

Abstract

The aim of the thesis is to present a new translation and a translational analysis of four selected poems by the English Romantic poet Samuel Taylor Coleridge, i.e. *Dejection: An Ode*, *The Nightingale*, *Frost at Midnight*, and *Love*. The analysis is based on the presented translation and on the previous translations of the same texts by Václav Renč (first published in 1965) and Zdeněk Hron (published in 1999). The thesis is divided into the translation and three following parts. The first part covers the understanding of the texts and the philological problems that might impede it. There is also a description of semantic differences between individual translations. These differences originate in diverse interpretations of the texts by their translators and in inadequate choices of Czech equivalents. The second part consists of my own interpretation of the poems which is based on Coleridge's concept of Imagination and Fancy described in his *Biographia Literaria*. The third part deals with the problems that arise from the attempt to translate the poems into Czech, which is mainly the matter of Czech iambic verse. A brief historical outline of its usage is presented, as well as the prominent translational strategies, i.e. the use of dactylic incipits and feminine endings. There is also a characteristic of specific features of Coleridge's verse and a description of the most distinct marks of the departure language in the translations. Finally, the semantic shifts in the translation are commented on, namely simplification, explication, poetical recasting and strengthening of the means of expression. Simplification occurs where expressions consisting of several words are reduced; where synonymous expressions are used; and finally, at places with a high semantic density where some of the meanings are completely omitted. Simplification, however, can lead to a loss of means of expression. Explication is based on substitution of implicitness by explicitness,

preferring expressions consisting of more words and description of the context. Poetical recasting lies in adding new meanings. This phenomenon is rather undesirable even though frequent, especially in the two rhyming poems. Finally, strengthening of the means of expression involves employment of figurative expressions where these are not present in the original version.