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**ZORA JESENSKÁ- FORBIDDEN AND FORGOTTEN  
PERSONALITY OF SLOVAK TRANSLATOLOGY**

Bachelor Thesis

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**UNIVERSITY OF ECONOMICS IN BRATISLAVA**

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## **Declaration**

I hereby declare, that I have elaborated the final thesis independently and I have listed all the literature used.

Bratislava, 20 April 2018

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Signature

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## **Abstrakt**

JURÁČKOVÁ, Beáta: *Zora Jesenská- zakázaná a zabudnutá osobnosť slovenskej translatológie*– Ekonomická univerzita v Bratislave. Fakulta aplikovaných jazykov; Katedra jazykovedy a translatológie.– Mgr. Dominika Fifíková, PhD. Bratislava: FAJ, 2018, 49 strán.

Cieľom tejto záverečnej bakalárskej práce je predstaviť a priblížiť čitateľovi osobnosť a činnosť slovenskej prekladateľky- Zory Jesenskej. Práca sa zaoberá analýzou tejto literárnej osobnosti, režimu päťdesiatych rokov minulého storočia, a taktiež analýzou prekladu diela Tichý Don. Práca je rozdelená do štyroch kapitol. Prvá kapitola je venovaná dnešnej situácii prekladu na Slovensku, rovnako ako povedomiu o Zore Jesenskej v dnešných časoch. Táto kapitola sa taktiež zaoberá analýzou politického režimu na Slovensku v päťdesiatych rokoch minulého storočia a jeho vplyvu na kultúrne prostredie. V tejto časti bakalárskej práce sú objasnené pojmy ako napríklad komunizmus, socializmus, naturalizácia či cenzúra. V druhej kapitole sa charakterizuje osobnosť Zory Jesenskej nielen ako slovenskej prekladateľky, ale taktiež ako spisovateľky, literárnej kritičky a novinárky. V tejto časti bakalárskej práce je analyzovaný jej život, tvorba, a taktiež jej pohľad na problémy vtedajšej literárnej tvorby a prekladu. Tretia kapitola uvádza čitateľa do „kauzy“ ohľadom prekladu diela Tichý Don od ruského spisovateľa Michaila Alexandroviča Šolochova. V tejto kapitole sú zozbierané všetky argumenty proti prekladu tohto diela Zorou Jesenskou, a taktiež argumenty, ktoré tento preklad a samotnú prekladateľku podporovali. Záverečná kapitola sa zaoberá porovnaním prvých dvoch častí dvoch verzií prekladu diela Tichý Don. Oba preklady sú preklady, ktoré vytvorila Zora Jesenská. Prvá verzia pochádza z roku 1950 a druhá, novšia, z roku 1960, ktorú redigovali Fedor Ballo and Ružena Dvořáková- Žiaranová.

**Kľúčové slová:** preklad, literatúra, prípad, politický režim

## **Abstract**

JURÁČKOVÁ, Beáta: *Zora Jesenská- forbidden and forgotten personality of the Slovak translatology* – The University of Economics in Bratislava. Faculty of Applied languages; Department of linguistics and translatology. – Mgr. Dominika Fifiková, PhD. Bratislava: FAJ, 2018, 49 pages.

The aim of this final bachelor thesis is to introduce the reader the personality and activities of the Slovak translator Zora Jesenská. The work deals with the analysis of this literary personality, the fifties of the last century, and with the analysis of the translation of *Quiet Flows the Don* also. The thesis is divided into four chapters. The first chapter is devoted to today's translation situation in Slovakia, as well as to the awareness of Zora Jesenská in today's times. This chapter deals with the analysis of the political regime in Slovakia in the 1950s and its impact on the cultural environment. In this part of the bachelor thesis are clarified terms such as communism, socialism, normalization or censorship. The second chapter characterizes the personality of Zora Jesenská not only as a Slovak translator, but as a writer, literary critic and journalist also. In this part of the bachelor thesis will be analyzed her life, creation, and her view of the issues of the then literary creation and translation. The third chapter states the reader into a "case" concerning the translation of work *Quiet Flows the Don* by Russian writer Mikhail Alexandrovich Solochov. In this chapter, all the arguments against the translation of this work by Zora Jesenská are gathered, as well as the arguments that this translation and the translator herself supported. The final chapter deals with the comparison of the first two parts of two versions of the translation of the work *Quiet Flows the Don*. These both translations are translations created by Zora Jesenská. The first version dates back to 1950 and the second, more recent and edited by Fedor Ballo and Ružena Dvořáková-Žiaranová comes from 1960.

**Keywords:** translation, literature, case, political regime

# TABLE OF CONTENTS

Introduction.....	10
1. The current situation of issue at home and abroad.....	12
1.1. The then political situation in Slovakia.....	13
1.2. The theory of communism.....	16
1.2.1. <i>The theory of censorship</i> .....	17
1.2.2. <i>The theory of normalization</i> .....	19
2. Personality of Zora Jesenská.....	20
2.1. Zora Jesenská and her translations.....	22
2.2. The problematic that Zora Jesenská dealt with.....	24
2.3. My perception of the personality Zora Jesenská.....	24
2.4. The dispute about Shakespeare.....	26
3. The case “Quiet Flows the Don” .....	28
3.1. People, who protested against the translation of Zora Jesenská.....	29
3.2. People, who supported Zora Jesenská.....	30
3.3. “How I translated”.....	32
4. The analysis of the work Quite Flows the Don.....	36
Conclusion.....	42
Résumé.....	44
List of References.....	49



## Register of illustrations and tables

<b>TABLE NUMBER 1.</b> <i>Comparison of two verses of translation of the work Quite Flows the Don</i> .....	39
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## Introduction

In this bachelor thesis, the personality and the work of the Slovak translator Zora Jesenská will be studied in the times when she created, but also in the times of today. Zora Jesenská belongs to the most important personalities of Slovak translatology, and therefore it is a very startling fact, that her name is mentioned in today's society very rarely or not at all. In times, when she created, she was forced to face the prohibition of creating. The sticking point of her career was the translation of the work *Quiet Flows the Don*, when she was accused of excessive naturalization, but was it really so huge issue? One of the aims of this work is to raise awareness of this specific literary personality because of this reason. At the time, when she was lived and created, was communism the governed regime in Slovakia, what made it very difficult for her creation and overall her existence. The main purpose of this work is to learn about this personality by studying various literary sources and internet sources and also to understand the personality and translation of Zora Jesenská. Excluding of the understanding her personality, it is necessary to thoroughly analyse the creation of this translator, but we cannot forget the circumstances that have often obstructed her in work. The aim of the thesis is to analyse her older and newer translation, which was edited by Fedor Ball and Ružena Dvořáková- Žiaranová and pointing to the differences between them.

The thesis consists of two parts and is divided into four chapters. In the first part are gathered theoretical information and knowledge from the area of the given issue. The second part deals with own analysis of Zora Jesenská's translations. The first chapter deals with the current situation of the issue in Slovakia and abroad. This chapter examines the awareness of this translator nowadays, as well as the authors who are interested in this personality. The chapter continues with a thorough analysis of the political regime in the fifties in Slovakia and its impact on the cultural environment and personalities that were creatively active at the then time. There are clarified facts and issues that tortured the personalities of literature and cultural events in Slovakia at that time. This chapter devotes the issue of communism also in Slovakia, as well as in the world. Outside of the notion of communism, concepts such as socialism, censorship or normalization are explained there. The aim of the second chapter is to approach and introduce the personality of Zora Jesenská to the reader. Her personality is characterized not solely as a personality of a

Slovak translator, but as an important journalist, literary critic and writer also. At the beginning of this chapter, is briefly described her life and creation, as well as the problematic in the Slovak literature and translation that she was dealing with. At the end of the chapter, his dispute of Shakespeare's translation is examined, which became a lawsuit unfortunately. The third chapter deals with the translation of the historical novel *Quite Flows the Don*, which contributed to her forbid of activity also. There are analysed all arguments, which were used against the Jesenská's translation as well as the arguments that supported this translation. This chapter is the last chapter of the first part of this bachelor thesis.

The second part of the bachelor thesis consists of own analysis of two versions of translations of the first two parts of *Quite Flows the Don* by Zora Jesenská. The first version is the original one, which comes from the year 1950 and no one except Zora Jesenská had the opportunity to correct it or otherwise interfere in it. The second version of the translation has been edited by Fedor Ball and Ružena Dvořáková-Žiaranová already and comes from the year 1960.

## 1. The current situation of issue at home and abroad

*“It is obvious that the aureole of excellence is being raised around Jesenská and she even became almost an icon of the Slovak culture of the second half of the 20th century. In my view is an extraordinary thing the fact that this cultural personality of an extraordinary format was a translator. Even the multilateralism of her creative interests did not change this limitation. Jesenská raised in Slovakia the quality of the art of translating and deepened the thinking about the translation, but it should be added immediately that this fact has not been properly evaluated till today. Nor did the situation in year 1991 changed when Ján Zambor stated: “Although Jesenská is one of the central personalities of our artistic translation and her theoretical work about the translation is significant, all book publications dedicated to the theories of artistic translation that have been published over the last twenty years, and even the most recent ones, conceal her contribution.” ” (Maliti-Fraňová, 2007, p.13., author’s translation)*

The name Zora Jesenská has more space and more appreciation in contemporary situation than in the time in which she lived. Nevertheless, in this era are many people also, who have no inkling about her, her work and her contribution to Slovak literature and culture. The main character of this period, who is really engaged in issues about the personality of Zora Jesenská, is Slovak prosaist, dramatist, translator and literary historian Eva Maliti- Fraňová. Her book *Tabuizovaná prekladateľka Zora Jesenská (The Tabooed Translator Zora Jesenská)* is precisely written work about whole life of this exceptional person with truly unfortunate destiny.

The most curious fact about the current situation about Zora Jesenská is that her translations were forbid over twenty years after her death. She was still considered as dangerous “*persona non grata*” in our culture and that was the reason why all her translations were nowhere in public sight. But what is more unfair to her work and her personality is issue, that despite the fact that she is not more tabooed and there is no more any politic ban against her, her name is not mentioned anywhere, because she is for our new politic and literary system no longer attractive. (Maliti-Fraňová, 2007)

Translating and the profession of translator and interpreter is currently on a sunny side, but none of us cannot imagine, how hard it is to love translating so much like Zora Jesenská did, and to be forbidden in all spheres of whole cultural happening. Now we

could translate works from the languages which we choose and we can also translate works which we choose regardless of the topic of the works.

Many people are fascinated by the personality of Zora Jesenská. It is caused not only by her courageous attitude and remaining by her ideals, or by her rebel presentation, but in most cases it is cause because of her realistic stance to the stance to the art and society and because of her ability to name things with the proper names. To these her attitudes contribute also the fact, that she had a great personality and in her soul she had a great amount of humanity. In her disputes about her translations she took a disinterested stance and she took it not personally. She knew how to acknowledge a mistake, but she also knew how to argue for her methods. (Huťková, 2004)

Awareness about the personality of Zora Jesenská lifts up also the fact that in previous year the contemporary president of Slovak republic, Andrej Kiska, awarded her with *Rad Ľudovíta Štúra I. Triedy in memoriam* (*The Medal of Ľudovít Štúr I. grade in memoriam*). He made that of course for her contribution to the Slovak literature and culture, but also because in our country very small amount of population have idea about the personality of Zora Jesenská, who was one intelligent and extraordinary woman. He awarded her for her long-standing extraordinary merits on the development of democracy, the protection of human rights and freedoms and the development of translation activities. She was very original and that could be also the reason, why she was also full of contradictions. The then situation in our country was not very inclined towards her and her work, but in today's society in which we have democracy, she could create her work without any consequences.

### **1.1. The then political situation in Czechoslovakia**

The then situation in Czechoslovakia was a big barrier for the communist's representatives in their way to realisation of their plans. This situation was the reason for the communists why they chose to take over the power in country in a violent way. In 1947, communists started a great offensive against the Democratic Party in Slovakia and its influence. As main tool to this aim they used a court with Jozef Tiso (Roman Catholic priest, politician, chairman of the Hlinkova slovenská ľudová strana, and after the proclamation of Slovak state president of this state) for treason. Communists wanted to cause in the Democratic Party dissension and this was for them the reason why they made everything for the conviction of Jozef Tiso. Tiso was condemned and that caused

dissatisfaction in Democratic Party. Communists also used the fact that they had deciding positions in Štátna bezpečnosť (State security). They made many false evidences such as documents or testimonies. Excluding this fact, they used against Democratic Party also economic and social issues, which Slovakia in the then period went through. They persuaded workers and farmers about their truth with this tactic. The Democratic Party lost the majority, which emerged from election because of the brutal political pressure of communists. The formal overthrow came on 25. of February 1948 in Prague. (Kováč, 1998)

From the year 1948 to the year 1989, governed in Czechoslovakia the Communist party of Czechoslovakia (Komunistická strana Československa) with the theory of socialism. According to website [www.merriam-webster.com](http://www.merriam-webster.com), 2018, we can understand the socialism as follows: system in which do not exists any right on private property, all property collective and governmental, a system in which is all production of the state planned and controlled by government, and also as a system, which stays between communism and capitalism. All goods and services is in socialism the property of state and that make him a monopoly.

In Slovakia were these years the years of industrialisation. Many tasks, which the government planned could be not fulfil, because many times it was simply impossible. During these years were established e.g. Aluminium works in Žiar nad Hronom, Bridge building works in Brezno, Engineering works in Martin, Shipyards in Komárno and dams in Orava and Dobšiná. In 1950s were also implement a new currency reform and the retail prices were introduced. There were also many educational and cultural reforms. In 1952 were established *The Czechoslovak Academy of Sciences (Československá akadémia vied)* and in the following years also *The Slovak Academy of Sciences (Slovenská akadémia vied)*. In 1960s, came to the Czechoslovakia economy and also society crisis. The history is repeating, because of many impossible tasks, which were planned by the government. The standard of living records a sharp decrease and the development of the national economy was very slow. In these years came for the first time the idea of the dissolution of central planned economy. In 1970s, the government tried to change current political situation. The representatives of the government wanted to introduce a system, which connected socialism and democracy. In these years were cancelled the censorship, the public meeting were allowed and there occurred also many new organisations like KAN or K231. This releasing led to the occupation of Czechoslovakia by the army of the Warsaw Pact with the

aim to “normalize” the society. In October 1968 were declared *Ústavný zákon o československej socialistickej federácii dvoch národných štátov- Českej socialistickej republiky a Slovenskej socialistickej republiky* (*The Law about Czechoslovak Socialist Federation of two national states- Czech socialist republic and Slovak socialist republic*). This declaration was solely formal thing, because the centralization and the era of normalization were still persisting. (www.zones.sk, 2011)

The church was the most uncomfortable issue was for the communists. In Slovakia it was primarily the Catholic Church. After the year of takeover of the government and political power in country, the church was under the control of the government and in the year 1950 started the State security with disposal of monasteries from which they transported people into the concentration cloisters and later into the labour camps. Later on, they liquidated nunneries as well. Communists were interested not in church, but also in the representatives of intelligence and culture in Slovakia. They tried to control every person, who was in touch with some cultural actions or events. If they did not appeal to them or to the regime, they tried to intimidate them. Screening of members of intelligence was in its biggest rise and many of them had to leave the country and went to a re-education. Proved communists came on their positions and the experiences in given field were not necessary. Every initiation of people was put down and the representatives of those strikes were many times removed from cultural happenings. The hardest years of communist dictatorship were the years until the year 1953 in which were more than 230 citizens sentenced to death in Czechoslovakia. Many of those lawsuits were fabricated. To those victims of regime we must add also the people, who died in labour camps or in uranium mines or the State security liquidated them even without the judgement. If the people even did not die, they had persistent effects on their psychical or physical health. (Kováč, 1998).

The main changes came in the late eighties, because of the change in the head of the Soviet Union. With the commencement of M. Gorbačov changed also the politics of the Soviet Union. The Soviet Union have cleared the question of weapons and human rights with the United States of America. The crisis in Czechoslovakia was on their highest point. There were a huge stagnation in the economy of the country, and that caused many demonstrations. The decisive event was the so called *Nežná revolúcia* (*Velvet Revolution*), which took place on 17<sup>th</sup> of November in 1989 and this means over for the totalitarian regime in Czechoslovakia. (www.zones.sk, 2011)

## 1.2. The theory of communism

*“Communism has been the great story of the twentieth century.”* (Malia,1997, p.9.)

The main reason for her ban of publishing was her attitude against the then political regime, which was at that time communism. As founder of communism considered German philosopher Karl Marx. Her most famous statement about this political movement resonates following: *“A spectre is haunting Europe – the spectre of communism.”* With this statement he began his Manifesto of the Communist Party of 1848. (Brown, 2009, p.9.)

*“Economic and social system in which all (or nearly all) property and resources are collectively owned by a classless society and not by individual citizens. (...) In such a society, social relations were to be regulated on the fairest of all principles: from each according to his ability, to each according to his needs. Differences between manual and intellectual labour and between rural and urban life were to disappear, opening up the way for unlimited development of human potential.”* (www.businessdictionary.com, 2018)

Another theory about communism is theory by A. Brown, 2011, who declared in his book *The Rise and Fall of Communism* that the communist system has for Communists two different substances. First, it was a form of democratic regime and second, all states, which belongs to the communist regime had strong economic and political organization in which they shared significant common attributes.

Communism is one form of the totalitarian regime. Under the term of totalitarian regime we could understand the regime, in which people could not have any individual freedom or individual life. All aspects of the person's life should be subordinate to the state. Later, when the World War II began, the word totalitarian became a synonym for the word absolute. We could describe the totalitarianism also like a dictatorship, or tyranny by all political institutions. (www.britannica.com, 2018)

Communism could be identifying also like socialism. The very first meaning of this word was the ban of private property and sharing the resources and among a concrete group of people. The differences between communism and socialism are still debated. Communism was firstly the part of the socialism, but later the representatives of this movement have separated from the socialism. Communism is often in collision with capitalism and democracy. But in capitalism we could find a private property, but also



monopoly. Unlike the communism, the monopolies in capitalism are also the private companies. (www.merriam-webster.com, 2018)

In Slovak republic govern not anymore communism, but there still exist countries where communism persists. These countries include e.g. Cuba, China, North Korea and of certainly Soviet Union.

Communism included many rules and strict conditions, which people, and special the intelligence and the people, who participated on different culture events and politic life, have to observe. These rules and conditions included e.g. censorship of words in books, magazines, newspapers and also movies were censored and people did not have any choice to change this situation. When in late sixties some reforms were introduced, in Czechoslovakia the Communist party started with the so called “*normalization*”.

### *1.2.1. The theory of censorship*

The term censorship is word which is connected with the theory and praxis of communism, but also with the name, but mostly with the personality of Zora Jesenská. In currently world we can barely imagine what the term censorship in praxis could mean. In our country we can nowadays write about themes which we choose, naturally, there are some themes, about which we better should not write, but it is our choice about what we write. Another consequence of censorship was e.g. the fact that anywhere could not state the name, address or even the telephone number of the tabooed or censored person.

In the book *The Tabooed Translator Zora Jesenská* (2007) by E. Maliti-Fraňová is the term “*taboo*” and “*tabooing*” in current society perceived as something, about what we are not allowed to talk, like something what is prohibited. But she also claimed that according to many dictionaries was the primal meaning and understanding of this word, which come from Polynesian language, a noble personality or holy object and we should not pronounce its name because of the fear. Based on this story, the pronouncing of the name of this person or object could bring the person disaster. From this statements emerge, that this noble person or holy object are closely related to something like religious cult and we should remember, that the word cult and culture are connected in semantic way.

The proper definition of the term censorship is according to Bowers, 2004, is censorship threat for our intellectual freedom and our rights. Another definition of censorship is interpreted as: “(...) *prohibition of the production, distribution, circulation,*

*or display of a work by a governing authority on grounds that it contains objectionable or dangerous material”* (Reitz, 2004, p.19.)

Many works in these times were censored. Works like those were controlled e.g. by different institutions or by the government. In these times were absolutely ordinary the fact that in some public newspapers, books or journals were nothing, what should be solely in a minimal extent against the government or the ideas, which the government and its representatives propagated. Communists used the radio as an arm in their “war” for the human mind. They used radio transmission as a tool of political education and of the teaching of Marxism-Leninism. Communists used also censorship in the sphere of publishing except for the radio. All distribution of books and the whole publishing industry were under control of the State. To these institutes belonged also all libraries. The writers were controlled as well. When the writer or the bookstore publish or sell something, what was not included in the plans and ideas of the government, to them was forbidden publishing new works and also the participation on the cultural events immediately. Only few bookstores remained in Czechoslovakia, however state bookstores could exist, all private bookstores were liquidated. All books from the West were also banned. The number of publishing houses decreased from 515 to 31. The supreme control over the publishing industry had the Ministry of Information and a central Publishing Council. (Taborsky, 1961)

In United States of America exist also *The National Coalition against the Censorship*. In this coalition take part many American students, teachers or other school officials. This organisation should help people to not to be afraid to write, think and speak freely, to support people’s imagination, to write about themes which they are interested without any consequences. (Bertin, 2008). The censorship was not formally established in Czechoslovakia, but the party’s organizations and institutions found their ways how to control and use the mass-media. (Kováč, 1998)

The stance of Zora Jesenská on the topic of censorship was straightforward and without any embellishing. In her book *Vyznania a šarvátky (Confessions and skirmishes)* 1963, she declared that in our country existed except for censorship, also “*overcensorship*” by the Catholics prints agency and everybody, who has some remarks or observation or whom does not like something, can come to this agency or write a letter to them and the “*mistake*” will be correct. Her primary outrage came from the fact that Slovak literature

lost on her value because of the elimination of books, which have not literary value, but also moral value and raised the level of culture.

### *1.2.2. The theory of normalization*

We call the period of time from the year 1969 until the second half of eighties as a period of “*normalization*” in the history of Czechoslovakia. Under this term, we could understand events which the communists made in order to strengthen their position. They tried to return the situation in country to the point, which they consider as a normal, in other words back from reforms to the dogmatism of fiftieths. The era of normalization started right after the entering of military of Warsaw’s agreement in Czechoslovakia. The opportunities of the travelling into the countries of democratic world were drastically limited. All communists had to go through the screening and they had to agree with “international help”. Those, who were engaged in reforms, were excluded from the Communist party of Czechoslovakia. The consequences of this exclusion were e.g. the loss of job in party’s organizations, but also of any more important companies, schools, science institutions, military or of state administration. More than one-hundred-thousand people lost their jobs and as compensation they got unqualified and low-wage positions. (Kováč, 1998)

## 2. Personality of Zora Jesenská

*“Zora Jesenská (1909-1972) is even though all her activities still in our awareness primary a translator par excellence, and so her position was shown in connection with the history of the translation. The personal creativity milestones of the translator from this point of view associated with the historical milestones of the development of modern artistic translation in Slovakia and discovering of these milestones was for me probably the most adventure of my exploration.”* (Maliti-Fraňová, 2007, p.8., author's translation)

Zora Jesenská was born on 3.5.1909 in Martin. She was Slovak translator, writer, journalist, editor, literary critic, translator theorist and member of the Živena. She comes from literary based family, her father, Fedor Jesenský, was brother of the famous Slovak writer Janko Jesenský. To her most famous translations belong from Russian language *Quiet Flows the Don* by Michail Šolochov, *Doctor Zhivago* by Boris Pasternak or the book *Poems* by Mikhail Yuryevich Lermontov. From the English language were most important her translation of Shakespeare's tragedies and from German language was the most significant work her translation Schiller's *The Robbers*. To her own work belongs to have the biggest value the books *Vyznania a šarvátky* and *Za pravdivosť a majstrovstvo literatúry*.

She was raised to love and to honour the Slovak language from her childhood. This fact validates also her statement in which she declared that Slovak language was in their home something almost holy. It was something, what has the biggest value and for what we should sacrifice our own life, if we have to. Slovak language was for her the treasure from our history and from our forefathers, which should give us the guarantee of future. That is why we could in today's times say, that her family environment supported her to be a part of our cultural life. Maybe that is also the reason why she became a translator, because like she once said, she was bond with word and its various options. She was fascinated by the fact that the word is able to diversify and compared the word to the plan, which could also branch out. (Maliti-Fraňová, 2007)

After she finished The musical and dramatic academy in Bratislava, where she studied the play on piano, she returned to her hometown Martin. Later she became the member of the association Živena, where she afterwards turned into the editor of this journal. She was closed to this fellowship from the childhood because of her father Fedor

Jesenský and also her uncle Janko Jesenský, who planned the culture life of this association. She commented many of works by many Slovak writers in this journal. She could freely express her opinions of the art, culture or literature of the then times via this journal. She wrote about women, but not in this emancipation way like today many writers write, but her articles went beyond this sphere and describe every side of our lives. She concentrated herself more on women writers and personalities of our culture. (Tomčík, 1963). Few years later worked she like a translator, interested especially in the artistic translation. She has translated from Russian, English, Bulgarian, Czech, French and German language. Most of her translations included Russian, French and English works. After the interdiction to translate and publish works, she published under the pseudonyms the “*Unknown Reader*” and “*E. Letričková*”. (www.osobnosti.sk, 2004-2018)

According to Maliti- Fraňová, 2007, Jesenská started with translations at the age of 30. To her first translated works belongs the selection from poetry by Lermontov, which she published in 1940 under the name *Poems in Library of Slovak translations*. In this selection we could find poems like *Daemon* or *Mcyri*, which themes and also translations were really actually in this time and had a distinctive artistic value. She presented the symbol of this period in this work, which was the connection between romantic ideas of mutuality of Slavic nations with anti- Soviet or anti- Russian war position. According to Tomčík, 1963, in thirties of last century, when she begun with writing, she preferred her own authorship, but she also started with study of the foreign languages. Although she was very interested in our traditions and these traditions had a big impact on her works and her translations, she also went her own way of imagination of life and culture. In her carrier she went through many parts of her life, in which she was active in cultural affairs, but we could find also many years in which she was not active in cultural events, but when she was not active in one activity, she was more active in other.

In 1948, she gained *Award of Janko Jesenský*- for her translation from Slavic languages, in 1950, *National award for translation of works War and Peace and Quiet Flows the Don*, in 1967, she obtained *the Title of meritorious artist*, and in 2017, she received from the current president of Slovak republic, Andrej Kiska, *The Medal of Eudovít Štúr I. in memoriam*". (www.dennikn.sk, 2017)

According to her husband, Zora Jesenská was an aggressive publicist, very important Slovak translator, but also literary critic. She made from the magazine *Živena*

very significant literary authority. After the year 1968 was Zora Jesenská a partaker in protest demonstrations and after the famous hockey match between Soviet Union and Czechoslovak republic she got into fight with policemen. She published detailed report of this accident and this was the reasons why the normalization regime of the then president Gustáv Husák forbids her to publish and eliminated all her translations from bookstores and libraries. When she died on 21.12.1972 on leukaemia, the regime considers her funeral as provocation. Her funeral was an example of the absurdity of the then political regime. This regime felt threatened by the personalities like Zora Jesenská was, and that was the reason why the representatives of government made everything possible to forbid every sign of demonstration against regime at her funeral. This was happening also because of the fact that in this year the regime in our country was weak because of the attempt of democracy and the government tried to strengthen the totalitarian power. There was a big probability that in her funeral could break out some kind of protest, because she and also her husband were active members of the movement against government and totalitarian regime. After all, the funeral became a symbol of washout of political power. She is buried in National cemetery in Martin, where are buried also the other members of her family. On her funeral card were first and fourth verses of the play *Hamlet* by Shakespeare in a word of her translation: “*If it be not now, yet it will come—the readiness is all.*” These words said Hamlet shortly before his death. (Rozner, 2009)

## **2.1. Zora Jesenská and her translations**

The biggest part of Jesenská’s translations includes the translations from Russian language. Except for these works, she translated also a lot from English and French. The group of her translations conclude translations from Czech, Bulgarian and German language.

We divide the translations by Zora Jesenská according to the languages, from which they were translated.

### **1. Russian language:**

The most famous translation from Russian language is her translation by Boris Pasternak- *Doctor Zhivago*. This novel was published “*half legally*”, although the fact, that in West was this novel awarded with a price and also made into a film in Hollywood. In Soviet Union was not this novel published, so it was something like sensation. (Rozner, 2009)

To her other famous translations from this language belongs the book *Quiet Flows the Don* by Michail Šolochov. This book was turning point in her carrier as translator. She was for this work strictly criticised because of her unfaithfulness to the author and also because of the unfaithfulness to the idea of new socialistic culture. This translation was published in 1950 and she was also awarded with National award for translation of this work. After this translation and after her participation in many protests and demonstrations against the regime she was excluded of the cultural life at all. (Maliti- Fraňová, 2007)

To her other famous translations from Russian language belongs among others *The Brothers Karamazov* by Fiodor Michajlovič Dostoyevsky, the book *Poems* by Mikhail Yuryevich Lermontov, and works by other authors like Antonov, Chekhov, Gogol, Gorkij, Tolstoy or Pushkin. (www.litcentrum.sk, 2003-2018)

2. English language:

Her most important translations from English language are tragedies by William Shakespeare. Together with her husband Ján Rozner, translated 28 works from him. They translated works like *Hamlet*, *Antic games*, *A Midsummer Night's Dream*, *Othello* or *Romeo and Juliet*. They translated together also work *Rosencrantz and Guildenstern Are Dead* by Tom Stoppard.

3. French language:

Zora Jesenská translated apart from Russian language mostly from French. Her best translations included world's famous works like *Madame Bovary* by Gustave Flaubert or *The Black Tulip* by Alexander Dumas. Other Jesenská's significant translations from French language are *Beethoven* by Édouard Herriot or *The Bronte Sisters* by Emilie and Georges Romieu. (Maliti- Fraňová, 2007)

4. German language:

The most famous translation by Zora Jesenská from German language is the work *The Robbers* by Friedrich Schiller. She also translated work *King John* from Friedrich Durrenmatt from German language in cooperation with her husband.

5. Bulgarian language:

From Bulgarian language is known one translation by Zora Jesenská and that *Charitins sin* by Anna Kamenova.

6. Czech language:

From her translations from the Czech language are not much known. The most famous is a translation of book *Výběr z díla* by Zdeněk Nejedlý.



## 2.2. The problematic that Zora Jesenská dealt with

If someone mentioned on some public writer assembly the word “*translation*”, almost everyone left the room like a symbol of disinterest. For Jesenská was this one of the reasons, why the balance of translations in Slovak language was not very pleasure, especially translations of poems were missing. To the then translators of poems belong personalities like Martáková, Smrek or Žáry. Despite the works of these translators, in Slovak literatures were missing many works from Soviet literature. She was also interested in the translation of poems. Her main idea was that for poetic speech we should not have the same rules like for the speech in prose works. The beauty of the words was for her very fragile element, we should be afraid to work with. In poems should have had the last word always poet and in any instance the corrector or translator. Every work is the test for the translator, literature and also for the language in which the translator translates this work. (Jesenská, 1963)

Another issue, which she criticised, was the soviet dramatics’ writing, which according to Jesenská lagged sharply behind. This problem was caused because of the people, who chose the theatre’s repertoire. But as the main causation considered her the fact of misunderstanding many question of praxis and theory of socialistic regime. One symbol of progress in these works was that these works reflected to the politics of soviet country. (Jesenská, 1963)

Despite the fact, that Jesenská never created her own theory of translating, she contributed with significant part to the establishing of translation’s tradition in Slovakia. If the case about the translation the work *Quite Flows the Don* did not occur, the translations community did not form the rules of translation art in so short time. Exactly this question was the reason for J. Ferenčík to create the principles of Translator’s School. He looked for a solution in questions of liberty and faithfulness of translation, life and institutions in translations and handing over the atmosphere in translated work. Even if this was not a school in the proper meaning of the word, this school contributed with a huge amount to the problematic of translatology and also to the quality of translations. (Huťková, 2004)

## 2.3. My perception of the Zora Jesenská personality

First time, when we heard about Zora Jesenská, it was on lecture from subject *Introduction to the translatology* by Mgr. Dominika Fifíková, PhD. Firstly, we took her as



another person of our literary history, who made something for the then translating. When we did our research, we found many interesting facts about her. These facts did not come from her professional carrier as a translator, but also from her personal life. The curiosity grew slowly with more and more facts about her life and her works. Of course, we are not competent to evaluate the personality of Zora Jesensk, neither her works. For us she is still something like the theme, about which we are not allowed to talk. Despite the fact that from the interdiction of her personality was cancelled, she as a person is still full of secrets and information, which we do not have ability to uncover.

To know the personality of Zora Jesensk, we must spend a lot of time reading her books, her word after word, her translations and also many articles, which she had written. For us Zora Jesensk is not another character of our history. She was something special. She was a woman, who was not afraid to stand behind her words and opinions despite the consequences. She was never afraid of telling the truth, whether was it in her profession or in a private life. The truth was for her everything. Her values reached further, than we can imagine. Although her works include many words, which are not used anymore, her translations still belong to the most popular in our country. Many of her translation were replaced by translations by other great translators, but many not and that is also the evidence of the quality of her work. For her translations were symptomatic the omitting of the local names (e.g. Saint Petersburg is a capital city or big city, Siberia is a prison and she made surnames sound more Slovak, e.g. Chlestakov- Chvastakov). (Sedlk, 2004)

The period in which she lived was to her unfair, just like the people, who criticized her translations. We could find also today many people, who will criticize her translation, but we should also understand the conditions, which she had. She had not any possibility of travelling, like we have today. All what she knows about other cultures, was from the books. We should also remember the fact that in books she could not find everything, what she wanted. In our country at that time was censorship everywhere. When she wanted to learn something about the cultures of West, she had practically no way how to gain this kind of information. We do not want to excuse her mistakes, which she really made, but she was also conscious of these mistakes as well.

Last, but not least, we could entirely claim, that her contribution to the Slovak literature was really significant. Not merely with translations, but also with her books, journal, articles. She tried to solve many themes of the then literature, which were

according to her not in order. As she said: “*And that is the reason why I claim and I will always claim, that an artistic work, which could see as a subjective, one fascinating amorous poem, one beauty painted seclusion, what wants nothing, to be really beauty, has on the society more temporary and beneficial impact than thousand unlovely actual epigrams or great historical pictures. Art serves as the best to the society with beauty and the intelligent society will want from the artist predominantly flawless, genuinely and noble art.*” (Jesenská, 1946, author’s translation)

## **2.4. The dispute about Shakespeare**

Disputes about the Shakespeare’s work *Hamlet* contributed to the hard life situation of Zora Jesenská. This dispute culminates to the legal proceeding and this case had for her fatal meaning, as evidenced by her funeral card. She was accused of the plagiarism, what means for translator and also for an author the most unpleasant accusation. She translated this work by Shakespeare in fourteenth years together with his work “*As you like it*”. By the translation of the *As you like it* Jesenská mentioned also another author of this translation, Dr. Ján Šimko. By the work *Hamlet* she was stated as the merely translator of this work. The biggest curiosity about this is the fact, that in these years, Jesenská did not master the English language. The fact that Dr. Šimko sent her a lineal translation of this work in November 1946 emerged later. She did not mentioned him as a joint author of the translation and that was for him the reason, why he assail her in an article *O zodpovednosti prekladateľa* (*About the responsibility of the translator*) in March of the year 1949. He described the whole issue about this translation in this work, when the literary manager Jozef Felix requested him about the translation of the *Hamlet* as the basis for the translation of Jesenská. Later, when he left Czechoslovakia and went to the London for a study ship also with the complete translation of this work, the Tranoscus published this translation without his permission as a translation by Zora Jesenská. Šimko stated many deviations from the original work in this article and he mentioned also concordances with his translation of the first two acts of the play. (www.archiv.aspekt.sk, 2005)

The answer came really fast. In the same journal Jesenská published her statement with many facts, which she used to the purification of her name. She claimed that she was uninformed about his leaving to the England and also about the destiny of his translation of the *Hamlet*. She declared that she used a compilation method in her translation, in which she used five older translation of this work, not solely the translation by the Dr. Šimko,

although he agreed on the using his translation by the Jesenská. She alleged that his translation was for her not significant help on the translation. His translation said nothing about the rhymes and rhythmic structure in *Hamlet* or about the way of speaking in the work, if she is delicate, coarse, ordinary, festive, grotesque, lyric or dramatic etc. He gave her just lineal translation, which was word-for-word translated and really difficult to understand. That is why was for her insignificant if she got the translation by the Dr. Šimko or not. By the work of her translation she used older translations of *Hamlet* in German by Voss and Kroneberg, in Russian by Sokolovský, in Czech by Sládkov and Saudkov and also the Slovak translation by Hviezdoslav. Despite the truth, that she helped herself with those translations, she also worked with the original version of the work and naturally with the dictionary and the subject sense of the work she created by herself. She had never covered the truth about her process of translating of *Hamlet*. Even if the people around her knew about her tactics of the translation was not indeed optimal, nobody was against this idea and everybody agreed with her. In the then times was the method of compilation used, when the translator had no better choice. Later, in sixtieth years of last century, Jesenská in collaboration with her husband Ján Rozner translated *Hamlet* once again. In this version of translation is really interesting the fact, that this new translations is more modern and the playscripts are more elaborated than the first translation. However, in the analysis of this version of the translation of *Hamlet* we could see huge effort to difference from the translation of Dr. Šimko. (Maliti- Fraňová, 2007)

Zora Jesenská went through many dramatic battles in her life. She spent her life sitting by the writing table, but she devoted her life to the theatre. That could be also the reason why she had so huge amount of drama in her life. We could barely imagine, how she will be react, if she will see the play *Hamlet* in the version with her translation, which is today preferred than the newer translations.

### 3. The case “Quiet Flows the Don”

This work was not Jesenská's first, but we can definitely say, that it belongs to her last translations. This translation was for her something like her turning point not solely in her professional life, but also in her personal life, because thanks to this work she met her future husband, Ján Rozner. This work had considerable value for the then Slovak culture. Although this work was her most famous and also most problematic, she decided to translate it not on her own initiative, but mostly the work was her given by publishing houses. This work separated people in two groups. First group comprised people, who were not satisfied with her translation of this novel from great Soviet literature. On the other hand the second group, which represent people, who supported her and also her translation of *Quiet flows the Don*. Sharp criticisms swoop on her as by literary representatives, so by members of the then government.

Jesenská began something like a little “war” not against the literary critics, but also against the politic system of the then government and against the society with translation of this work. In the then regime, people should be afraid to publicly speak out against the theory of the regime, against the personalities or members in government or pronounce ideas, which were not in conformity with the state. That is also the reason, why is Zora Jesenská according to website [www.dennikn.sk](http://www.dennikn.sk), 2017, known as a translator, who never wanted to give up on luxuriousness to have her own opinion.

In this time there were many problems as in politic sphere, so in literary field. Through Slovak literatures penetrate more Russian works than our literature needed what could cause more damages than benefits. Another problem of this time was the fact that the number of translators was extremely low and most of them did not have the necessary education for practise this profession. On the fact that people wanted to translate without any professional skills was nothing really wrong, when they did not publish these translations publicly. From 1948, when our country went through a politic war, the traditionally ideas were replaced by new, which leded to redirecting of culture actions to the capital city, which was Bratislava and it brought also many changes in translation's sphere e.g. the traditionally translators from Martin's school was replaced by many publishing houses in Bratislava. (Maliti-Fraňová, 2007)

The history of translation in the second half of twentieth century in our country is connected with the political history and also with the Slovak language. For our language were these years' very harsh times, because of its development. From the end of fiftieths to the end of sixtieths, when the communist were by the power dominated in our country transformation. But the result of this transformation was deformation and influenced the culture in significantly.

### **3.1. People who protested against the translation by Zora Jesenská**

Jesenská was not forbidden from the very beginning. This interdiction came step by step from many deputies which she had been through. Many people claimed that for the society and her ambient she was one nonstandard creative personality, who had self organization abilities.

To the biggest critics of the translation of *Quite Flows the Don* belongs Slovak writer, Ján Ferenčík. According to him, Zora Jesenská broke all rules, which he established in the first Slovak Translation School. Five translation's rules was composed of the rule of text completeness, the rule of the semantic sameness, the rule of right Slovak language together with rule of strict functional using of non- standard elements, the rule of formal sameness and the rule of preference of meaning by collision of semantic and formal sameness. In some resources we could find the information that speaks about the fact that Ferenčík did not establish these five rules alone, but also with Zora Jesenská. The most interesting fact in that instance is the coincidence that Ferenčík, the man who sharply criticised the translation of this work was also the best man on Zora's wedding with Ján Rozner. To the group of protestant against her translation belongs also deputy of the Party of freelances and editor of one gutter press, E.B. Lukáč. She stood sharply behind the exclusion of Zora Jesenská from the Writer's union. (Maliti-Fraňová, 2007)

The literary critics criticize her translation mostly because of overuse her intuition or irrational sense in translator's praxis. In the foreground came the question of translator's ethics, moral and that was the reason for the meaning that in the translation was missing the rational core and also the modernisation of translation was complicated, because the translation of Zora Jesenská was for the society was no more current. Mostly was this caused by the fact that most of her translation came from fortieths years. This wave of criticism was produced not in innate way and it also arise the situation in which many Russian work was missing because of the person, who translated them. To the translation

of *Quite Flows the Don* had expressed also one unknown writer in the article *Prekladanie ako zjav prírodný* (*Translating like natural appearance*) in journal *Kultúrny život* (*Cultural life*). This author claimed that the translation from Russian language is the most simply translation on the world. According to him or her you need for this translation solely one tiny dictionary and the knowledge of Cyrillic alphabet. Then this author claimed that actually, we do not need any dictionary, because most of the words are same as in Slovak language. The polemic about this translation started in 1951, but the main problem was not the translation itself, but the political and ideological stance of translator. (Maliti-Fraňová, 2007)

This criticism came not solely because of the level of translation, but also because her stance to our then regime and nowadays we could say that this stance caused her bigger problems than her translation. After the famous hockey match in 1969, when Czechoslovakia won against Soviet Union, she was between the manifesting students and one of the members of state security had beat her with baton on her head. She wrote about her experience in Czech letters and that was the last straw for the government, which excluded her from every organization in which she was participant. To her was forbid any public action and every work, which was made by her was eliminate from public sight. She could not more write and all her translations, which she made in this time was published under secretly authorship, so under the name of other translators like Ľudmila Pikulová, Ružena Dvořáková-Žiaranová. At the end of her carrier she translated works from French authors like Hervé Bazin, Jeana Caua a Christiane Rochefortovej. These works were never published. (Maliti-Fraňová, 2007)

### **3.2. People who supported Zora Jesenská**

People, who belong to this second group, which supported Zora Jesenská, made this because they judged her not merely on the base of this translation, but on the base of her all translations and her whole translator's praxis.

The famous Slovak writer Margita Figuli wrote Zora letter in 1940 in which declared her wondering about her translation of novel *Damon* by Mikhail Yuryevich Lermontov. She wrote her about fact, that she read this novel in original language, but when she read the translation of Jesenská, she almost chook herself from feelings. Another famous person, who supported Zora Jesenská and her translations, was Dr. Ján Marták, who worked as administrator of *Matica slovenská*. He declared the fact, that translation by

Zora Jesenská was beautiful and it could be equal to the original. Other people like e.g. Valentín Beniák or Mikuláš Gacek sang the praises of her translations and claimed that the original version has not so high quality like the translation. Gacek also alleged that she saw Jesenská like a campaigner for a fight for a right Slovak language and he also wrote about her enemies in this fight. They had also a little tension between him and Jesenská, but this tension was also produced by behind-the-scenes manipulations. The main aim of these manipulations should be the ban of these personalities, first Mikuláš Gacek and then also Zora Jesenská. The tension between them were caused also because of the fact that many of Gacek's translations were assigned to Jesenská from publishing houses and because of this fact earned Gacek not a lot of money. Although it was not her fault, she felt guilty and that is why she resigned from the place in The Translation Section of the Writers' Union. Gacek had the main problem with the fact that she translated the work *Inspector* by Gogol'. She translated this work not by her own initiation, but on the request from director Rímský, because the old translation by Gacek was for many reasons not suitable. At the second part of sixties of the last century, when came the time of liberalization, there came question of private ownership and from this fact emerged many question of copyrights. The lawsuit because of this copyright had also Zora Jesenská in context of Shakespeare's dramas. Despite these facts was Gacek one of the biggest supporters of Jesenská. (Maliti-Fraňová, 2007)

And then there are also people like Doctor Felix, which was not afraid to had speech on Jesenská's funeral despite the fact that he could cause himself problems with government, or Milan Hamada, Slovak literary theorist and critic, who describe Jesenská as someone, who made a new value in our culture. There were also people like Viera Krnová, who claimed that it is hundred percents sure, that the work *Quite Flows the Don* will stay forever the big translation work of Zora Jesenská. She was the solely translator of this work, because new translation was published later in the end of normalization in 1978, but the quality of this translation was not equal to the quality of translation by Jesenská. (Maliti-Fraňová, 2007)

One of the people, who stood behind Jesenská, was of course her husband, Ján Rozner. He claimed the fact that in the history was nobody so criticized like Jesenská. People tried to criticize entirely specific things, which they did not like on the translation of *Quite Flows the Don*, but he asked why they did not criticize writers, which belong to



the regime. He did not consider works by these authors as an art or literature. He claimed that for him these all works were trash of the society and the then regime.

### 3.3. “How I translated”

*“I have to talk about how I translated "War and Peace" and "Quite Flows the Don", and I do not know how to start. Actually, although I can safely say that I have translated these two works for more than five years with the dictionaries and typewriter, I still cannot determine when and how my work on these translations has begun.”* (Jesenská, 1963)

Her opinion to the translation of book *Quite Flows the Don* and also to her whole translation's praxis was humble and unequivocal. She did not have need to excuse herself or her translation, she stood with pride behind her translation and her opinion. For her was not most important acknowledge of foreign language, but the fact that translating should be some piece of art. For her was the goal of translation the faithfulness of translation and that was also the reason for her to use liberty of words and lexical means. She put her emphasis on two function of translation, which was according to her the cognition of the world and cognition of people. According to Jesenská's opinion the good translator is not allowed to mechanically rewrite the text, but to interpret the aim of the author and his work. The translator should be emphatic, sensitive and he or she should have a good intuition. The translator is often in love with the author, because the one who loves will understand. Translator must be devoted to the author and has to submit him. That was for Jesenská also reason why mostly good translators are women. (Maliti- Fraňová, 2007)

In her book *Vyznania a šarvátky*, 1963, she detailed described her technique of translation *Quite Flows the Don*. According to her words, the beginning of this translation was not the reading of this novel, but the preparation of this translation lasted from her childhood, about this actuality spoke also the fact that she translated more than 15 years before this translation. To translation of this novel she used nine wads of Russian dictionaries, two Slovak dictionaries, *“Zbierka slovenských prísloví a porekadiel”* (Collection of Slovak proverbs and sayings) and *“Kľúč vtáčctva”* (Birds' key) by Zátarecký and *“Názvoslovie slovenských rýb”* (Slovak fish's nomenclature) by Ferianec. Then she begun of course with reading, but not in reading in way we read books, but with reading with eyes of translator- which are completely different as eyes by ordinary reader like we are. By reading there were many situations in which she was not in the same



wavelength like the author of this novel, many pages in which she drawn question marks or exclamation marks, many lexical collocations, to which she automatically made notes about their translation in Slovak. She confessed to the fact that this translation was very complicated from the very beginning. For her, was difficult already the understanding itself. Many words in this novel were for her new or unknown. Many of these words we could not find in dictionaries, because they were used in some parts of Russia, or some of these words did not have exactly the same meaning in Slovak language as in Russian language or some of them did not have explained the exactly meaning also in original (Russian) language. That was also the reason why Jesenská consulted this translation with many specialists of the Russian language and Russian culture and also with the specialists in field of technical parts of book, which she did not understand. From the beginning was for her clear that in this book will be many collisions between the original text and her translations, because she felt it many times different as author of the book. Although this fact, she stood hard behind the idea, that translation is then beautiful, when is faithful and translation is faithful then, when is as beautiful as the original. Good translation should be also the connection between author and translator, but translator should not exceed the author. Translator and also reader could translate and read a work from different era like the currently one, and there can occur the question, how could we make this work close to our currently reader.

The most difficult task for every translator is paradoxically not the translation itself, but to choose what exactly translate and what not. It is the most difficult task for translator, but also the most beautiful. To surmount this barrier, the translator has to think like the author, feel like the author, live with the work, which he currently translate and almost fall in love with this work. To be a perfect translator, we do not need the acknowledge the foreign languages, mostly we need two percents of talent, without which is not possible to be a good translator and the other ninety-eight percents of hard work, without which is impossible to make a good translation. Another paradox is fact that good translator has to love his own mother language, and then he must also respect this language and then come the time when he will obtain the necessary language culture. Translator has to known not the subject content of the word, but also its emotional accent. (Jesenská, 1963)

According to Tomčík, 1963, Zora Jesenská awaited the perfect knowledge of the mother language not from other people, but she proved also in her works, that she really was a master of the Slovak language. This was the result not from her studies, but also

from her hard work on translations, from her work with dictionaries, from times, when she studied archaisms and other language and linguistic tools because of the translations on which she worked in that times. With these knowledge wanted Jesenská prove, that it is not important the meaning of the translated work, but also very important is also the language side of translation and this side of translation is for her the side, which decides about the success of the translation. She was also supporter of opinion that it is not important how the works look like, but the meaning of the work, because according to her the works can have the most beautiful aesthetic concinnity, but it could not replace the meaning and truth of the work.

Many people and also many translators think that to translate is really easy task. They think that all we need is to take a dictionary from the language from which we translate and then all we need to do is simply replace foreign words with words of our mother language. For them is translation of prose simply, but as little bit more difficult consider they the translation of poems, because poems should be rhymed. At the end, every translator came to the same idea that it is really not important how many technical barriers they have to go through, but how much art the translator fill in the translation. Together with this fact is also important to know how to choose where we can omit some words and where not, but also to know, that if we leave some words out at one place, we should added them at another place. By the translation we must realize why we do what we do, for whom we translate and why we do it the way like we do it. We must also be informed about our currently culture, language trends, with the development of language and also with the currently and local style of literature. (Jesenská, 1963)

According to Jesenská, 1953, criticism is a good thing, when we want to point out the author's mistake. On the other side, she highlighted the point, that these critics could make it non-public. She claimed that if we criticize someone in public, we really do not understand the main aim of criticism. When we criticize that way, other people could criticize us too. For writer and also for translator is very important to realize his or her own mistakes and sometimes we can have as solacement the fact that these all were our mistakes. To the criticism from the side of Ferenčík, she also expressed her opinion in two letters, which she sent him. In first letter stood the issue, that for her is impossible to understand the fact, that two people, who love the translators' work and both wanted the same goal- the most perfect translation, could not find a way how to discuss problems. She claimed that his criticism could happen because he judged her works separately. For her

were the things, which he criticized only small details. She also sent him an article, in which she highlighted him the points, which she considered as important. She also invited him to Martin, to discuss the issue, but he never came there.

*“To translate “Quite Flows the Don” was not easy task, but that made it more beautiful. Because all this variety of Šolochov’s language was also besides to the all complicatedness and diversity almost classically balanced and translate it to my beloved mother language was for me a big pleasure. (...) Whether I managed the task to translate the “Quite Flows the Don”, is not my work to judge it. I know just that, that I made all I could a I also know, that if should be published new edition, that I would fiddle with it again like I fiddle with every my translation, if is published again, because translation is never finished. (...) And the more is task difficult, the more is also interesting.” (Jesenská, 1963, p. 196., author’s translation)*

## 4. The analysis of the work *Quiet Flows the Don*

With this chapter begins the second part of this bachelor thesis. There will be analyzed translations of the work *Quiet Flows the Don* by Michail Alexandrovič Šolochov. The principal aim of this chapter is to point out the differences between the original translation, which Zora Jesenská made by herself and the one, which was edited and adjusted by other translators. This work was so full of contradiction because Jesenská broke many rules of translation according to some people. We used to apprise if she really made mistakes in this translation in the first two parts of this work, which we consider as paradigmatic example.

### *Analysis of grammar and lexical standards:*

When we read these books, the main distinguish factor between the original translation and the more recent one were grammar and word choice. Almost in every page we could find a grammar mistake. We think it is not caused by the ignorance of grammar rules, but because of the development of our language mostly. We can see this fact in words, which started with the prefix *Z* e.g. *zišiel, zháňať, zbohom, zvesil, zhrbenú*, or preposition *zo* are in the first version of translation following: *sišiel, sháňať, s Bohom, svesil, shrbenú, so*. This phenomenon occurs also in the opposite case, when she instead of letter *S* wrote letter *Z*- *spod- zpod, sprvu- zprvu, sbor- zbor*. To this grammar standards belongs also the rule to write verbs in past tense with *I* at the end, but in her original translation are almost every verb in past tense wrote with *Y* at the end: *rozprávaly, videly, divily, redly a redly, zjákly, prechádzaly*.

In the older translation we could find many words also, which are not used in current communication anymore. In the first book we could find expressions such as *rab boží*, which in today's language means *sluha boží, bahurina*, what is *močiar*, *svetlica* means *izba* and *liace* are *opraty*. We could find those words in the second book of work *Quiet Flows the Don* also. There are words like *vaše prevoschoditel'stvo*, which almost no one understands, because in our society we say *vaša excelencia*, the word *rotný* is nowadays *strážmajster*, *znezrady* is *náhle* etc. In those two books are many of words, which we do not have understood, if we did not have the more recent version in front of our eyes also. Of course, it occurs in the opposite instance also. Sometimes, Jesenská used

in her first translation more contemporary words and expressions than was used in the newer, adjusted translation. Those were the occurrences of words such as *kuršmid*, which Jesenská translated first as *zverolekár*. Such case was also in a sentence in which part were translated following: *clivejúce, plaché oči*, but in original version of translation was this statement like *smutné, bojazlivé oči*, what sounds more currently comprehensibly.

Zora Jesenská was defended of disproportionate naturalization. In the translation we could see many signs of naturalization, which may seem like an exaggerated search and use of Slovak words that do not fit in there. To this category belong words such as *laz*, which means *dedina*, phrases like *takô, tol'kô, akô, malô* or *vel'kô*. This words sound like typical Slovak word from Liptov district, but we think that in this work, which came from Russia it is not necessary to use so purely Slovak expressions, which are not used anymore. To those typical Slovak words belong also the word *očú* instead of *oči*, *nezaliečať sa*, instead of *nechat' na pokoji* and *brnavé* instead of *tmavé*.

We could also find the differences in translation of names and surnames. In the newer translation are names mostly with A at the end, while in the older translation with O, to sound more Slovak: *Griša- Grišo, Miša- Miško, Nikiška- Nikiško*. She was omitting the OV affix in the surnames also and then we have instead of *Melechovovský* only *Melechovský* and instead of *Atachovovský* is solely *Atachovský*. She wanted to make surnames more Slovak with omitting the letter J from name and surnames also, e.g. *Listnickij* is according to Jesenská *Listnický*, *Darja* is *Daria* and *Prokofjič* is *Prokofič*. If the name change or not is solely the choice of translator, but in this occasion sounds names with letter J more Russian and it produce better atmosphere than in the instance of Jesenská's translation.

### ***Analysis of semantic standards:***

In this work we could see many differences between older and more recent version of translation. Many expressions were replaced with newer and more fitted words, but many were better explained in the original version. Sometimes, we could see only small differences, but sometimes are the variances in the meaning of sentences really huge.

On the page 16 of the first book of the newer translation we could find a sentence: "*Rozmotávaj a ja ich privábim,*" *šepol otec Grigorijovi a vopchal dlaň do teplého otvoru krčaha*. This sentence is translated in former translation of course also, but in this way:

*“Rozmotávaj, a ja ich napašmem,” šepol otec Grigorijovi a vopchal dlaň do pariaceho sa hrdla krčaha.* According to our opinion, the first part of sentence is for us more understandable in the newer version, but the second part of this sentence is clearer in the original version of the translation. This was not the solely one sentence in which we could see the shift of meaning. We can see it in this sentence additionally: *“Tu môže človek aj do hriechu upadnúť, ale popredu ti vravím: ak dačo zbadám- zabijem ťa!”* This was the original interpretation of this sentence. The current version of this sentence seems following: *“To môže zle vypáliť a popredu ti vravím: keby dačo- zabijem ťa!”* In this instance we think is the former translation better than the new one. It fits more to the situation in the book and is more understandable.

This sentence points out not only semantic aspect, but also grammar and word order issue: *Sprvu o tom len šuškali- verili aj neverili- ale keď ich obecný pastier Kuzka Horenos na svitaní v slabom svite zapadajúceho mesiačka videl ležať pri veternom mlyne v nízkom žite, valili sa reči ako mútna voda pri povodni.* This sentence we could find in the adjusted translation's version, but in the original translation it sounded as follows: *Zprvu o tom len šepkali- verili aj neverili- ale za tým, keď ich lazničky pastier Kuzko Horenos videl na svitaní pri veternom mlyne ležať pri mesiačiku v nevysokom žite, valily sa reči ako mútna voda pri povodni.* This statement is characteristic sample of the Jesenská's writing and translating. We do not use the phrase “ale za tým” in such types of sentences anymore and that is the reason why it could be a little bit complicated and curious for current reader. The last example, which we would like to mention, is the sentence from the newer version of the second book of this work at the page 559: *“Neviem, dedenko- ako že je boh nado mnou!”* Jesenská used in her translation many times the word “ľal'a”, which could be interpreted in every situation in a different way. She used this expression in following sentence additionally: *“Ľal'a, svätý kríž kladiem, dedenko- neviem!”* These sentences wanted to prove on the fact, that he did not know the answer and refer to the God. According to us, these two sentences have for us absolutely distinctive meanings.

Last phenomenon, which varies these two translations is the omitting of words and phrases in first translation. As an example we use the collocation of words from the newer translation: *vlnitá mesačná cesta*, which in the original translated book is only *vlnitá cesta*. Another example is this sentence: *“Nemáš, hovoríš? A my ti, myslíš, uveríme? Naletíme?”* In the former interpretation it looks: *“Nemáš, hovoríš? A my ti uveríme? Previest' nás chceš cez lavičku?”* However, this sentence indicates not merely the previously mentioned

aspect; we could see the difference between first and second statement there. It is solely the word “myslíš”, but it strengthens the meaning of the question. ...*ako splašený kôň, ktorého jazdec neovláda*, is also not the same in the modern translation. In this interpretation it is merely *Ako splašený kôň*. Nothing more continues. This paragraph concludes the sentence: *27.apríla (10.mája) r. 1918 zástupcovia lazov, patriacich k obciam Karginskej, Bokovskej a Krasnokutskej*. In the first translation, Jesenská omitted the collocation of words “*patriacich k obciam*”, which should tell the reader, that it includes not only the villages, which are mentioned there, but also other villages, which belong to these small towns. The statement in the second book is clearer and more particular than in the original interpretation.

We could see in the former translation also fact, that Jesenská omit the pronouns also. In those translations we could find many mistakes in grammar, in lexical, in word choice and in semantic standards also, but it depends on the reader's opinion, which translation he or she prefer more and why. As example we state another samples of Jesenská's translation and the adjusted translation in the following table:

Original translation from 1950	Adjusted translation from 1960
zastlaná	zastretá
nevchodil	nevkročil
malô či veľkô	všetko, čo malo nohy
horda	krdel'
deti	detváky
Keby to aspoň ženská bola, ale to je len takô...	Keby to bola aspoň poriadna ženská, ale horký...
odpusť, Bože	prepytujem
do kopíc vopchaté	do pančúch zastoknuté

Ako som to videla, až mi mráz prebehol po chrbte	Až ma tak heglo, keď som to videla...
A vtedy sa začal plaziť po priehradkách a po uličkách čierny chýrček.	A vtedy sa začal plaziť po uličkách a po uliciach temný chýr.
Čo dobrého vás donieslo, páni- starci?	Čo dobrého mi nesiete, páni starci?
spal dolunicky	spal dolu tvárou
Člnok, zarývajúc sa kormou do zeme...	Člnok črchol kormou po zemi..
sprostaňa	ty dora
Listnický znamenite vedel...	Listnickij veľmi dobre vedel...
Malý vojskový kruh	Malá kozácka rada
čiapka s červeným vrchom	čiapka s červeným dienkom
Zachytili- a ženú čert vie kde.	Zobrali nás- a ženú čertvie kde.
Čosi je nie v poriadku.	Čosi tu nebude v poriadku.
visutá lampa	visiaca lampa
On sklonil hlavu, ani čo by sa díval do studne, obzeral si šalejúce sa deti, škrabal si dlhé vpadnuté brucho a milostivo sa usmieval.	So sklonenou hlavou, ani čo by sa díval do studne, obzeral si samopašiace deti, škrabal si dlhé tuhé brucho a zhovievavo sa usmieval.
hvizdačia diera	syslia diera
Čo je tam?	Čo sa stalo?
Nie ako milý belasý kvietoček, ale psovsky zúrivo, ako jedovatý durman pri ceste kvitne neskorá ženská láska.	Nie ako milý stepný tulipán, ale ako psia ruža, ako jedovatý durman pri ceste kvitne neskorá ženská láska.
na púdli	na pulte



krôpky	kvapôčky
Dáždik, dáždik vylej sa, pôjdeme my do lesa, bohu pomodliť sa, Kristu pokloniť sa.	Dúbiky vstávajú, Pána Boha volajú, aby bolo jasno a od kravy maslo.
Ľudu záľaha.	V sklepe stisk.
Nevychladla posteľ po mužovi, a ty už chvost nabok!	Ešte nevychladla posteľ po mužovi, a ty už zakášaš!
Čože Aksiňa...Aksiňa ďakovať Bohu.	Čože Aksiňa...Aksiňa sa má dobre.
pred kohútmi	pred svitom

*Table number 1. Comparison of two verses of translation of the work Quite Flows the Don*

## Conclusion

Zora Jesenská belongs to the most specific and interesting personalities in Slovak translatology. It does not depend on the fact that she died more than a half of a century, but her impact of culture and her contribution to the field of translatology still remain.

In this bachelor thesis we have focused on the characteristic of the Zora Jesenská's personality, as well as on her literary output and creation. The main aims of this work were to approximate this personality to the reader and to analyse and point out the differences and mistakes in translation of the work *Quite Flows the Don*. Those aims were accomplished and brought the results also.

In first chapter, we resolve all necessary and relevant terms which are connected with this personality and her creation. Second chapter describes Jesenská's life and creation and also circumstances in which she created. The last part of this chapter points out the case about the Shakespeare's translation. Third chapter concerns about the case of the translation of the work *Quite Flows the Don* and there are mentioned people, who supported, but also criticized her interpretation of this literary work. The last chapter analyse this work and indicates the biggest mistakes and deviations between the original and more recent translation. According to this analysis we evaluated if Jesenská really made mistakes in this interpretation. In the table are compare two versions of the same sentence, but with a different meaning mostly. This table was made to display to the readers the differences in those translations and to give them the ability to choose, which translation they prefer. For us is the newer translation better interpreted than the first, original interpretation, but we do not consider this fact to permission of criticism. Every translator, who loves translating, makes what is possible to make the most valuable translation and we think that this was also the case of Zora Jesenská. This fact is also the reason, why we are the opinion that she did not deserved the issues, which affect her, but hundred people, hundred tastes.

On the basis of this acquired information from this thesis we have appraise, that mistakes, which Jesenská in the translation of the work *Quite Flows the Don* made, were not so huge, that she should face so huge wave of criticism. Her translation has many positive aspects despite those mistakes and many expressions and sentences were better

interpreted in her way than with the newer expressions. It is only the matter of the reader's preference which translation is for him or for her better.

## Resumé

Táto záverečná bakalárska práca sa venuje charakteristike osobnosti a tvorby slovenskej prekladateľky päťdesiatych rokov- Zory Jesenskej. Zora Jesenská patrila a stále patrí k významným osobnostiam slovenskej translatológie, čo nezmenil ani fakt, že mnoho rokov mala zákaz publikácie a účasti na kultúrnom dianí na Slovensku. Hoci jej meno už bolo odvtedy očistené, dnešná spoločnosť o nej stále nemá také poznatky, aké by si táto výnimočná osobnosť zaslúžila.

Túto tému sme si vybrali kvôli výnimočnosti Jesenskej nielen ako osobnosti, ale aj ako prekladateľky. Jej preklady pochádzajú z niekoľkých jazykov, medzi ktorými najviac vynikali preklady z ruského a anglického jazyka. Z ruského jazyka to boli najmä klasické ruské diela a z jazyka anglického sú najznámejšie jej preklady Shakespearových diel, ktoré vytvorila spolu v spolupráci so svojim manželom Jánom Roznerom. Hlavným cieľom tejto práce je predstaviť a priblížiť čitateľovi osobnosť a tvorbu Zory Jesenskej, rovnako ako aj analyzovať jej tvorbu. Zora Jesenská čelila rôznym obštrukciám, čo sa týkalo nielen jej osoby, ale taktiež aj jej literárnej tvorby. Zlomovým dielom bolo pre ňu dielo Tichý Don od ruského spisovateľa Michaila Alexandroviča Šolochova, kedy si vyslúžila vlnu tvrdej kritiky za tento preklad. Hlavným aspektom, ktorý sa prekladateľke vyčítal bolo nadmierne používanie naturalizácie, kedy v tomto diele poslovenčila viac výrazov, ako bolo podľa jej kritikov prípustné. Okrem tohto obvinenia čelila Jesenská aj politickým obvineniam, keďže patrila k protestantom vtedajšieho režimu. Hypotéza tejto práce, uvedená v úvode, je teda nasledovná: Bolo to naozaj nutné? Boli chyby v preklade naozaj tak veľké, aby musela čeliť takej vlne kritiky, aká sa na ňu vzniesla? Tieto otázky nám slúžili ako podklad na analýzu prvých dvoch častí diela Tichý Don, v ktorých chceme analyzovať jej pôvodný preklad, ktorý pochádza z roku 1950 a nový, korigovaný preklad z roku 1960, ktorý upravili Fedor Ballo a Ružena Dvořáková- Žiaranová.

Metodika tejto bakalárskej práce spočíva v komparácii dvoch diel a štúdiu rôznych literárnych zdrojov. Použité sú tu metódy ako textová analýza, porovnávací analýza, či rešerš médií. Nosným dielom tejto práce bolo dielo *Tabuizovaná prekladateľka Zora Jesenská* od pani Maliti- Fraňovej, ktoré v tomto diele komplexne zhrnula celé literárne a kultúrne pôsobenie Jesenskej. Okrem tohto diela boli v práci zahrnuté aj mnohé iné, nevynímajúc dielo od manžela Zory Jesenskej, Jána Roznera, *Sedem dní do pohrebu* alebo dielo od samotnej prekladateľky Jesenskej- Vyznania a šarvátky. Práca je rozdelená do

štyroch kapitol, pričom každá z nich má inú úlohu a cieľ a každá poukazuje na iný aspekt života a tvorby Zory Jesenskej. Prvé tri kapitoly sú rozdelené do podkapitol, pričom každá sa venuje inej problematike, zatiaľ čo štvrtá kapitola neobsahuje podkapitola, keďže sa venuje analýze diel.

Prvá kapitola nám ukazuje súčasný stav problematiky doma a vo svete. V dnešnej spoločnosti nemá meno Zory Jesenskej významný priestor. Povedomie o nej sa zvýšilo vďaka jej vyznamenaniam súčasným prezidentom Slovenskej republiky, Andrejom Kiskom. Priestor, ktorý je jej venovaný v dnešnom literárnom a kultúrnom svete nás odkazuje na obdobie, v ktorom žila a tvorila, a teda na päťdesiate roky minulého storočia. V tomto období na Slovensku vládla len jedna politická strana a to Komunistická Strana Československa. Táto strana presadzovala ideologický a hospodársky systém komunizmu, a keďže bola jedinou vládnuou stranou, dá sa hovoriť o totalitnej vláde alebo totalitnom režime. Charakteristické znaky tohto režimu, rovnako ako aj jeho vplyv na vtedajšiu literárnu tvorbu a celkové kultúrne dianie môžete nájsť taktiež v tejto kapitole. Charakteristickým znakom komunistickej ideológie v kultúre bola takzvaná cenzúra. Všetko, čo bolo v tej dobe publikované muselo prejsť touto cenzúrou, kedy boli upravené akékoľvek myšlienky a vyjadrenia, ktoré neboli v súlade s tým, čo vtedajšia vláda hlásala. Po týchto päťdesiatych rokoch, kedy došlo k niekoľkým reformám nastalo obdobie takzvanej normalizácie, čo znamenalo, že všetky reformy museli byť odstránené a ľudia sa mali začať znovu správať podľa toho, čo vláda považovala za „normálne“. V tejto kapitole sú preto vysvetlené pojmy ako totalitný režim, socializmus, komunizmu, cenzúra a mnoho ďalších. Režim bol pre Jesenskú kritickou otázkou, keďže viac ako z literárnych príčin bola tabuizovaná skôr z príčin politických. Keďže bola tvrdou odporkyňou režimu a nechcela sa vzdať práva na svoj názor, tento zákaz publikácie prišiel celkom prirodzene.

Druhá kapitola sa zaoberá životom a tvorbou Zory Jesenskej. Uvádza čitateľa do života tejto spisovateľky, ktorá pochádzala z kultúrne založenej martinskej rodiny, o čom svedčí aj fakt, že jej strýko bol známy slovenský spisovateľ a básnik Janko Jesenský. Bola členkou Živeny, ku ktorej ju práce strýko Janko priviedol, keďže sa aktívne zúčastňoval na jej dianí, a ktorej sa neskôr stala redaktorkou a dramaticky pozdvihla úroveň tohto časopisu. Okrem toho, že sa venovala prekladu, bola taktiež novinárkou, literárnou kritičkou a spisovateľkou. V tejto kapitole sú taktiež uvedené problémy, ktoré vnímala nielen vo vtedajšej prekladateľskej teórii, ale taktiež v literatúre. Navrhuje tu niekoľko riešení ako pozdvihnúť úroveň slovenskej literatúry a prekladu. Keďže Jesenskej najväčšou

vášňou bolo divadlo a prekladanie divadelných hier, nachádza sa v tejto kapitole tiež podkapitola, ktorá sa zaoberá jej sporom o preklad Shakespearovho diela Hamlet. Tento spor nezostal len slovným sporom, ale dostal sa až na súd, kedy musela Jesenská čeliť obvineniu z plagiátorstva. Vinu jej síce nedokázali, avšak sama priznala, že pri práci na tomto preklade použila mnohé predošlé preklady tohto diela a že teda každému z týchto prekladateľov, ktorých dielo použila ako inšpiráciu by mala patriť časť jej zisku.

Spor o Shakespeara bohužiaľ nebol posledným sporom Zory Jesenskej. Tretia kapitola je venovaná kauze ohľadom prekladu diela Tichý Don. Hoci sa táto kauza nikdy neriešila na súde, pre Jesenskú mala veľký význam, keďže sa riešila hlavne v médiách, ktoré boli v tom čase smerodajné. Dielo Tichý Don patrí k najvýznamnejším ruským dielam klasickej literatúry. Jej preklad bol prvým prekladom tohto diela do slovenčiny, avšak nie každý s ním bol spokojný. Našlo sa veľa literárnych osobností, ktoré jej preklad kritizovali, avšak našli sa aj ľudia, ktorý prekladateľku a aj tento preklad podporovali. Naturalizácia. To bol pojem, ktorý bol v preklade Jesenskej najviac vyčítaný. Prílišné poslovenčovanie slov malo za následok, že kniha už viac nepôsobila, akoby sa odohrávala v Rusku, ale tu u nás, na Slovensku. Sama prekladateľka sa neskôr vyjadrila, že v tomto preklade trochu „presolila“, avšak fakt, že toto dielo bolo jej posledným verejne publikovaným prekladom to nezmenilo. Po tejto kauze mohla síce prekladať, avšak publikovať preklady jej bolo zakázané. Napriek tomu, že sa snažila tento zákaz všemožne zmeniť, preklady, ktoré publikovala, musela vydávať len pod pseudonymom E. Letričková, alebo v rámci prekladov diel iných autorov. Okrem tohto vyjadrenia uviedla k prekladu tohto diela niekoľko vysvetlení, v ktorých obhajovala a vysvetľovala riešenia, ktoré zvolila v preklade. Sú tu uvedené aj okolnosti, za ktorých prekladala a taktiež jej postupy na tomto preklade.

Posledná, štvrtá kapitola sa venuje analýze dvoch verzií prekladu románu Tichý Don. Sú tu analyzované prvé dve časti tohto románu- pôvodný preklad, pochádzajúci z roku 1950 a novší, korigovaný preklad, ktorý vyšiel v roku 1960. Rozdiely medzi týmito dvomi prekladmi sú rozdelené do dvoch skupín. Prvú skupinu tvoria rozdiely gramatického a lexikálneho rázu, zatiaľ čo druhá skupina poukazuje na sémantické odchýlky v prekladoch. V porovnávaní dodržania gramatických pravidiel zaostáva Jesenskej pôvodný preklad oproti novšiemu. Tento fakt však nemusel byť spôsobený Jesenskej neznalosťou pravidiel slovenského pravopisu, keďže jazyk ovládala dokonale, ale vývinom nášho jazyka. To, čo sa v dnešnej dobe považuje za gramatickú chybu mohlo byť v časoch,

v ktorých tvorila, gramaticky správny jav. Do tejto skupiny sme začlenili aj slová, ktoré sa už viac v našom jazyku nepoužívajú, alebo sa v ňom dokonca už viac nevyskytujú. Ku každému takémuto slovu bola uvedená aj jeho obmena v novšej interpretácii prekladu. V sémantickej časti tejto komparácie sa poukazuje na významové rozdiely medzi vetami a rôznymi slovnými spojeniami, ktoré majú často krát úplne iný význam v pôvodnej verzii prekladu ako v novšej verzii. Okrem týchto javov sme našli v preklade často aj výrazy, ktoré Jesenská prvotne preložila lepšie, než ich preklad v upravenej podobe. Napriek mnohým odchýlkam medzi týmito dvomi prekladmi si nemyslíme, že prvotný preklad Zory Jesenskej bol natoľko nekvalitný a chybný, že musela čeliť takým následkom, akým čelila. Zora Jesenská si neskôr svoju chybu priznala, ale aj napriek tomuto faktu zostal jej preklad naďalej označovaný ako „nepodarený“. V tejto časti tiež môžeme vidieť, že občas stačí, aby si preklad prečítal okrem prekladateľa ešte niekto iný, nezaujatý, trochu ho upravil a hneď je lepší, zrozumiteľnejší a často krát má aj väčšiu hodnotu a prínos do kultúry daného štátu.

Najvýznamnejšia informácia, ktorú táto práca prináša je teda, že zákaz publikácie Zory Jesenskej nebol podľa nás opodstatnený. Podľa nášho názoru tento preklad nepatrí k nehodnotným alebo nepodareným prekladom slovenskej literatúry alebo samotnej Zory Jesenskej. Napriek tomu, že sa tu nachádzajú rôzne vyjadrenia alebo výrazy, ktoré sa už viac nepoužívajú alebo boli nahradené takými, ktoré sa viac hodili do daného kontextu, na dobu a podmienky, v ktorých Zora Jesenská tvorila bol tento preklad veľmi dôkladne a dopodrobna prepracovaný, o čom svedčí aj ocenenie, ktoré v roku 1950 dostala práce za preklad tohto diela.

Myslíme si, že cieľ tejto práce, ktorý sme si stanovili, sme aj dosiahli. Každý, kto si túto prácu prečíta automaticky nadobudne nové vedomosti nielen o tejto literárnej osobnosti, ale aj mnohé iné, ako napríklad poznatky z oboru prekladu a translatológie, poznatky o minulých režimoch na slovenskom území a taktiež poznatky o diele, o ktorom veľa ľudí možno len počulo. Po prečítaní tejto práce by mal čitateľ poznať život, tvorbu, ale aj kauzy a spory, ktoré v živote sprevádzali Zoru Jesenskú.

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