

Bylo by možné na tomto místě uvažovat také o tom, jaký vliv na překlady z klasických jazyků měla atmosféra konce první republiky a okupace, kdy tvůrci byli chťe nechtě ovlivněni výdobytky Pražského lingvistického kroužku. Vždyť tady má kořeny i čilé pokusnictví Julie Novákové, která byla ovšem s prací Pražského lingvistického kroužku svázána.³² Pravda, Julii Novákovou v experimentování předešel už Ivan Bureš a také Otakar Palán. Všichni tři (často ostře odmítaní) byli však solitéry a do překladu dramatu nikterak nezasáhli. Naproti tomu Jaroslav Pokorný, Vladimír Šrámek a Václav Renč se do překladu dramatu zásadně zapsali, založili tradici scénického překladu, a přiblížili tak naši divadelní (poměrně konzervativní) praxi běžnému úzu evropských divadel, daleko více otevřeným volným překladům a adaptacím antických tragédií.

Summary

JAROSLAV POKORNÝ IN SEARCH OF *OEDIPUS THE KING*

The translation work of Jaroslav Pokorný is rich and varied – he translated prose, poetry as well as drama. Among modern languages he focused mainly on Italian; however he did not hesitate to translate from French and German either. Translations from Greek and Latin form an important chapter in this corpus. He was the first to bring practical theatrical experience into translation of ancient drama, which was unavailable to philologists including those who had some kind of contact with the theatre, such as Ferdinand Stiebitz. From the beginning his concept of translation moved from philological translation meant primarily for reading to creating translation meant for rendition on stage, i.e. dramatic translation, which is, according to Pavel Drábek, a “special kind of translation. As opposed to literary translation it shows an anticipated

³² Viz EVA STEHLÍKOVÁ, *Nad překladem Músaia*, in: *Listy filologické* 98, 1975, s. 54–58; TAŽ, *Julie Nováková – osud osobnosti*, in: *Časopis pro moderní filologii* 92, 2010, č. 1–2, s. 58–63; MARTIN BAŽIL, *Funkční náhrady řeckého a latinského hexametru v raném překladatelském díle Julie Novákové*, in: *Časopis pro moderní filologii* 92, 2010, č. 1–2, s. 64–80. Jedinou dědičkou těchto experimentů je podle mého mínění Dana Svobodová ve svých překladech Catulla a Ovidia.

presence of stage action, of which the utterances captured in the translation are only one component. In dramatic translation other forces are reflected too. First and foremost, it is the translator's theatrical taste and style, that is, a certain dramaturgy, which s/he considers adequate and optimal for translation of a particular dramatic text." (PAVEL DRÁBEK *České pokusy o Shakespeara [Czech Attempts at Shakespeare]*, Brno, Větrné mlýny 2012, pp. 41–42). All Pokorný's translations of ancient playwrights are characterized (while not neglecting their literary aspects) by his attempts at stage effectiveness. However, his translations of Sophocles' *Oedipus* and Plautus' comedy *Mostellaria* in the first place brought something crucially new.

The study focuses on the translation, or rather, three versions of the translation of *Oedipus the King*, the first of which came to life around 1942, the second one most probably shortly after the Second World War. The third was published for the first time in 1953 and first staged at the theatre in Liberec in 1962. It was only Miroslav Macháček's production at the National Theatre in Prague in 1963 that made this translation famous. Foreword to these texts was influenced by a Marxist concept of tragedy, as the Czech public knew it from G. Thomson's publication *Aeschylus and Athens* (published in Czech translation in 1952). Jaroslav Pokorný, well versed in the Czech translation theory, as represented in his time by the founders of the Prague Linguistic Circle Vilém Mathésius and Roman Jakobson, was the first to successfully apply functional aspect on translation of ancient literature as early as the 1940s. Thanks to this and to his dynamic concept of components of theatrical expression he created a translation in his early translation career (he was only little over twenty years old when working on *Oedipus*), which even 70 years later remains an example of a free but at the same time a serious approach to texts of ancient Greek drama.

Keywords: Jaroslav Pokorný; translation; staging of classical drama; Sophocles; *Oedipus the King*

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