

The present thesis analyses and compares three Czech translations of Maupassant's *Bel-Ami* - that of Jindřich Hořejší (1919, 1933), Břetislav Štorm (1956, 1958, 1959, 1967, 1968, 1972) and Dana Melanová (1999, 2004).

The introduction looks in brief at the writer's life and work and its reception in the Czech context. It subsequently analyses the novel both in terms of its themes and language, such an analysis being a prerequisite for evaluation of the individual translation solutions.

The second, core part focuses on the translations themselves. It studies their various aspects and compares the approaches and strategies adopted by the translators. Every chapter is concluded by a summary of partial findings and conclusions, from which the overall approach of all the three translators is later deduced.

The comparison of the translations opens with an analysis of sentence structures, the original being very concise, making translation of the book a difficult task. The next chapter covers Maupassant's poetic imagery in the translations, attention given particularly to the clarity and accuracy of images. The next chapter addresses the dialogue – another important part of the novel. The last chapter takes a perspective on how the translators approached culture-specific references.

From today's perspective, J. Hořejší's translation is no more acceptable. First of all, it sounds archaic and besides, Hořejší respected the form of the original language to a considerable extent. Thus, his text keeps reminding the reader that what he is reading is a translation, which the existing norm does not allow. However, his translation is very faithful and accurate, particularly as regards poetic imagery. In this respect, one could say Hořejší's translation remains 'unbeaten'.

Štorm diverts from the form of the original language to respect the nature of the target language to the most possible extent. At the same time, however, trying to create a natural text in Czech while respecting the aspects of the author's style, in some places he found himself forced to sacrifice nuances of the meaning. Yet another, more important issue regarding Štorm's translation is his approach to the imagery. In his translation, Maupassant's images are somewhat "neutralized", which was, however, in line with the political and cultural situation of the period.