

This thesis discusses the difficulties in bringing Joseph Brodsky's poetry in English. It also attempts to locate Brodsky's poetry in relation to the multilingual American literary tradition by considering the factors that resulted in Brodsky being exceptionally successful in English, and the negative criticism of his translations and the original English poems. This research explores translation by considering the linguistic, literary and cultural factors involved in the transition of the poems from Russia (and Russian) to America (and English). It raises a set of broader issues connected with questioning the authority of the native speaker, the nature of the American literary tradition, and defining a good translation. Yet, it also considers the particularities of the literary niche of the exiled writers, the extent and the approaches to the transformations of English done by the authors-representatives of ethnic minorities, the appropriateness of Brodsky's manipulations with English and the connotations of certain elements of prosody in English and Russian.

The thesis approaches the subject by discussing the difficulties of poetry translation specifically in the context of the Russian poetry translated into English with the main focus placed on Brodsky. It provides the overview of the debate around Nabokov's translation of *Eugene Onegin*, and briefly examines the mechanics of the methods of translating poetry from a flexive into an analytic language. It lists the methods (mainly based of Levý's *Umění překladu*) that the native and non-native speakers tend to undertake and discusses them in relation to the purpose of translation.

The thesis provides a linguistic comparison of the architectonics of Brodsky's poetry and translations with the emphasis on syntax, register, stanza, rhyme and meter. It relies on both, language corpora and criticism, by comparing Brodsky's Russian originals, Brodsky's translations of English poetry into Russian, Brodsky's translations of his own work and the translations of Brodsky's poetry by the native speakers of English. The research concludes by locating Brodsky in the American literary tradition. It characterizes the multilingual nature of the American literature largely relying on Bharati Mukherjee in "Immigrant Writing: Changing the Contours of a National Literature" and Evelyn Nien-Ming Ch'ien's *Weird English* as the framework. It also considers the criticism of Brodsky's English and Russian-speaking contemporaries in order to refer to the non-literary aspects of belonging to a literary tradition.