

The translation of *Iracema* represents difficulties on several different levels. To cope with these, it is first necessary to understand the multilayered complexity of *Iracema* as a work of fiction. That is why, after a brief summary of the plot, I addressed its genre, composition, the aspects of style and, above all, its language.

Every work of fiction is obviously influenced by the historical and literary context and by the circumstances of its creation. It was therefore necessary to put *Iracema* into the context of Brazilian romanticism and, more specifically, that of nationalist indianism.

José de Alencar uses different mythological patterns creating his *Iracema*; in my analysis of the mythical aspect of *Iracema* I focused on the impact of these patterns on the formation of the imagery of the Brazilian nation.

I attempted to apply the results of these partial studies on the only existing Czech translation of the book. Jarmila Vojtíšková and Jaroslav Vojtíšek translated *Iracema* in an elegant and easy-to-read style, which, however, ignored some of the crucial aspects, thus making the translation only partially successful. They made every effort to make the story readable without difficulties of comprehension and they took great care to make the Brazilian wildlife, its animals and plants, accessible to the Czech reader as well as the life of the Indians. Yet, focusing on the content far more than on the form, they failed to take into consideration the specific Alencar's literary language and the poetic dimension of the novel. Neither did they take into account the cultural background (such as the place, the time and the circumstances of the creation), so crucial for the translation.