

Raymond Queneau's novels have been translated into Czech since the 60's of the 20th century. This work focuses on two of his novels, typical of their experimentalism: *Zazie in the Metro* and *The Blue Flowers*. A stylistic analysis of the original text showed different aspects of Queneau's poetics and also difficulties faced by a translator. Unusually rich means of expression, such as puns and neologisms at the lexical level, changing of stylistic layers or new French - handwriting created by the author to draw nearer spoken and written language, intertextuality and mathematical structures incorporated into the composition of the novels are typical features of Queneau's work.

We examined possibilities of Czech while translating Queneau's language experiments by comparing translations of two Queneau's novels, done by two different translators.

Our work concentrates mainly on problems with translating puns, neologisms, phraseology, and new French. Jiri Pelikan's translation of the novel *The Blue Flowers* proved that in spite of some divergences between the original and the target text (archaization of *verba dicendi*, compensation), it is, on the whole, possible to keep to the author's complex poetics, and to create, within the given scope, a work of translation that can compare with the original. The analysis of *Zazie in the Metro* translated by Zdenek Pribyl showed, on the other hand, difficulties that a translator may face, especially when overly influenced by the language of the original text. In several cases we suggested some other possibilities of translation. Due to negligent editorial work, some parts were left out of the text. For a possible re-edition, the text should be dealt with in a more thorough way.

We only briefly touched upon the problem of intertextuality and translation of quotations in Raymond Queneau's works.