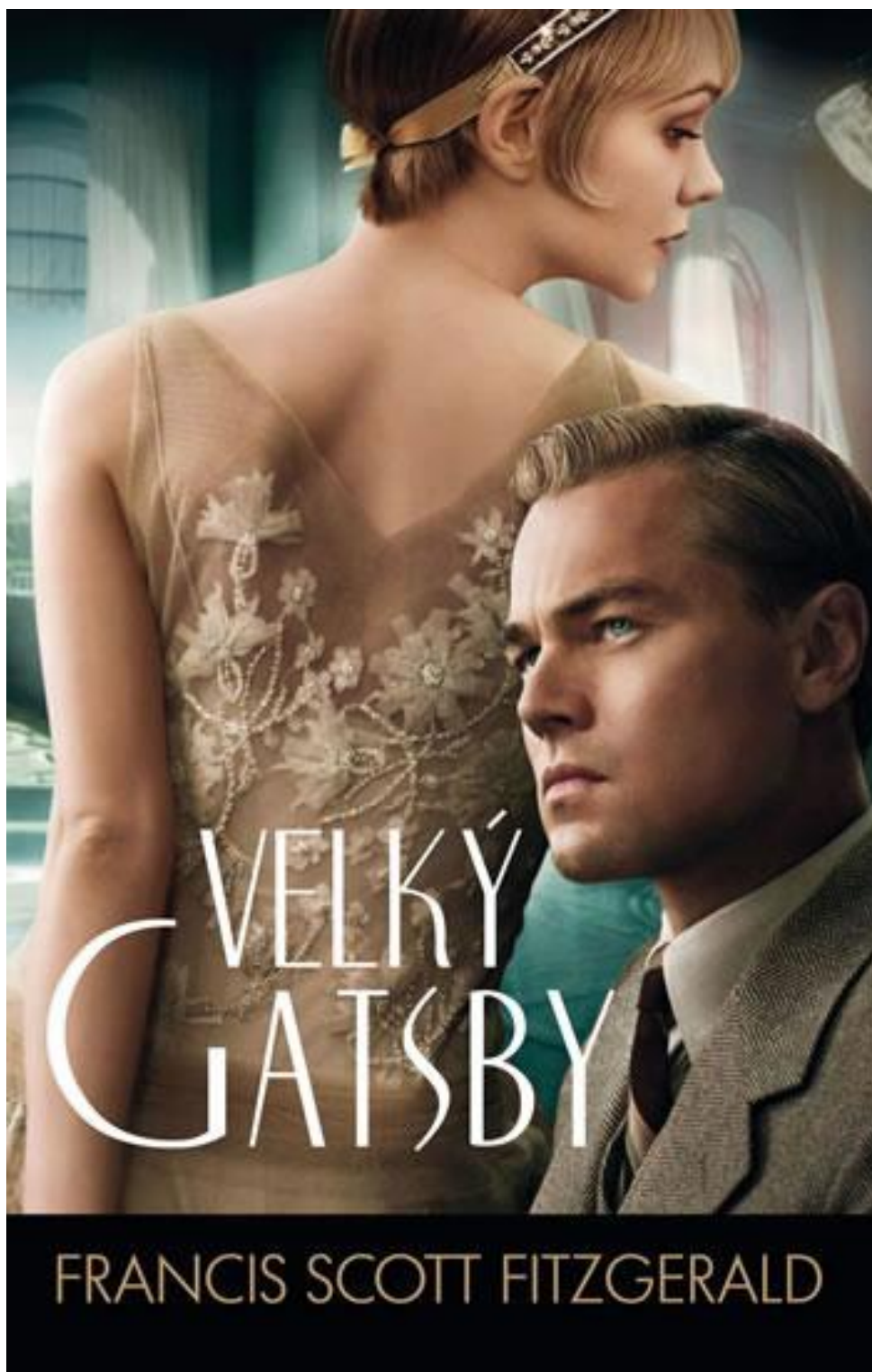
Publisher: Leda, Rozmluvy

Source: FITZGERALD, Francis Scott. *Velký Gatsby*. 1st pub.

Translated by Rudolf ČERVENKA, Alexander TOMSKÝ. Praha:

Rozmluvy, 2011, 206 s. ISBN 978-80-87440-18-6.

11.3.2 Velký Gatsby- 2013



Publisher: Leda, Rozmluvy

Source: FITZGERALD, Francis Scott. *Velký Gatsby*. 2nd pub.

Translated by Rudolf ČERVENKA, Alexander TOMSKÝ. Voznice:
Leda, 2011, 206 s. ISBN 978-80-7335-268-4.

11.4 Appendix 4: Bibliographies of the translators

11.4.1 Lubomír Dorůžka

Lubomír Dorůžka was a Czech publicist, musicologist and translator, born on the 18 March 1924 and died on the 16 December 2013. He finished his doctoral studies at the *Charles University in Prague* in 1950. His branch of study was musicology and aesthetics. However, he decided that his dissertation on the topic about the jazz music was objectionable after the February 1948, so he changed his branch on the studies of American and British literature and finished his dissertation on different topic; *American novelists of the Jazz Age*.

Nevertheless, Dorůžka did not abandon the field of jazz music. He was member of several amateur music bands, which members lately become famous jazz musicians. He also attended several courses dedicated to jazz music. In 1944, his correspondence with Milouš Vejvoda developed into underground amateur jazz magazine called *Okružní korespondence*. As a consequence, he became editor of several Czech music magazines; for exemple *Melodie*, the most popular one.

His contributions to the jazz culture were not only publicistic. He is one of the founders of the *International Jazz festival in Prague*, one of the initiators and lately vice-president of the *International Jazz Federation* and a long-standing president of the *Czech Jazz Society*. His work for the domestic and international radio broadcasts is also very extensive and far reaching.

Besides his activity in various music magazines, organizations or radio broadcasts, he is also known for his literary and translation activity. He wrote several books dedicated primarily to the jazz; for example *Panoráma jazzu*, *Fialová koule jazzu* or *Panoráma populární hudby 1918–1978*. As a translator, he is primarily known for his translations of some works of F. Scott Fitzgerald; such as *The Great Gatsby* or *Tender is the Night*.

Owing to his extensive lifework, Lubomír Dorůžka is considered as a driving force in keeping jazz music alive despite the adversity of then cultural atmosphere under the communist rule. He helped the Czech jazz culture to overcome the isolation from the Western world and passed on his experience and knowledge in his lectures, which took place not only in the Czech Republic but also around the world.

Source: POLEDŇÁK, Ivan. Dorůžka Lubomír In: *Český hudební slovník* [online]. 7. 1. 2014 [cit. 20. 4. 2015]. Available from: http://www.ceskyhudebnislovník.cz/slovník/index.php?option=com_mdictionary&action=record_detail&id=1487

11.4.2 Rudolf Červenka

Rudolf Červenka studied at the *Charles University in Prague*, Faculty of Mathematics and Physics, where he acquired title of Doctor of Natural Sciences (RNDr.). Initially, he worked as programmer in the scientific and technical and economic field. In 1985, he started to pay his attention to the domain of language (he participated on researches devoted to text databases or computer lexicography). Seven years later, he decided to establish a publishing house *Leda* in cooperation with his colleagues. Since then, he is director of this company.

Publishing house *Leda* is mainly known for its publications of language textbooks and dictionaries in printed and also in electronic versions.

In 2011, Rudolf Červenka translated in cooperation with Alexander Tomský the well-known novel of F. Scott Fitzgerald *The Great Gatsby*.

Source: KAMENICKÁ, Renata. Jakými jazyky mluví Leda In: *Computer* [online]. Brno: Computer Press, a. s., 4. 12. 2003 [cit. 20. 4. 2015]. Available from: <http://emag.mf.cz/comp/23tape/data/cr/cr0323.pdf>

11.4.3 Alexander Tomský

Alexander Tomský is a Czech political scientist, publisher and translator (from English to Czech) born on the 13 December in Frýdlant, Czech Republic.

He studied international relations at London School of Economics and Thomistic philosophy at London Institute of Education. During years 1980-1986, he worked as political scientist, specialized in the subject of church, atheism or religious opposition in the Central Europe, at Keston College. In 1983, he became a professor of Kremlinology and of European political history.

In 1982, he founded an exile conservative publishing company *Rozmluvy* in London (which published books of J. Škvorecký or V. Havel). The publishing company moved from London to Prague, after the *Velvet Revolution*, in 1990. After his return to the Czech Republic, Tomský was the director of *Rozmluvy* until 1994. Then, he founded a new publishing house *Academia* and also a publishing house of the *National Theatre*.

As a translator, he translated works of Gilbert K. Chesterton, Oscar Wilde or Francis S. Fitzgerald (namely *The Great Gatsby* and *Tender Is the Night*)

Nowadays, he operates a blog focused on the politics on *Aktuálně.cz*.

Source: Rozmluvy. In: *Wikipedia: the free encyclopedia* [online]. San Francisco (CA): Wikimedia Foundation, 10. 2. 2012 [cit. 20. 4. 2015].

Available from: <http://cs.wikipedia.org/wiki/Rozmluvy>

TOMSKÝ, Alexander. O autorovi. In: *blog.aktualne.cz* [online]. 5. 2. 2008 [cit. 20. 4. 2015]. Available from: <http://blog.aktualne.cz/blog/alexander-tomsky.php?itemid=2856>