

Abstract

The thesis' subject is the celebrated poet Jindřich Hořejší (1886–1941) in his lesser-known vocation as a theatre translator whose bulk of work consists of translation of contemporary French drama (eg. Giraudoux, Claudel, Cocteau, Salacrou, Neveux, Passeur, Achard or Pagnol). First, it follows traces of theatre in the poet's life, before discussing various aspects of his role as a translator in the reality of theatre at the time (financial conditions of theatre translation, the work of theatre agencies, communication with theatres etc.) and offering a list of his translations of French drama, compiled to be as complete as possible. The next chapter contains analyses of Hořejší's own articles detailing his views on the theoretical aspects of translation (which are also reprinted in the Appendix), putting them into the context of contemporary translation theory and practice. The final two chapters analyse selected translations. The first deals with verse drama translations, Arnoux' *Huon of Bordeaux* and Racine's *Phaedra*; the latter with an extensive commentary on the history of Czech stage alexandrine. The next chapter follows Hořejší's work with colloquial language in Pagnol's *Fanny* and compares his approach to translation of Giraudoux' *Intermezzo* with that of Karel Kraus.