

Robert Křest'an's *Dylanovky*: Bob Dylan's Songs in Czech Translation

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ABSTRAKT

Tato bakalářská práce je zaměřena na analýzu překladů písní Boba Dylana, které v roce 2007 vydal Robert Křest'an na svém albu *Dylanovky*. Analýza je převážně zaměřena na Křest'anovo dosažení celkového významu původního textu s ohledem na poetičnost a zpěvnost.

Klíčová slova: Robert Křest'an, Bob Dylan, analýza překladu, překlad písní, zpěvnost, poetičnost, význam, přesnost

ABSTRACT

This bachelor's thesis analyzes Robert Křest'an's translations of Bob Dylan's songs, which were released on Křest'an's *Dylanovky* album in 2007. The analysis is focused mainly on Křest'an's achievement to maintain the overall meaning of the original text with respect to poeticity and singability.

Keywords: Robert Křest'an, Bob Dylan, translation analysis, song translation, singability, poeticity, meaning, accuracy

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INTRODUCTION

“Translating Dylan means translating only part of Dylan.”

Robert Křesťan said the above quote in an interview for *České noviny* and added that he does not see himself as a translator of Dylan, but an interpreter of Dylan. Bob Dylan is a versatile artist, whose lyrics have been cited, criticized, discussed and analyzed. His listeners have been trying to uncover the true meaning behind the ambiguous lines, but Dylan hardly ever offers any explanation. The thesis focuses on Křesťan’s translations of eight Dylan’s songs, which Křesťan and Druhá tráva released on their *Dylanovky* album. Although the album contains two more translations, “Jak mlýn se točí svět” and “Lily, Rosemary a Srdcovej kluk”, these two are not included in the analysis, as they were not translated by Křesťan, but by Wabi Daněk and Jan Vyčítal, respectively.

The theoretical part is divided into two sections: translation theory and introductory section. The theoretical section consists of a basic introduction into translation focusing especially on reliability. The second chapter explains some translation methods and pitfalls a translator may encounter, such as collocations, idioms and fixed expressions. The last part of the theoretical section deals with the translation of songs. This chapter offers five options for song translation, introduces and defines the term “singability” and explains three levels of singability. The introductory section covers basic information about Dylan, his lyrics, and Křesťan and the *Dylanovky* album.

The analytical part is comprised of four analyses of complete texts and analyses of segments from four remaining songs. Each analysis of the whole text translation starts with a basic introduction and follows with an analysis of the title, and then individual stanzas. The analyses of the text segments consist of a selection of accurate, literal, interesting or, on the other hand, poor translations.

The aim of this thesis is to ascertain whether Křesťan’s translations are faithful and accurate. Křesťan’s aim was to provide a singable and a poetic translation with respect to the meaning of the original text. Therefore, the analysis focuses on the aspects of singability, poeticity and overall faithfulness, rather than the maintenance of alliteration, repetition, intertextual references and symbolism.

I. THEORY

1 BASICS OF TRANSLATION

Mona Baker sees translation as a means of communication in which the translator is given the power of connecting the people communicating, while preserving the original meaning (2011, 9). Although language is an inseparable component of translation, to only understand the language is not the crucial part of being able to translate a text. It is also important to discover and define the meaning of the source text (Robinson 2012, 124–125).

Jiří Levý offers a different point of view focusing on subjectivity. He defines the original piece of work as a creation of reflected and subjectively transformed objective reality. The outcome of this reflection and transformation is an “ideologically aesthetical content realized in a language material” (1963, 17). The author’s subjectivity is not only a matter of their personal point of view, but it is also induced by the historical aspect. The traces of a time period or environment penetrate into the story despite the historical setting. In Shakespeare’s *Denmark*, for example, the life at the Danish court is depicted similarly to the life at the British court. Therefore, it is necessary to distinguish the objective reality from the reality taking place in the piece, because it is author’s interpretation of the reality, which has the key role in the work and which is to be expressed by the translator. In other words, the translator should not only focus on the text itself, but on the content and the values as well (Levý 1963, 17–23).

1.1 Internal and external knowledge

Translation and its importance can be regarded at from two basic perspectives – external and internal. From the external knowledge point of view, translation is a product, where the text is the most important. Whereas, translation from the internal knowledge perspective is an activity or a process, where the production is the most important. Either way, the outcome of the activity must be a reliable translation (Robinson 2012, 6–7).

1.1.1 Reliability

Translation can serve as a foundation of a future performance or an action. As such it needs to be reliable and provide the same kind of information as the source text, in order to avoid a failure of the action. The translation reader has to be able to place trust in the translation or embolden others to place trust in it. Out of the long list of various types of textual reliability, Robinson emphasizes precision, effectiveness, and easy readability, but in all the cases – reliability for a particular function. A text, which does not meet the needs of one translation reader, may be considered poorly or incorrectly translated, while another

reader with different demands may as well accept it as an excellent translation (2012, 7–8). Baker also adds moral and ethical values to the list of textual reliability (2011, 275).

Robinson lists eight types of textual reliability:

- **literalism** is ideally a word for word translation following also the syntactical structure of the original text
- **foreignism** is a rather fluent translation, which, however, can still be told from a source text
- **fluency** is based on such a readable and approachable translation that the reader is not likely to think of it as an actual translation
- **summary** includes the primary ideas or the core of the source text
- **commentary** additionally explores or reveals the complex issues of the original text
- **summary-commentary** summarizes less significant sections and comments on sections of a greater concern
- **adaptation** reconstructs the original text for a different audience, for example adapting a written text for television
- **encryption** encodes the original meaning or purpose in order to hide it from unauthorised groups (2012, 10–11)

As mentioned above, the basic requirements for a translation are accuracy, effectiveness, and readability. The translator, on the other hand, is required to be professional. Robinson regards translator's reliability from three different perspectives – reliability regarding the text, the client, and the technology (2012, 12–13). The last mentioned appeals to the translator for following the technological specifications of the client. Reliability regarding the text takes into consideration perceptiveness of translation reader's needs, attention to details (nuances in idioms, collocations), research of unknown or unclear terminology, checking problematic passages (and having them checked). Reliability regarding the client is based on universality (in terms of translator's specialization, abilities, competencies), friendliness, helpfulness, and promises concerning translator's abilities, time management, and confidentiality (Robinson 2012, 12–13).

Newmark, on the other hand, offers another point of view. He takes into account the importance of the language. The greater emphasis is laid on the language, the more carefully the text should be translated and vice versa (1991).

2 TRANSLATION METHODS AND PITFALLS

The basic problem – whether to translate freely or literally – has been encountered for centuries. Translating the sense, the purpose, the meaning was often viewed as revolutionary and undesirable. Then, as cultural anthropology proposed that language was produced by culture, the views have changed (Newmark 1995, 45). Newmark and Pym offer following translation methods:

- **literal (word for word) translation:** the word order of the source language is maintained, the translation is out of context as the words are translated individually
- **faithful translation:** the original meaning is transferred with regards to grammar of the target language
- **adaptation:** used for plays in most cases, the plot and character remain, but the original culture transforms into the target one
- **idiomatic translation:** conveys the original meaning but includes more idioms and colloquialisms
- **semantic translation:** similar to faithful translation, but is more creative and compliant, takes into consideration aesthetics
- **free translation:** not considered a proper translation as it is generally a longer paraphrase of the original (1995, 45–47; 2016, 210–214)

Translators are not obligated to choose only one “correct” method. Choosing the right method depends on the purpose of the translation and its reliability for the function intended by the translation reader, as was explained in previous chapter. Aside from difficulties connected with the choice of translation method, Baker mentions other pitfalls a translator may encounter (2011, 51).

2.1 Collocations

Collocations can be defined as “tendency of certain words to co-occur regularly in a given language” (Baker 2011, 52), where the co-occurrence of words is called range. In simple terms, every word has a range of other words it can be associated with. Some collocations, on the other hand, are created by word combinations, which are unusual. These marked collocations, which “create new images” in order to confuse or challenge the reader, are mostly used in poetry, fiction, humour, and advertisement (Baker 2011, 52–56). Poetry is worth mentioning especially because song lyrics are basically musicalized poetry.

Accuracy and naturalness of the target text are not always easily achievable. An accurate equivalent may not be the most natural one, just like a natural equivalent is not

always the most accurate one, since it may cause a meaning shift. The degree to which the change in the meaning is acceptable depends on the context. Either way, the text should include language patterns, which are natural in the target language (Baker 2011, 60–61).

2.2 Idioms and fixed expressions

Idioms are “frozen patterns of language which allow little or no variation in form and (...) often carry meanings which cannot be deduced from their individual components” (Baker 2011, 67). Unless a language speaker plans some kind of wordplay, they generally cannot change the word order or grammatical structure of idioms and omit, add or substitute a word of an idiom. The meaning of fixed expressions, on the other hand, can be deduced from their components (Baker 2011, 67–68).

Although translating fixed expressions poses certain difficulties, translating idioms is much more complex. According to Baker, a translator may encounter the following problems of idiom translation:

- **recognizing the idiom** at all, as the meaning of some idiomatic expressions may seem misleadingly transparent
- “**false equivalent**” of an idiom, which seems to express the same, but the true meaning or connotations of which are actually different
- **no equivalent** of an idiom in the target language
- an idiom has **both literal and idiomatic meaning** in the source language, therefore the wordplay may disappear in the target language
- **different conventions** of using idiomatic expressions (2011, 68–75)

Baker also offers several strategies for translation of idioms. A translator can use an idiom with a similar meaning and possibly form, borrow the idiom form the source language, paraphrase the idiom, which seems inappropriate or has no equivalent. It is also acceptable to omit the wordplay of the idiom and preserve its literal meaning only, or omit the whole idiom (2011, 75–85).

3 TRANSLATION OF SONGS

When translating song lyrics, the important matter is, again, the purpose of the translation. Johan Franzon explains that if the purpose of the translation is only to understand the lyrics, then the song can be simply translated as a prose, without, for example, rhyme and rhythm taken into consideration. But if the purpose is to perform the song in another language, then the translated text must pay attention to rhyme, rhythm, and, of course, singability. Franzon defines singability as “a musico-verbal fit of a text to music, and (...) this musico-verbal unity may consist of several layers – prosodic, poetic, and semantic-reflexive” (2014, 373–375). Levý also adds the importance of being cautious of expressions and their connotations (Levý 1963, 158).

3.1 Song translation options

Another problem a translator has to face is, again, the accuracy of the target text. Franzon gives five options for translation of songs: not translating the lyrics, translating the lyrics with no focus on the music, retaining the original music and adding completely new lyrics, translating the lyrics and adjusting the music accordingly, and accommodating the translated text to the music (2014, 376). In the case of non-translation, translators for television, theatre and other media where songs may appear, can make the choice to not translate the lyrics. Some song lyrics may be left in the original language for various reasons, for instance lack of time, broadcasting policy, relevance of the lyrics, or authenticity (Franzon 2014, 378).

If the translator assumes that the translation readers are familiar with the song and its musical form especially, they might translate the lyrics with no attention paid to the music at all. This kind of translation focuses on the “feeling”, the poeticity of the lyrics, for example connotations, onomatopoeic words et cetera (Franzon 2014, 378–379). Despite that retaining the original music and adding new lyrics may not be considered a proper translation, it “is probably most widespread in certain genres within popular music (...)” as Franzon states (2014, 380). The translator may have been inspired by the melody or the lyrics, so they decide to write new lyrics, sometimes even including a word, a phrase or another element of the source text. In this case, the importance shifts from the lyrics to the music (Franzon 2014, 380).

However, in the case of adapting the music to the translated text, the importance lies again in the lyrics and singability of the lyrics. Franzon explains that slight adaptations of music do not even have to be noticed and that these modifications may include “splitting,

merging or adding notes” (2014, 381–384). When accommodating the translated text to the music, the music does not need to be changed or modified at all. It is the lyrics that is being modified. Usually, shorter lines are more difficult to translate than longer lines, which offer a greater possibility to the translator to adjust the language, for instance to paraphrase, add or omit some phrases. The accuracy here is based not on literal translation, but on the context and the meaning of the source lyrics (Franzon 2014, 386–388).

A feature of song lyrics that raises the level of lyrics (or poetry) translation complexity is the rhyme. A larger percentage of lyrics rhymes because it simply sounds more pleasant. But, as Levý states, adaptations and modifications of language then require more attention. Languages use different collocations and, in order to preserve the rhyme or the diction, a translator sometimes has to include a “filler word”, which may deviate the translated meaning from the original one (1963, 158–160).

3.2 Levels of singability

When a translator translates song lyrics for the purpose of a singing performance, they have to take into consideration the agreement of music and lyrics. “(...) Music, from the lyricist point of view, has three main properties: a melody, a harmonic structure, and an impression of meaning, mood or action” (Franzon 2014, 389–390).

	Impact on:	In text as (for instance):
Prosodic match	Melody – naturalness with lyrics	Rhythm, stress, intonation
Poetic match	Structure – lyrics emphasized	Phrases, contrast, rhyme
Semantic-reflexive match	Expression – music emphasized	Story, metaphor, mood

Table 1: Levels of singability according to Franzon (2014, 390)

Franzon explains that prosodic match is an essential and basic part of singability. Prosody components, such as stress, intonation, and rhythm, are of use for the match of prosody and melody. The poetic match to the structure of the music can be expressed by arrangement and/or decomposition of chords and the melody itself. The musical arrangements can be then reflected by the structure of lyrics, for example rhymes, phrases. The easiest and clearest match to determine and register is the semantic-reflexive match. This kind of match is represented by, for example, a dissonance on words with negative

connotations and vice versa. The difference between the poetic and the semantic-reflexive match is in the perception of lyrics or music importance. Poetic match lays emphasis on the lyrics, while semantic-reflexive match concentrates on the music (2014, 390–391).

Singability, in simple terms, may be defined as reciprocal functioning of music and lyrics. As was repeatedly stated above and in preceding chapters, the basic question a translator must know the answer to is the purpose of the translation. Concerning song translation, if the song is to be performed, it must be singable, even if the translator writes new lyrics. If the song lyrics are only to be understood, then the translator may approach it as prose (Franzon 2014, 389–397).

4 BOB DYLAN

Bob Dylan is a versatile artist. He is a singer, songwriter, actor, painter and a writer. As a writer, he has written works like *Writings and Drawings*, *Tarantula*, and an autobiography *Chronicles*. He has deeply influenced contemporary music for which he has been both criticized and venerated. His influence can be sensed in many aspects and spheres of life for he has been quoted by his listeners, musicians, artists, and even politicians like Jimmy Carter or Václav Havel (Nobel Prize 2016; Rolling Stone).

4.1 Lyrics

Dylan has reflected the topics like religion, love, politics, and the social conditions on a long list of released albums (Nobel Prize 2016). Furthermore, the Beat Generation's early authors along with modernist poets had an impact on Dylan's work. The lyrics of Dylan's songs have been analyzed, examined, and classified as well as cited and discussed. Dylan's fans have been looking for a meaning or some kind of truth in the lyrics. But the truth, which is so frequently sought, is that some lines simply do not have any deeper and further meaning. Or at least they do not have a clear meaning, not even to Dylan. He was even criticized for not knowing the answers to the questions in "Blowin' in the Wind" (Nobel Prize 2016; Brown 2009).

4.1.1 What does that mean?

Dylan himself said in an interview with Paul Zollo in 1991 that his song "One More Cup of Coffee (Valley Below)" was probably influenced by a week that he had spent on a gypsy festival, but the "valley below" in the song does not have a definite meaning or a purpose. Moreover, Dylan mentions in the interview that some songs are "too hard to wonder why about them. To [him], they're not worthy of wondering why about them" (Zollo 2012). Thus, the meanings must be found and added by people themselves and their individual experiences. In the end, personal experiences of listeners, or even an experience of the whole society, is what makes the lyrics relatable (Zollo 2012).

On the other hand, some lyrics acquire new meanings. Dylan is often changing his songs because "time lets [him] find new meanings (...) and it's important to be always looking for new meanings" (Castaldo 1993). In addition, not only the meanings change. Dylan also rewrites the lyrics of his songs, justifying himself by saying that songs are "not written in stone" (Zollo 2012). Either with no meaning or a new one, Dylan has repetitively stated that his songs are autobiographical (Brown 2009).

5 ROBERT KŘEŠŤAN

Robert Křešťan is a singer, composer, musician, and a translator. After the Velvet Revolution he formed (together with Luboš Malina) the band *Druhá tráva*, with which he has been releasing series of albums, well accepted by the critics and the listeners not only in the Czech Republic but in the United States of America as well. As a translator Křešťan has focused on American prose, having translated works by Norman Mailer, William Eastlake, Thomas Perry, James Harrison, John Berger, Walker Percy, and Dennis Lehane (Databáze knih (a); *Druhá tráva*; Databáze knih (b)).

5.1 Křešťan on Dylan

“Translating Dylan means translating only part of Dylan” (České noviny 2016). Křešťan does not consider himself a translator of Dylan, but a translator of his own understanding of Dylan. He sees translation as an imperfect interpretation of what was already said in a different language. And it is imperfect because languages have different rules, background and register, so according to Křešťan, a translation cannot be fully accurate (Robert Křešťan, personal communication). Moreover, as was discussed in chapter 4.1, Dylan’s lyrics intentions are sometimes unclear even to Dylan himself. Thus, translating Dylan’s songs is a treacherous and a tricky job. In an interview for magazine *Folk*, Křešťan said that there are numerous interpretations, but every now and then he, just like Dylan, does not know precisely, what he wanted to say with a certain collocation (České noviny 2016; *Časopis Folk*). But when he encounters an ambiguous or unclear line, verse or a collocation, Křešťan relies on intuition, because something elusive or senseless in Czech language is not worth translating literally (Křešťan, personal communication).

But then, the conflict of authenticity and singability appears. As lyrics are texts meant for singing, translators of lyrics must determine to what extent they will keep up with authenticity, as it may be at the expense of singability. Křešťan aims for maximum authenticity and singability, or as he stated it “rhyme accuracy given by the melody” (*Časopis Folk*), at the same time, but in cases of inability to find the right equivalent, he gave preference to singability (Křešťan, personal communication). He also tries to achieve the rhyme quality, for example preserving assonance (Stulířová 2013; *Časopis Folk*).

5.2 *Dylanovky*

Robert Křešťan and *Druhá tráva* released the *Dylanovky* album in 2007. A number of musicians gave their guest performances in the album, for example Wabi Daněk, Pavel

Bobek, Jan Vyčítal, Kateřina García or Charlie McCoy. Eleven songs appeared on the album, eight of which were translated by Křest'an. “Simple Twist of Fate” was translated by Wabi Daněk, while “Lily, Rosemary and the Jack of Hearts” was translated by Jan Vyčítal. “Nashville Skyline Rag” is an instrumental (Druhá tráva (a); Časopis Folk). Besides the songs on the *Dylanovky* album, Křest'an has also translated Dylan's songs “One More Cup of Coffee (Valley Below)”, “Series of Dreams”, and “Every Grain of Sand” (Časopis Folk; Druhá tráva (b)).

	Křest'an's translation	Original songs
1.	Ještě není tma	Not Dark Yet
2.	Čím dál tíž se dejchá	A Hard Rain's A-Gonna Fall
3.	Sbohem, Angelino	Farewell Angelina
4.	Señore	Senor – Tales of Yankee Power
5.	Jak mlýn se točí svět	Simple Twist of Fate
6.	U Majdy na statku	Maggie's Farm
7	Čeká nás poslední ráno	One Too Many Mornings
8.	Lily, Rosemary a Srdcovej kluk	Lily, Rosemary and the Jack of Hearts
9.	Zvoní zvony	Ring Them Bells
10.	Nashville Skyline Rag	Nashville Skyline Rag
11.	Dívka ze severu	Girl of the North Country

Table 2: A complete list of songs on the *Dylanovky* album (Druhá tráva)

5.2.1 Reception of the album

Dylanovky was altogether a well-received album. However, the most criticised translations are Daněk's “Jak mlýn se točí svět” (“Simple Twist of Faith”), and Vyčítal's “Lily, Rosemary a Srdcovej kluk” (“Lily, Rosemary and the Jack of Hearts”). Daněk's translation and rhyme is quite simple, but less poetic and not truly accurate. Vyčítal's translation is even less precise than Daněk's, giving that several verses are completely missing in the Czech version (Tesař 2008; Parikrupa 2007). Nevertheless, Křest'an was able to faithfully maintain the original meaning of Dylan's songs without having to detract the poeticity of the original. Considering the arrangement of music itself, *Dylanovky* was the most intense country music album of 2007 (Tesař 2008).

II. ANALYSIS

6 METHODOLOGY

The first section of the analytical part of my thesis examines and compares four complete song translations with the original texts. These analyses comprise of the translations of “One Too Many Mornings”, “Girl From The North Country”, “A Hard Rain’s A-Gonna Fall”, and “Ring Them Bells”. Each translation analysis includes a brief introduction of the text, then analysis of the title followed by analysis of individual stanzas.

The second section consists of analyses of only segments of the given texts. These segments were extracted from “Not Dark Yet”, “Farewell, Angelina”, “Senor (Tales Of Yankee Power)”, and “Maggie’s Farm”. These fragments were chosen for their literal, interesting, poetic, inaccurate or poor translation. The whole texts are attached in the Appendix P I: Texts for analyses.

Both sections of the analytical part focus mainly on maintenance of the original meaning, poeticity of the language and singability of the translation. Dylan is a fairly eloquent artist and his lyrics are full of intertextual references, contrasts (using colours, sizes, gender), dialect, alliteration, repetition, symbolism, and ambiguity. Křest’an did not always try to preserve the linguistic aspects of the original (such as the alliteration etc.), because preserving it would be at the expense of singability and poeticity.

7 ONE TOO MANY MORNINGS / ČEKÁ NÁS POSLEDNÍ RÁNO

One Too Many Mornings was recorded in 1963. Dylan sings about the riven feeling of having to choose between love and the journey, the travels. However, the love is not as strong as it used to be and Dylan finds himself on a crossroads of the past and the future. The song has three stanzas of eight verses each (Attwood, 2013).

7.1 The title

Křest'an understood the line “one too many mornings” as something being just too much, or, more precisely, staying longer than it was necessary in the given place, state or relationship (Robert Křest'an, personal communication). But he went a little further in the translation. On one hand, “one too many mornings” does imply a certain finality but it does not say it that openly – it only indicates the exceeding of the state one has been in. Křest'an, on the other hand, openly expresses the termination of the relationship along with the decision of going away, saying that this morning is their last one.

7.2 Analysis of the stanzas

Někde venku štěkaj dogy a zvolna padá tma, a když se úplně setmí, ten štěkot utichá. Noční ticho tříští hlasy, co mi rozrývají týl, čeká nás poslední ráno a mě aspoň tisíc mil.	Down the street the dogs are barkin' And the day is a-gettin' dark As the night comes in a-fallin' The dogs'll lose their bark An' the silent night will shatter From the sounds inside my mind For I'm one too many mornings And a thousand miles behind
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(Křest'an, 2007; Dylan, 1963)

The translation of the whole stanza is fairly accurate, but a few choices in the translation are specifically worth mentioning. One of them is the translation of the word “dogs”. Křest'an changes the hyperonym “dogs” into a hyponym “doga” for two simple reasons – singability and because he himself had a Great Dane (Křest'an, personal communication). Another choice, which is worth to mention, is the way Křest'an deals with the *-ing* contractions (“barkin’”, “a-gettin’”, “a-fallin’”). Although he employs it only once in this stanza (in contrast to Dylan’s three times), he uses dialect – “barkin’” is translated as “štěkaj”. Besides these two translation choices, the first verse also offers a difference in the location of the dogs barking. “Down the street” is quite an exact location, whereas

“někde venku” is a wide expression. The translation of the second, third and the fourth verse may not be the most literal one but it definitely has the same connotations and poeticity, which would disappear in a word for word translation.

Křesťan goes a little further again in the fifth and sixth verse: for the purpose of singability, “mind” becomes “týl” and “sounds” are translated as “hlasy”. The original version does not describe these sounds in any way but they “rozrývají týl” in Křesťan’s version. But the translation of these verses is still accurate and well done. Less accurate is the translation of pronouns in the seventh verse. “I’m” in the first and the second stanza is in a contrast with “we’re” in the third and final stanza. Křesťan chose the pronoun “nás” in all three stanzas and the contrast, or even gradation, is no longer that obvious. The translation is also more finite. The original expresses the contrast of “one too many” and “a thousand behind” and it does suggest leaving or going away, it is not a definite suggestion. Křesťan, on the other hand, made the choice and ahead of him there is the last morning and a thousand miles awaiting. There is also a slight meaning shift in the last stanza. The original version may be interpreted in a way that Dylan was supposed to be somewhere else already, but Křesťan’s translation depicts more of a journey ahead of him.

<p>Když se dívám z tvýho prahu, jako bych na rozcestí stál, a potom se otočím zpátky, tam kde jsem s tebou spal. Jenže v zádech tuším cestu a ta mě táhne ze všech sil, čeká nás poslední ráno a mě aspoň tisíc mil.</p>	<p>From the crossroads of my doorstep My eyes they start to fade As I turn my head back to the room Where my love and I have laid An’ I gaze back to the street The sidewalk and the sign And I’m one too many mornings An’ a thousand miles behind</p>
--	---

(Křesťan, 2007; Dylan, 1963)

Despite the different wording, the connotations are again the same. Although the location is changed again from “my doorstep” to “tvůj práh” and the fading eyes are not mentioned in the Czech version at all (still, the looking is captured), the main point of the stanza – the crossroads (“rozcestí”) was preserved. The difference is the Czech and English version is also in the person the interpreter speaks to. The original version is more of a narration, while Křesťan addresses directly the lover: “where my love and I have laid” versus “tam kde jsem s tebou spal”, which creates a certain shift in the impression of the situation. Křesťan’s translation of the fifth and the sixth verse is both more and less

specific and open. It is more specific in terms of the meaning of the verses. Dylan sees the street, the sidewalk and he does imply the inclination to leaving but, unlike Křest'an, he does not say it openly. On the other hand, Křest'an's translation is also less specific: "street", "sidewalk" and "sign" are translated as "cesta". These three nouns were stressed by alliteration, which Křest'an (probably unintentionally) managed to maintain, even though not using nouns: "tuším cestu / a ta mě táhne".

Ten můj hlad a divnej neklid, to je špatný znamení, slova jsou jenom slova a na ničem nic nezmění. Zůstalas pořád stejná i já jsem zůstal, co jsem byl, čeká nás poslední ráno a mě aspoň tisíc mil.	It's a restless hungry feeling That don't mean no one no good When ev'rything I'm a-sayin' You can say it just as good. You're right from your side I'm right from mine We're both just one too many mornings An' a thousand miles behind
---	--

(Křest'an, 2007; Dylan, 1963)

The third stanza is the least accurate one. In order to keep the song singable, the translation of the second verse varies slightly but its connotations are still more or less the same, unlike the translation of the third, fourth, fifth and the sixth verse. Dylan says in the original version that both him and his lover are right from their point of view, indicating that it does not matter much what they say because they have their own truths. Whereas Křest'an gets to the indication right away and he also interprets the points of view differently. He actually completely digresses from the original, having the fifth and the sixth verse translated as "zůstalas pořád stejná / i já jsem zůstal, co jsem byl". The contrast and the opposing is preserved but not in the literal meaning. The final stanza explains that both Dylan and his lover cause the disagreement in the relationship and the mutuality is even emphasized by the change of the pronouns: "we're both just one too many mornings". Dylan addresses his lover directly ("you can say", "you're right"), enhancing the emphasis even more. The emphasis, nevertheless, disappears in the translation since the pronoun was translated as "nás" in all the stanzas.

The translation definitely carries the same connotations as the original text. Křest'an is more specific and definite but the translation is still poetic, even with the light dialect. After all, besides some variations, the fact that Křest'an's version is more resolute and it lacks the gradation, it does carry the original meaning.

8 GIRL FROM THE NORTH COUNTRY / DÍVKA ZE SEVERU

The song was written in 1963 and again it is a song about lost love. The song is suggested to have been inspired by the song “Scarborough Fair” from the 17th century. The meaning and the whole story of this song is different but a clear linguistic link is there: Dylan took the two verses “remember me to one who lives there / she once was a true love of mine” from Scarborough Fair (Attwood, 2015).

“Girl from the north country” has five stanzas of four verses each. The first and the last stanza are identical. Regarding the translation, Křest’an translated only four of the stanzas – the fourth stanza is missing. Křest’an offered a very simple explanation: as a source text to this translation, Křest’an chose a version of the song which Dylan sings with Johnny Cash – and they do not sing the fourth stanza (Křest’an, personal communication).

8.1 The title

The “north country” does not necessarily have to refer to a country as a state. English folk music uses the collocation as a reference to a place, which was not affected by industrialisation and therefore stayed quite poor, and where nature remained unharmed (Attwood, 2015). Since the place is not further specified in the original text, the translation as “dívka ze severu” is fairly accurate.

8.2 Analysis of the stanzas

Až půjdeš tam, kde není skoro nic,	Well, if you’re travelin’ in the north country fair
kde vítr vždycky samým sněhem hrál,	Where the winds hit heavy on the borderline
pozdravuj jednu dívku u hranic,	Remember me to one who lives there
kterou jsem kdysi hrozně miloval.	She once was a true love of mine

(Křest’an, 2007; Dylan, 1963)

The “north country fair” is translated as a place “kde není skoro nic”, which goes a little further in the meaning. But as a reader reads through Dylan’s description of the north country, one gets an image of a cold, plain and barren place. So the translation does not carry a different meaning. The second verse of the original says nothing about snow, yet it appears in the translation. But it is not a figment of Křest’an’s imagination, Křest’an only rearranged a few terms from different stanzas so he included them in different verses. The snow is taken from the first verse of the second stanza, which is not wrong or a mistake because the image of snow is preserved. Then, the “borderline” is included in the following

verse, making “the one who lives there” a “dívku u hranic”. Translating “remember me” as “pozdravuj” may seem to be carrying slightly different meaning because the interpret of the translation assumes that the girl remembers him, while Dylan in the original suggests the reminder. However, “pozdravovat” is an accurate, though today no longer used, equivalent of “remember”. Although the translation of the last verse may be more specific, especially the collocation “true love”, the meaning and the emphasis of the unique love is still properly preserved by the adverb “hrozně”. On one hand, the adverb carries negative connotation when it stands on its own but on the other hand, it found its way into Czech language as a positive emphasis as well and, for example, the word “velmi” would not express such an emphasis.

<p>Až začnou zuřit bouře na pláních a řeky znehybní tvrdý led, doufám jen, že ji ochrání před vichřicí a zimou teplý pléd</p>	<p>Well, if you go when the snowflakes storm When the rivers freeze and summer ends Please see if she’s wearing a coat so warm To keep her from the howlin’ winds</p>
---	---

(Křest’an, 2007; Dylan, 1963)

Both the first and the second stanzas start with “well”, which Křest’an translated as “až”. Křest’an rearranged some terms from the verses again, so the snowflakes disappear from the storm, but the storm is still characterised, just not meteorologically. The term “pláně” in “bouře na pláních” may be a link to the word “fair” in “north country fair” in the first stanza. The ending summer in the second verse is not translated at all but the freezing rivers are translated much more poetically. The third and the fourth verses are rearranged again but they maintain their meaning. For the purpose of singability, “coat” becomes “pléd” and “howlin’ winds” are translated as “vichřice”. The translation of “please see” as “doufám” deviated from the original but it still makes sense in the context.

<p>Vlasy má, doufám, pořád vlnité, dlouhé tak, že jí po pás splývají, vlasy má, doufám, pořád vlnité, ty mi ji nejvíc připomínají.</p>	<p>Please see for me if her hair hangs long, If it rolls and flows all down her breast. Please see for me if her hair hangs long, That’s the way I remember her best.</p>
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(Křest’an, 2007; Dylan, 1963)

“Please see” appears in the third stanza too and Křest’an translated it the same way: “doufám”. The verses that describe the girl’s hair are rearranged but they say the same: long flowing wavy (“it rolls”) hair. The only difference is the length.

The translation depicted the atmosphere of the original perfectly. Very few differences appear in the translation (length of the hair, ending summer) but these differences do not change or shift the meaning in any way. The only shift, that may be notable, is the distinct approach of Dylan and Křest'an towards the traveller. Dylan says "if you're travellin'", which only implies a possibility, whereas Křest'an says "až pŕjdeš, which expresses the certainty of the journey. Nonetheless, this approach does not change the meaning.

9 A HARD RAIN'S A-GONNA FALL / ČÍM DÁL TÍŽ SE DEJCHÁ

The song was first performed in 1962. The lyrics are rather “heavy” with the depiction of a broken and corrupted world where negativity, evil, pain, danger, and death settle (Bob Dylan). Many argue what was Dylan’s inspiration and what is the true meaning of the lyrics. Some say that Dylan was inspired by the Anglo-Scottish ballad Lord Randal in which a similar pattern of questions and answers also appears. Others also say that the song expresses the threat of a nuclear war, although Dylan himself has denied this statement. On the other hand, Dylan explained that each verse of the song can be a theme for a completely new song, because when he was writing the lyrics, he was afraid that he would not have the chance to write all these songs (Attwood, 2015).

“A Hard Rain’s A-Gonna Fall” is a song full of alliteration, contrasts, repetition, numbers, and intertextuality. Křest’an said that he was not trying to read into all the references to Bible, or the symbolism of numbers (if there is any), because if he did examine all of these references, he would not be able to compose the text again in a singable form. But despite the symbolism and intertextuality, Křest’an was still determined to translate the original text as accurately as possible (Křest’an, personal communication). The song has five stanzas the verses of which vary.

9.1 The title

Křest’an first translated the song when he was 16, but, as he said, it was more of a paraphrase. He kept the translation of the title and the final verses from the first translation for the purpose of singability and as a reminder of the first translation. Křest’an knew that the translation of the title is not accurate, but as Dylan denied the connection to nuclear war, he allowed himself to translate it more loosely (Křest’an, personal communication). If one is not familiar with the original version, they may not be aware of the theme of rain (or water) in the song. But a connection between “a hard rain’s a-gonna fall” and the translation “čím dál tíž se dejchá” may be found. If a hard summer rain is about to come, a sultry muggy weather usually precedes it, meaning that it is harder to breathe. However, this link may not be so obvious.

9.2 Analysis of the stanzas

Kdes všude byl, můj blond’atej chlapče?	Oh, where have you been, my blue-eyed son?
Kdes všude byl, můj blond’atej sne?	Oh, where have you been, my darling

Po dvanácti mlhavejch horách jsem belhal	young one? I've stumbled on the side of twelve misty mountains
padesát klikatejch silnic jsem prošel	I've walked and I've crawled on six crooked highways
do šesti truchlivejch lesů jsem vstoupil	I've stepped in the middle of seven sad forests
na sedmi nehybnějch mořích se plavil	I've been out in front of a dozen dead oceans
po tisíc mil dlouhým hřbitově krácel	I've been ten thousand miles in the mouth of a graveyard
a tíž, tíž, tíž, tíž	And it's a hard, and it's a hard, it's a hard, and it's a hard
čím dál tíž se dejchá	And it's a hard rain's a-gonna fall

(Křesťan, 2007; Dylan, 1962)

The word “všude” appears as a filler word. But a noticeable change is the translation of “blue-eyed son” as “blondětej chlapec”. The translation of “son” as “chlapec” does not represent a significant shift in the meaning since “son” is not a word for only an offspring but also a boy. Although the following verse does imply that this “son” really is an offspring, “chlapec” is still acceptable. What marks a shift in the meaning is the translation of “blue-eyed” as “blondětej” because blue eyes do not necessarily have to correspond with blond hair. But Křesťan said that this was only a solution of singability (Křesťan, personal communication). “Darling young one”, which implies the kinship, is not conveyed into Czech language. Křesťan repeats the word “blondětej” and substitutes “chlapec” for “sen”, which can be viewed as a partial homonym.

The alliteration in the original text (“misty mountains”, “seven sad”, “dozen dead”, “ten thousand”) was not preserved in the translation. Because of singability, not even the numbers were preserved. Křesťan tried to find some symbolism in the numbers but he either did not find any, or he assumed it was not of a great significance (Křesťan, personal communication). Instead of being “in front of dozen dead oceans”, Křesťan finds himself sailing on “sedmi nehybnějch mořích”. As the words “and it's a hard” repeat in the original text, it was a good translation choice to repeat the word “tíž” instead of “čím”.

Cos všechno viděl, můj blondátej chlapče?	Oh, what did you see, my blue-eyed son?
Cos všechno viděl, můj blondátej sne?	Oh, what did you see, my darling young one?
Viděl jsem nemluvně s šakalí smečkou	I saw a newborn baby with wild wolves all around it
viděl jsem silnici zlatou, ale pustou	I saw a highway of diamonds with nobody on it
viděl jsem břízu s krvavou větví	I saw a black branch with blood that kept drippin'
viděl jsem kladiva nasáklý krví	I saw a room full of men with their hammers a-bleedin'
viděl jsem žebřík pod bílou vodou	I saw a white ladder all covered with water
viděl jsem mluvky s jazykem v křečích	I saw ten thousand talkers whose tongues were all broken
viděl jsem děti s ostrými meči	I saw guns and sharp swords in the hands of young children
a tíž, tíž, tíž, tíž	And it's a hard, and it's a hard, it's a hard, it's a hard
čím dál tíž se dejchá	And it's a hard rain's a-gonna fall

(Křesťan, 2007; Dylan, 1962)

“A newborn baby with wild wolves all around it” indicates a certain danger, while “nemluvně s šakalí smečkou” seems “just” as an unnatural situation. Singability plays its part again: “diamonds” become gold, “black branch” becomes “bříza”, which maintains the alliteration and the “branch” is maintained in the verse too, “guns” are not translated. “A white ladder” is a reference to Bible and as Křesťan shifts the adjective “white” from the ladder to the water (“žebřík pod bílou vodou”), the intertextuality disappears. The broken tongues being translated as “jazyky v křečích” seems to carry slightly different meaning, although the connotations are more or less the same. A tongue that is all broken indicates a somewhat final state, whereas spasm is a temporary state.

Cos všechno slyšel, můj blondátej chlapče?	And what did you hear, my blue-eyed son?
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Cos všechno slyšel, můj blond'atej sne?	And what did you hear, my darling young one?
Slyšel jsem hromy s varovným hlasem	I heard the sound of a thunder, it roared out a warnin'
slyšel jsem vlnu, co zaplaví zemi	Heard the roar of a wave that could drown the whole world
slyšel jsem tambory s rukama v ohni	Heard one hundred drummers whose hands were a-blazin'
slyšel jsem šepot tisíců mnichů	Heard ten thousand whisperin' and nobody listenin'
slyšel jsem výkřiky hladu i smíchu	Heard one person starve, I heard many people laughin'
slyšel jsem básníka co umřel v blátě	Heard the song of a poet who died in the gutter
slyšel jsem klauna jak křičí a pláče	Heard the sound of a clown who cried in the alley
a tíž, tíž, tíž, tíž	And it's a hard, and it's a hard, it's a hard, it's a hard
čím dál tíž se dejchá	And it's a hard rain's a-gonna fall

(Křesťan, 2007; Dylan, 1962)

“A wave that could drown the whole world” is another biblical reference and in the original it only suggest the possibility, while the translation expresses the certainty of the flood. Again, the numbers in this stanza do not match with the original text. The contrast in the sixth verse between “ten thousand whisperin' and nobody listenin'” is not captured in the translation, just like in the following verse. On the other hand, the contrast of a crying clown is maintained, although in the translation he does not cry in the alley.

Koho jsi potkal, můj blond'atej chlapče?	Oh, who did you meet, my blue-eyed son?
Koho jsi potkal, můj blond'atej sne?	Who did you meet, my darling young one?
Potkal jsem dítě u mrtvýho koně	I met a young child beside a dead pony
potkal jsem dobráka se vzteklou dogou	I met a white man who walked a black dog

potkal jsem ženu s ohnivým tělem	I met a young woman whose body was burning
potkal jsem dívku, co dala mi duhu	I met a young girl, she gave me a rainbow
potkal jsem lidi raněný láskou	I met one man who was wounded in love
a potkal jsem lidi raněný záští	I met another man who was wounded with hatred
a tíž, tíž, tíž, tíž	And it's a hard, it's a hard, it's a hard, it's a hard
čím dál tíž se dejchá	It's a hard rain's a-gonna fall

(Křesťan, 2007; Dylan, 1962)

Translation of “pony” as “kůň” is fairly accurate, but the dead pony and the child is a stronger contrast because it expresses the child’s broken dream. A white man walking a black dog may be a racist reference and as such it completely disappears in the translation. But the colours may also imply the fight of the good and the evil and in this case, the contrast is preserved in the translation (Gregory Jason Bell, personal communication). The translation of “dog” as “doga” appears again (just like in “Čeká nás poslední ráno”). Well preserved is the difference between the woman and the girl in the fifth and the sixth verses. Křesťan then changes (again) the number from “one man” to “lidi”, but the context stays the same, even with “hatred” being translated as “zášť”.

Co chceš dělat teď, můj blondátej chlapče?	Oh, what'll you do now, my blue-eyed son?
Co chceš dělat teď, můj blondátej sne?	Oh, what'll you do now, my darling young one?
Vrátím se zpátky, než se udusím hrůzou	I'm a-goin' back out 'fore the rain starts a-fallin'
schovám se v temnotách nejhlubších lesu	I'll walk to the depths of the deepest black forest
kde lidí jsou spousty a ruce mají prázdný	Where the people are many and their hands are all empty
kde řeky se topí v granulích jedu	Where the pellets of poison are flooding their waters
kde městečko v stráni je studenej žalár	Where the home in the valley meets the

kde nikdy nevidíš do tváří katům	damp dirty prison Where the executioner's face is always well hidden
kde plno je hladu a ztracenejch duší	Where hunger is ugly, where souls are forgotten
kde černá je barva, kde nula je mnoho	Where black is the color, where none is the number
a to budu kázat a s tím budu dechat	And I'll tell it and think it and speak it and breathe it
a vyřvu to z kopců, ať každěj mě slyší	And reflect it from the mountain so all souls can see it
tak tohle mi řekl, než začlo se stmívat	Then I'll stand on the ocean until I start sinkin'
tak tohle mi řekl, než začal jsem zpívat	But I'll know my song well before I start singin'
a tíž, tíž, tíž, tíž	And it's a hard, it's a hard, it's a hard, it's a hard
čím dál tíž se dechá	It's a hard rain's a-gonna fall

(Křesťan, 2007; Dylan, 1962)

The theme of rain appears again and Křesťan managed to preserve the connection and the reference to the title by paraphrasing it with the term “udusit se”. But the walking in the fourth verse is translated as “schovám se”, which carries different connotations. The “home” in the seventh verse is translated as “městečko”, which is not an inaccurate translation since “home” does not only refer to a house, but it can refer to a place too. The translation of “damp dirty” as “studenej” does not need to be described as inaccurate, because the word “damp” carries similar connotations. On the other hand, the personification in the original text is lost in the translation. The translation of the ninth verse is more of a paraphrase but the hunger, souls and oblivion maintain. Křesťan interestingly translates “none” as “nula” and emphasizes the contrast by translating “number” as “mnoho”. He translates the three verbs “tell”, “think”, “speak” by a single one “kázat” and then he emphasizes the verb “reflect” translating it as “vyřvat”, even though he does not scream it from the mountains, but from hills. The translation of the thirteenth and the fourteenth verses does not correspond with the original text, because, as was mentioned

above, Křest'an used the lines from his first translation of this song (Křest'an, personal communication).

Despite the lack of alliteration, loss of some contrasts and the mismatching numbers, the translation faithfully managed to carry the meaning and atmosphere. Křest'an himself said that translation of this song was probably the easiest because of the free verse and more possibilities for accurate formulations (Křest'an, personal communication). Out of all the Dylan's texts Křest'an translated, singability played probably the most important part in "A Hard Rain's A-Gonna Fall". But Křest'an managed to maintain the non-standard language and dialect and to translate some lines in a nice poetic way. For example, the thunder "it roared out a warnin'" translated as "hromy s varovným hlasem", "drummer" translated as "tambor", or "where the executioner's face is always well hidden" translated as "kde nikdy nevidíš do tváří katům".

10 RING THEM BELLS / ZVONÍ ZVONY

This song appeared on the album *Oh Mercy* from 1989. It carries a strongly religious feeling: the bells, the heathen, the sacred cow, the saints. But again, this is a song written by Bob Dylan, so many people argue whether the song is as religious as it seems or if it is religious at all (Attwood, 2015). The song has five stanzas (Bob Dylan).

10.1 The title

“Ring them bells” is in imperative mood, while “zvoní zvony” is in indicative. “Ring them bells” seems to carry more of an insistence or emphasis on the action, but with respect to singability, rhythm and rhyme it is not an inaccurate translation. In the original text, “ring them bells” opens all the stanzas in the same structure. But Křest’an is transforming the line from “zvoní zvony” and “zazvoň” to “zvoní zvon” (which also changes the mood) in order to preserve singability.

10.2 Analysis of the stanzas

Zvoní zvony barbarů z těch měst, které sní. Zvoní zvony v svatyních a v údolích zní řekám tak širokým a tak hlubokým, že svět se rozběh nazpátek a čas běží s ním	Ring them bells, ye heathen From the city that dreams Ring them bells from the sanctuaries 'Cross the valleys and streams For they're deep and they're wide And the world's on its side And time is running backwards And so is the bride
--	--

(Křest’an, 2007; Dylan, 1989)

As was mentioned above, Dylan appeals to others (the heathen, the saints) to ring the bells, whereas Křest’an gives a declaration of the bells ringing. He also adds much more negative connotations to the word “heathen” by translating it as “barbar”. Whether the bells are ringing from the sanctuaries or in the sanctuaries seems like an unimportant detail. Křest’an then rearranges the verses, omitting the world being on its side and the bride running backwards. In the translation, it is the world that is running backwards and so is the time, which is an interesting shift within the verses.

Zazvoň, svatý Petře, čtyřem větrům, jež bdí,	Ring them bells St. Peter Where the four winds blow
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zazvoň rukou železnou, ať všichni to ví. Je rušno a křik v městech i vsích a nad posvátnou krávou soumrak hoří jak vích	Ring them bells with an iron hand So the people will know Oh it's rush hour now On the wheel and the plow And the sun is going down Upon the sacred cow
--	--

(Křest'an, 2007; Dylan, 1989)

The (linguistic) mood corresponds with the mood of the original in the first verse. The verb “blow” is translated as “bdít”, which is more poetic but it also maintained alliteration between the original and the translated versions. Except for the missing bells in the translation, the third and the fourth verses are identical. Křest'an managed to translate the “rush hour” in a very pleasant way even in the terms of hearing, as “rush” and “rušno” contain similar sounds. Křest'an chose a less poetic and non-figurative (at all) translation of “the wheel and the plow”, however the translation is correct as “the wheel and the plow” is a metaphor for the city and village or the countryside. But then Křest'an uses figurative language when he adds simile “jak vích” in the last verse, which, together with the “sun going down” being translated as “soumrak”, adds to the poeticity of the text.

Zazvoň, milá Marto, chlapci, jenž vodí pluh, zazvoň, ať svět vidí, že jen jeden je Buh. Pastýřka spí tam u vrboví a ovce kdesi v horách raděj zbloudily s ní	Ring them bells Sweet Martha For the poor man's son Ring them bells so the world will know That God is one Oh the shepherd is asleep Where the willows weep And the mountains are filled With lost sheep
---	---

(Křest'an, 2007; Dylan, 1989)

Křest'an goes a little further in the translation of “the poor man's son”. No link or indication occur between the poverty and the plow in the original text, although, one may see the connection there arising from some general conception of poverty or the life in the countryside. Křest'an may have also include the word “plow” because it appeared in the previous stanza. The willows no longer weep in Křest'an's translation. Křest'an also adds a rather filler word “kdesi” and changes the intention of the sheep getting lost. The sheep get lost in the original text, because the shepherd fell asleep. But by using the word “raděj”,

Křesťan says that the sheep chose to get lost. It may seem as a “negative” change but as mentions of the world being on its side and time running backwards appear in the text, it can actually embrace the controversy.

Zvoní zvon za slepé, jež šílí, zvoni zvon za všechny, co zbyli, zvoni zvon za ty vyvolené, co budou je soudit, až Bůh řekne ne. Zvoní zvon za zmizelý čas, za dětský hlas a nevinost v nás	Ring them bells for the blind and the deaf Ring them bells for all of us who are left Ring them bells for the chosen few Who will judge the many when the game is through Ring them bells, for the time that flies For the child that cries When innocence dies
---	--

(Křesťan, 2007; Dylan, 1989)

“The deaf” disappear completely from the text and as Křesťan substitutes it with “jež šílí”, it adds more negativity and power to the verse. The contrast between the “chosen few” and the “many” also disappears and there is also a shift in the reference: in the original the chosen few will judge the many, but in the translation the chosen few will judge those who are left. It is not a major shift in the meaning, but, as was stated, the contrast between the few and the many it lost. Křesťan replaces the figurative language of “the game is through” with a religious reference “Bůh řekne ne”. In terms of the meaning, it is not inaccurate since it expresses the finality, the end. “Zmizelý čas” as an equivalent of “time that flies” is not the most accurate one, but it is not unfaithful either. Flying time is somehow slipping through one’s fingers, which means that one is losing the time. On the other hand, the last two verses carry completely different connotations and meaning. Crying child and dying innocence have a strongly negative meaning whereas “dětský hlas” and “nevinost v nás” indicate the very opposite. Nonetheless, Křesťan managed to rhyme the last three verses with the verses of the original text.

Zazvoň, svatá Kláro,	Ring them bells St. Catherine
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tam kde nejvýše je, zazvoň z bunkru za rozkvetlé orchideje. Stoupá tam dým a bitva je vším a rozmazává rozdíl mezi dobrým a zlým	From the top of the room Ring them from the fortress For the lilies that bloom Oh the lines are long And the fighting is strong And they're breaking down the distance Between right and wrong
--	--

(Křest'an, 2007; Dylan, 1989)

Křest'an substitutes "Catherine" for "Klára", "fortress" for "bunkr", and "lilies" for "orchideje". Even though fortress has different characteristics, it does not change the symbolism, unlike the substitutions of Catherine and lilies. St. Catherine and St. Clare are patrons of different things, just like lilies symbolize different qualities than orchids. If one is familiar with the symbolism, then it can express different meaning. Křest'an translated the verse "lines are long" as "stoupá tam dým", which is not accurate at all, but it is connected to the fight in the following verse. The fifth verse both in the original text and in the translation does not indicate a fight, when it stands on its own, but as the following verse comes, it connects. So, after all, where there is a strong fight, there most likely is "dým" too. The verb "rozmazává" feels like a "milder", not as finite equivalent of "break down", but the meaning of the last two verses is that the distance (or the difference, as in the translation) between the right and wrong (or good and evil) is smaller and smaller and this meaning is well preserved in the translation.

Křest'an omits the figurative language in some lines but then he includes it somewhere else, which creates a nice balance in poeticity. Except for a few inaccurate translations ("heathen", "the deaf") and some possible change of symbolism, the translation is greatly faithful. Křest'an managed to translate some lines identically, even literally and the poeticity (and singability) remained.

11 ANALYSES OF SEGMENTS

This chapter includes analyses of only segments of four other songs. These segments are either perfectly, literally, interestingly or poorly or insufficiently translated. Some minor insufficient translations can be found in “Not Dark Yet” and “Senor (Tales Of Yankee Power)”, although these two texts, and “Farewell, Angelina” and “Maggie’s Farm” also include a few interesting and even surprising translations.

11.1 Not Dark Yet / Ještě není tma

Padají stíny, ale není kam se hnout, nedá se spát ani zapomenout, mám pocit, jako bych měl duši z oceli a že mé jizvy ani slunce nezcelí. Není kam jít, i když by bylo na čase, ještě není tma, ale stmívá se.	Shadows are falling and I’ve been here all day It’s too hot to sleep, time is running away Feel like my soul has turned into steel I’ve still got the scars that the sun didn’t heal There’s not even room enough to be anywhere It’s not dark yet, but it’s getting there
---	---

(Křest’an, 2007; Dylan, 1997)

This is the first stanza of the song and it is almost perfectly translated. The third, the fourth and the sixth verses are identical, almost literal, and they say exactly the same what the original verses say. Křest’an rearranges some verses again but he still preserves the meaning. On the other hand, he omits the line “I’ve been here all day” from the first verse and that “it’s too hot to sleep” from the second verse. Though he translates the impossibility to sleep, he omits the heat. It does not cause a major meaning shift but it loses the cause of the impossibility to sleep, although Dylan is obviously pondering about something from his past (“scars that the sun didn’t heal”), so the heat is not the only cause of sleeplessness. Translation of “I’ve been here all day” as “není kam se hnout” is not completely inaccurate but it creates a shift in the willingness to stay in that one place. While Dylan seems to have chosen himself to “be here all day”, Křest’an’s translation says that he does not have a choice because he cannot move anywhere. But the line “není kam se hnout” is connected with the fifth verse in the original text (“there’s not even room enough to be anywhere”). Křest’an actually translates this verse twice: in the first and in the fifth verse. “Zapomenout” from the second verse seems to be random, but it can be connected to the “scars that the sun didn’t heal”, because the line can be understood as having experienced some pain, which is still hurtful, therefore it cannot be forgotten.

Křest'an did not omit the “time running away” from the second verse completely. He freely translated it in the fifth verse as “bylo by na čase”. Although it is a fairly free translation, the connotations stay the same. The realization of the running time in this song implies the need to move forward (or elsewhere) because it is about time.

přišel mi dopis, tak milý, samý cit, napsala prostě, co měla na srdci. A já už ani nevím, jestli ji poznám po hlase, ještě není tma, ale stmívá se	She wrote me a letter and she wrote it so kind She put down in writing what was in her mind I just don't see why I should even care It's not dark yet, but it's getting there
---	--

(Křest'an, 2007; Dylan, 1997)

This is a segment from the second stanza. The first two verses are translated very accurately and poetically. But the translation of the third verse is not quite accurate. Dylan says that, even though it is a kind letter, he does not see a reason to care anymore, while Křest'an expresses the uncertainty of being able to recognize the girl's voice. Although the reason for not recognizing the voice may be lack of care, the first impression one has when reading the translation is that it has been too long since their last contact, so he simply forgot the sound of the girl's voice.

Přišel jsem na svět a zemřu, aniž bych chtěl, všem se zdá, že se hýbám, jenže jako bych otupěl, jen stojím a myšlenky mi běží buhvíkám, už ani nevím, před čím sem utíkám. I modlitba mi zní jen jako vítr ve vlasech, ještě není tma, ale stmívá se	I was born here and I'll die here against my will I know it looks like I'm moving, but I'm standing still Every nerve in my body is so vacant and numb I can't even remember what it was I came here to get away from Don't even hear a murmur of a prayer It's not dark yet, but it's getting there
---	---

(Křest'an, 2007; Dylan, 1997)

This is the last stanza of the song. The translation of the first verse is not inaccurate but it lacks some subtext. Křest'an's translation expresses a rather philosophical issue

concerning existence, while Dylan seems to talk about the unwillingness to stay and die in the specific place, not the world in general. But again, the translation is not inaccurate, because Dylan may have also meant the world. Křest'an then rearranges some terms again, moving the “standing still” from the end of the second verse to the beginning of the third. He moves the whole third verse to the second, omitting the nerves in the body being vacant. Still, he manages to preserve the meaning, even when he adds “myšlenky mi běží bůhvíkam”, which does not have an equivalent in the original text, but it in a way emphasizes the meaning of the following verse, which basically expresses the state of being lost or confused. Although Křest'an preserves the depiction of the sound of a murmur in the fifth verse, he does not depict the meaning of the whole verse. Dylan says that he is so numb and lost that he cannot hear the prayers anymore, while the translation suggests that the prayers lost their value or relevance.

The translation of “Not Dark Yet” is still accurate. It includes both well and poorly (or insufficiently) translated segments. However, it maintains the atmosphere, the mood and the overall feeling of being lost.

11.2 Farewell, Angelina / Sbohem, Angelíno

Křest'an managed to translate “Sbohem, Angelíno” with great accuracy. Except for some minor verse rearrangement and a few words with only slightly modified connotations, the translation perfectly preserves the original meaning. The original text is fairly ambiguous and Křest'an was able to translate it faithfully and just as ambiguously.

Z nádvoří zmizly páry kluků a dam talón přemohl stráže a řadí se tam kde se pod dvojkou s esem kdysi hýbala zem tak měj se, Angelino nebe se hroutí buď spánembohem	The jacks and the queens Have forsaked the courtyard Fifty-two gypsies Now file past the guards In the space where the deuce And the ace once ran wild Farewell Angelina The sky is folding I'll see you in a while
---	---

(Křest'an, 2007; Dylan, 1991)

This is the third stanza of the song. The first two verses were interchanged and Křest'an also added the word “páry”, which changes the image of how the people were

grouped in the courtyard. Křest'an makes them couples, whereas the original text does not group them in any way. However, this does not cause any shift in the overall meaning of the stanza. The translation of the third verse is interestingly surprising and accurate, even despite the fact that the original text says nothing about defeating the guards. Křest'an used the verb "přemohl" in the translation only because of singability. Moreover, he found that the term "gypsies" is a less used equivalent of "cards", which makes "talón" a nice and figurative equivalent of the "fifty-two gypsies" in the original text (Křest'an, personal communication). The translation of the rest of the stanza is also quite fine.

Křest'an used the line "tak měj se" for "farewell" only in this stanza, he uses a perfectly accurate and literal "sbohem, Angelíno" in all the other stanzas of the song. Although the verb "hroutí" carries more negative or even threatening connotations, it is not an inaccurate translation. The picture of a folding sky is simply imaginable as the sky somehow going down, just like when something is collapsing. The translation of the last verse is probably the most debatable. "Bud' spánembohem" is definitely an obsolete way to say goodbye and it also carries uncertainty in terms of reunion, as it only says "goodbye". Unlike "I'll see you in a while", which clearly expresses future reunion. "I'll see you in a while" is actually the only hint in the song that the goodbye is not definite and as the suggestion of reunion is not captured in the translation, this hint is lost and the text acquires a fairly finite tone.

11.3 Señor (Tales Of Yankee Power) / Señore

Señor, Señor, srdce mají prázdný jako snopy, dejte mi pár minut, než se vzchopím, než zas v sobe najdu nějaký vzdor. Tak jed'te, jestli můžete, Señor.	Señor, señor, you know their hearts is as hard as leather Well, give me a minute, let me get it together I just gotta pick myself up off the floor I'm ready when you are, señor
--	---

(Křest'an, 2007; Dylan, 1978)

Křest'an managed to preserve the overall atmosphere and meaning of the whole song. This segment is the sixth stanza of the song. Křest'an again makes some changes in order to maintain the level of singability and rhyme, and adds a little resistance. Křest'an preserved the figurative language in the first verse substituting "prázdný jako snopy" for "as hard as leather". The meaning stays the same – the ones Dylan talks about are insensitive, most likely evil. The original text captures the change in the attitude towards the situation:

“gotta pick myself up off the floor” and leave, and, although Křest’an expresses the resistance in a way, he does not fully capture it. The translation of the last verse is not inaccurate, as “tak jed’te, jestli můžete” can be basically understood as “you can go (because I am ready)”.

11.4 Maggie’s Farm / U Majdy na statku

Maggie’s Farm is a song, which contains the most elements from the Czech culture. Křest’an has tried to preserve the original feeling, including for example miles, not kilometres, but Maggie’s Farm has quite a Czech atmosphere. Starting with the title itself, “statek” is an accurate equivalent of “farm”, but “farma” is even closer. However, the most Czech element of the translation is the name “Majda”. The name “Angelina” was also translated in “Farewell, Angelina”, but even with the acute accent, “Angelína” is still a foreign name. Křest’an did not like the sound of the words “Maggie” and “statek” together, so he used a nickname of the wife of Luboš Malina, who is Křest’an’s long-time friend and a fellow musician from Druhá tráva (Časopis Folk).

Už nebudu u Majdy na statku dřít	I ain’t gonna work on Maggie’s farm no more
už nebudu u Majdy na statku dřít	No, I ain’t gonna work on Maggie’s farm no more
když se ráno vzbudím,	Well, I wake in the morning
za déšť se pomodlím	Fold my hands and pray for rain
hlavu mám plnou představ,	I got a head full of ideas
z kterejch skoro magořím	That are drivin’ me insane
je hanba, že mě nutěj drhnout byt	It’s a shame the way she makes me scrub the floor
už nebudu u Majdy na statku dřít	I ain’t gonna work on Maggie’s farm no more

(Křest’an, 2007; Dylan, 1965)

Křest’an used the verb “dřít” as an equivalent for “work”, which would have different connotations if taken out of context, but as the song is about the hard work, it only emphasizes the true meaning. He also uses dialect again (“kterejch”, “nutěj”) and the verb “magořím” for “drivin’ me insane”. The only difference in the translation is that it is Maggie who makes Dylan scrub the floor in the original text, while it is “them”, most

likely Maggie's family, who makes Křesťan do it. Otherwise, the stanza and the whole song is translated with great faithfulness to the original text.

CONCLUSION

The thesis focused on Robert Křesťan's translations of Bob Dylan's songs, which Křesťan and Druhá tráva released on the album called *Dylanovky* in 2007. Two songs from the album, "Jak mlýn se točí svět" and "Lily, Rosemary a Srdcovej kluk", were not translated by Křesťan, but by Wabi Daněk and Jan Vyčítal, respectively. On that account, these two translations were not included in the analysis.

Křesťan's aim was to preserve the overall meaning and poeticity of the songs. Moreover, as the purpose of the translation was also further performance, it was crucial for Křesťan to maintain the singability of the texts as well. Since Czech and English language have different word order and other grammatical rules, the analysis did not focus on the accuracy and homogeneity of the language structure itself, but rather on the aspects of meaning, poeticity, and singability.

Dylan can be both specific and ambiguous to a large extent. He uses figurative language, intertextual references (in a lot of cases to Bible, for example), symbolism, alliteration, and dialect. He asks questions, he rhymes, uses free verse and repetition. He depicts contrasts by means of colours, sizes, age, gender. Křesťan himself understands translation as an imperfect interpretation of the original text and as such, he did not always try to capture or even find the symbolism behind all the numbers, or express the religious intertextuality. Because he believes that what was once expressed in one language, cannot be fully expressed in another language, especially in poetry (which includes song lyrics).

Although the main purpose was the maintenance of the meaning and the overall atmosphere, singability was of a great importance too in the translation and it sometimes prevailed, resulting in inaccuracy or non-equivalence. But even despite the fact that Křesťan did not always preserve the alliteration, repetition, symbolism or the connotations, he always managed to capture and express the core and the overall feeling of the original text. His translations were figurative, literal, sometimes more and sometimes less specific, but in general, singable, poetic and accurate.

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APPENDICES

APPENDIX P I: TEXTS FOR ANALYSES

APPENDIX P I: TEXTS FOR ANALYSES

Ještě není tma	Not Dark Yet
<p>Padají stíny, ale není kam se hnout, nedá se spát ani zapomenout, mám pocit, jako bych měl duši z oceli a že mé jizvy ani slunce nezcelí. Není kam jít, i když by bylo na čase, ještě není tma, ale stmívá se.</p>	<p>Shadows are falling and I've been here all day It's too hot to sleep, time is running away Feel like my soul has turned into steel I've still got the scars that the sun didn't heal There's not even room enough to be anywhere It's not dark yet, but it's getting there</p>
<p>Svůj pocit lidství jsem nechal někde v polích, jako by za vším, co je krásné, bylo něco, co bolí, přišel mi dopis, tak milý, samý cit, napsala prostě, co měla na srdci. A já už ani nevím, jestli ji poznám po hlase, ještě není tma, ale stmívá se.</p>	<p>Well, my sense of humanity has gone down the drain Behind every beautiful thing there's been some kind of pain She wrote me a letter and she wrote it so kind She put down in writing what was in her mind I just don't see why I should even care It's not dark yet, but it's getting there</p>
<p>Viděl jsem Londýn i Paříž pozdě k ránu, šel podél řeky až k břehům oceánu, padl jsem na dno světa, níž než umím říct, a v lidských očích už nehledám vůbec nic. Jako by pravda byla vadou na kráse, ještě není tma, ale stmívá se.</p>	<p>Well, I've been to London and I've been to gay Paree I've followed the river and I got to the sea I've been down on the bottom of a world full of lies I ain't looking for nothing in anyone's eyes Sometimes my burden seems more than I can bear It's not dark yet, but it's getting there</p>
<p>Přišel jsem na svět a zemřu, aniž bych chtěl, všem se zdá, že se hýbám, jenže jako bych otupěl, jen stojím a myšlenky mi běží buhvíkam, už ani nevím, před čím sem utíkám.</p>	<p>I was born here and I'll die here against my will I know it looks like I'm moving, but I'm standing still Every nerve in my body is so vacant and numb I can't even remember what it was I came here to get away from</p>
<p>I modlitba mi zní jen jako vítr ve vlasech, ještě není tma, ale stmívá se.</p>	<p>Don't even hear a murmur of a prayer It's not dark yet, but it's getting there</p>

Čím dál tíž se dejchá	A Hard Rain's A-Gonna Fall
Kdes všude byl, můj blond'atej chlapče? Kdes všude byl, můj blond'atej sne?	Oh, where have you been, my blue-eyed son? Oh, where have you been, my darling young one?
Po dvanácti mlhavejch horách jsem belhal padesát klikatejch silnic jsem prošel	I've stumbled on the side of twelve misty mountains I've walked and I've crawled on six crooked highways
do šesti truchlivejch lesů jsem vstoupil na sedmi nehybnejch mořích se plavil po tisíc mil dlouhým hřbitově kráčel	I've stepped in the middle of seven sad forests I've been out in front of a dozen dead oceans I've been ten thousand miles in the mouth of a graveyard
a tíž, tíž, tíž, tíž	And it's a hard, and it's a hard, it's a hard, and it's a hard
čím dál tíž se dejchá	And it's a hard rain's a-gonna fall
Cos všechno viděl, můj blond'atej chlapče? Cos všechno viděl, můj blond'atej sne? Viděl jsem nemluvně s šakalí smečkou	Oh, what did you see, my blue-eyed son? Oh, what did you see, my darling young one? I saw a newborn baby with wild wolves all around it
viděl jsem silnici zlatou, ale pustou viděl jsem břizu s krvavou větví	I saw a highway of diamonds with nobody on it I saw a black branch with blood that kept drippin'
viděl jsem kladiva nasáklý krví	I saw a room full of men with their hammers a-bleedin'
viděl jsem žebřík pod bílou vodou viděl jsem mluvky s jazykem v křečích	I saw a white ladder all covered with water I saw ten thousand talkers whose tongues were all broken
viděl jsem děti s ostrými meči	I saw guns and sharp swords in the hands of young children
a tíž, tíž, tíž, tíž	And it's a hard, and it's a hard, it's a hard, it's a hard
čím dál tíž se dejchá	And it's a hard rain's a-gonna fall
Cos všechno slyšel, můj blond'atej chlapče? Cos všechno slyšel, můj blond'atej sne? Slyšel jsem hromy s varovným hlasem	And what did you hear, my blue-eyed son? And what did you hear, my darling young one? I heard the sound of a thunder, it roared out a warnin'
slyšel jsem vlnu, co zaplaví zemi	Heard the roar of a wave that could drown the whole world
slyšel jsem tambory s rukama v ohni	Heard one hundred drummers whose hands were a-blazin'

slyšel jsem šepot tisíců mnichů	Heard ten thousand whisperin' and nobody listenin'
slyšel jsem výkřiky hladu i smíchu	Heard one person starve, I heard many people laughin'
slyšel jsem básníka co umřel v blátě	Heard the song of a poet who died in the gutter
slyšel jsem klauna jak křičí a pláče	Heard the sound of a clown who cried in the alley
a tíž, tíž, tíž, tíž	And it's a hard, and it's a hard, it's a hard, it's a hard
čím dál tíž se dejchá	And it's a hard rain's a-gonna fall
Koho jsi potkal, můj blond'atej chlapče?	Oh, who did you meet, my blue-eyed son?
Koho jsi potkal, můj blond'atej sne?	Who did you meet, my darling young one?
Potkal jsem dítě u mrtvýho koně	I met a young child beside a dead pony
potkal jsem dobráka se vzteklou dogou	I met a white man who walked a black dog
potkal jsem ženu s ohnivým tělem	I met a young woman whose body was burning
potkal jsem dívku, co dala mi duhu	I met a young girl, she gave me a rainbow
potkal jsem lidi raněný láskou	I met one man who was wounded in love
a potkal jsem lidi raněný záští	I met another man who was wounded with hatred
a tíž, tíž, tíž, tíž	And it's a hard, it's a hard, it's a hard, it's a hard
čím dál tíž se dejchá	It's a hard rain's a-gonna fall
Co chceš dělat teď, můj blond'atej chlapče?	Oh, what'll you do now, my blue-eyed son?
Co chceš dělat teď, můj blond'atej sne?	Oh, what'll you do now, my darling young one?
Vrátím se zpátky, než se udusím hrůzou	I'm a-goin' back out 'fore the rain starts a-fallin'
schovám se v temnotách nejhlubších lesu	I'll walk to the depths of the deepest black forest
kde lidí jsou spousty a ruce maj prázdný	Where the people are many and their hands are all empty
kde řeky se topí v granulích jedu	Where the pellets of poison are flooding their waters
kde městečko v stráni je studenej žalár	Where the home in the valley meets the damp dirty prison
kde nikdy nevidíš do tváří katům	Where the executioner's face is always well hidden
kde plno je hladu a ztracenejch duší	Where hunger is ugly, where souls are forgotten
kde černá je barva, kde nula je mnoho	Where black is the color, where none is the number

a to budu kázat a s tím budu dejchat	And I'll tell it and think it and speak it and breathe it
a vyřvu to z kopců, ať každej mě slyší	And reflect it from the mountain so all souls can see it
tak tohle mi řekl, než začlo se stmívat	Then I'll stand on the ocean until I start sinkin'
tak tohle mi řekl, než začal jsem zpívat	But I'll know my song well before I start singin'
a tíž, tíž, tíž, tíž	And it's a hard, it's a hard, it's a hard, it's a hard
čím dál tíž se dejchá	It's a hard rain's a-gonna fall

Sbohem, Angelino	Farewell, Angelina
<p>Sbohem, Angelino královský gong krade loupežný rytíř a mě láká ten tón už trianagl cinká a trombóny zní tak sbohem, Angelino nebe už vzplálo a já musím jít</p>	<p>The bells of the crown Are being stolen by bandits I must follow the sound The triangle tingles And the trumpets play slow Farewell Angelina The sky is on fire And I must go</p>
<p>Není důvod se hádat není důvod si lhát všechno stojí všechno padá jak má padat a stát jenom na mořský pláži někdo zapomněl míč tak sbohem, Angelino nebe se chvěje a já musím pryč</p>	<p>There's no need for anger There's no need for blame There's nothing to prove Ev'rything's still the same Just a table standing empty By the edge of the sea Farewell Angelina The sky is trembling And I must leave</p>
<p>Z nádvoří zmizly páry kluků a dam talón přemohl stráže a řadí se tam kde se pod dvojkou s esem kdysi hýbala zem tak měj se, Angelino nebe se hroutí buď spánembohem</p>	<p>The jacks and the queens Have forsaked the courtyard Fifty-two gypsies Now file past the guards In the space where the deuce And the ace once ran wild Farewell Angelina The sky is folding I'll see you in a while</p>
<p>Heleď šilhaví piráti sedí jak šáh a střílejí z brokovnic po konzervách a sousedi křičí a tleskají jim tak sbohem, Angelino nebe už černá a já zmizím jak dým</p>	<p>See the cross-eyed pirates sitting Perched in the sun Shooting tin cans With a sawed-off shotgun And the neighbors they clap And they cheer with each blast Farewell Angelina The sky's changing color And I must leave fast</p>
<p>Na střechách tancují Kingkong a skřet tango jako Valentino</p>	<p>King Kong, little elves On the rooftops they dance Valentino-type tangos</p>

<p>když vtom maskér se zved a zavřel mrtvýmu oči aby nebudil hnus tak sbohem, Angelino nebi se hnusím a už mi přijíždí vůz</p> <p>Kanony hřmějí loutky zvedají prak a démoni hází bomby pod náklad'ák říkej mi jak chceš já nic nepopírám tak sbohem, Angelino nebe už bouří a já chci být sám</p>	<p>While the makeup man's hands Shut the eyes of the dead Not to embarrass anyone Farewell Angelina The sky is embarrassed And I must be gone</p> <p>The machine guns are roaring The puppets heave rocks The fiends nail time bombs To the hands of the clocks Call me any name you like I will never deny it Farewell Angelina The sky is erupting I must go where it's quiet</p>
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Señore	Senor (Tales Of Yankee Power)
<p>Señor, Señor, víte vůbec, kam to jedem? Je to Arizona, nebo Armageddon? Vždyť tady jsem už byl, to je snad fór. Mám pravdu, nebo magořím, Señor?</p>	<p>Señor, señor, do you know where we're headin'?' Lincoln County Road or Armageddon? Seems like I been down this way before Is there any truth in that, señor?</p>
<p>Señor, Señor, nevíte, prosím, kde se skrývá? Kolik hodin, kolik dní nám ještě zbývá? Kdy z nás vůbec stáhnou tenhle flór?</p>	<p>Señor, señor, do you know where she is hidin'?' How long are we gonna be ridin'?' How long must I keep my eyes glued to the door?</p>
<p>A bude nám tu líp než tam, Señor?</p>	<p>Will there be any comfort there, señor?</p>
<p>Do korby bušil vítr, až se trásla mříž, a na krku jí visel litinovej kříž, pořád vidím prázdný náměstí a ji ten den, jak mě objímá a šeptá mi: „Nezapomeň.“</p>	<p>There's a wicked wind still blowin' on that upper deck There's an iron cross still hangin' down from around her neck There's a marchin' band still playin' in that vacant lot Where she held me in her arms one time and said, "Forget me not"</p>
<p>Señor, Señor, už zas vidím ten modrobílej aut'ák a cejtím ocas draka; tohle napětí mě ničí jako mor. Kdo mi tady pomůže, Señor?</p>	<p>Señor, señor, I can see that painted wagon I can smell the tail of the dragon Can't stand the suspense anymore Can you tell me who to contact here, señor?</p>
<p>Klečel jsem tam nahej jako idiot, jako v magnetickým poli, neschopnej se hnout, a cikán blýskl prstenem a řek: „Máš dost, tohle se ti, chlapče, nezdá, to je skutečnost.“</p>	<p>Well, the last thing I remember before I stripped and kneeled Was that trainload of fools bogged down in a magnetic field A gypsy with a broken flag and a flashing ring Said, "Son, this ain't a dream no more, it's the real thing"</p>
<p>Señor, Señor, srdce mají prázdný jako snopy, dejte mi pár minut, než se vzchopím, než zas v sobe najdu nějakej vzdor. Tak jed'te, jestli můžete, Señor.</p>	<p>Señor, señor, you know their hearts is as hard as leather Well, give me a minute, let me get it together I just gotta pick myself up off the floor I'm ready when you are, señor</p>
<p>Señor, Señor, radši odpojíme tyhle dráty,</p>	<p>Señor, señor, let's disconnect these cables</p>

odvalíme všechny tyhle pláty,
tohle místo ve mně dusí každé pór.
Tak na co kruci čekáme, Señor?

Overturn these tables
This place don't make sense to me no more
Can you tell me what we're waiting for, señor?

U Majdy na statku	Maggie's Farm
<p>Už nebudu u Majdy na statku dřít už nebudu u Majdy na statku dřít</p> <p>když se ráno vzbudím, za déšť se pomodlím hlavu mám plnou představ, z kterejch skoro magořím je hanba, že mě nutěj drhnout byt</p> <p>už nebudu u Majdy na statku dřít</p>	<p>I ain't gonna work on Maggie's farm no more No, I ain't gonna work on Maggie's farm no more Well, I wake in the morning Fold my hands and pray for rain I got a head full of ideas That are drivin' me insane It's a shame the way she makes me scrub the floor I ain't gonna work on Maggie's farm no more</p>
<p>Už nebudu na Majdina bráchu dřít už nebudu na Majdina bráchu dřít</p> <p>podstrčí mi bůra, ptá se, jestli se mám fajn ale jak někde prásknu dveřma, šklebí se jak Kain a namístě mi zkrouhne benefit</p> <p>už nebudu na Majdina bráchu dřít</p>	<p>I ain't gonna work for Maggie's brother no more No, I ain't gonna work for Maggie's brother no more Well, he hands you a nickel He hands you a dime He asks you with a grin If you're havin' a good time Then he fines you every time you slam the door I ain't gonna work for Maggie's brother no more</p>
<p>Už nebudu na Majdina tátu dřít už nebudu na Majdina tátu dřít</p> <p>cigáro si s klidem típne o váš ksicht ale vrata do ložnice má těžký jako kvicht a domobrana bdí, aby měl klid už nebudu na Majdina tátu dřít</p>	<p>I ain't gonna work for Maggie's pa no more No, I ain't gonna work for Maggie's pa no more Well, he puts his cigar Out in your face just for kicks His bedroom window It is made out of bricks The National Guard stands around his door Ah, I ain't gonna work for Maggie's pa no more</p>
<p>Už nebudu na Majdinu máti dřít už nebudu na Majdinu máti dřít</p> <p>o lidstvu nám káže, o církvi a tak</p>	<p>I ain't gonna work for Maggie's ma no more No, I ain't gonna work for Maggie's ma no more Well, she talks to all the servants About man and God and law</p>

<p>ale každému je jasný, kdo je v domě drak je nad hrobem, ale tvrdí že je fit</p> <p>už nebudu na Majdinu máti dřít</p> <p>Už nebudu u Majdy na statku dřít</p> <p>už nebudu u Majdy na statku dřít</p> <p>snažím se, co můžu, abych zůstal jakej jsem ale každěj chce jen jedno, abych vyhovoval všem už me nudí živit jejich apetyt</p> <p>už nebudu u Majdy na statku dřít</p>	<p>Everybody says She's the brains behind pa She's sixty-eight, but she says she's twenty-four</p> <p>I ain't gonna work for Maggie's ma no more</p> <p>I ain't gonna work on Maggie's farm no more</p> <p>No, I ain't gonna work on Maggie's farm no more</p> <p>Well, I try my best To be just like I am But everybody wants you To be just like them They sing while you slave and I just get bored</p> <p>I ain't gonna work on Maggie's farm no more</p>
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Čeká nás poslední ráno	One Too Many Mornings
<p>Někde venku štěkaj dogy a zvolna padá tma, a když se úplně setmí, ten štěkot utichá. Noční ticho tříští hlasy, co mi rozrývají týl, čeká nás poslední ráno a mě aspoň tisíc mil.</p> <p>Když se dívám z tvýho prahu, jako bych na rozcestí stál, a potom se otočím zpátky, tam kde jsem s tebou spal. Jenže v zádech tuším cestu a ta mě táhne ze všech sil, čeká nás poslední ráno a mě aspoň tisíc mil.</p> <p>Ten můj hlad a divnej neklid, to je špatný znamení, slova jsou jenom slova a na ničem nic nezmění. Zůstalas pořád stejná i já jsem zůstal, co jsem byl, čeká nás poslední ráno a mě aspoň tisíc mil.</p>	<p>Down the street the dogs are barkin' And the day is a-gettin' dark As the night comes in a-fallin' The dogs'll lose their bark An' the silent night will shatter From the sounds inside my mind For I'm one too many mornings And a thousand miles behind</p> <p>From the crossroads of my doorstep My eyes they start to fade As I turn my head back to the room Where my love and I have laid An' I gaze back to the street The sidewalk and the sign And I'm one too many mornings An' a thousand miles behind</p> <p>It's a restless hungry feeling That don't mean no one no good When ev'rything I'm a-sayin' You can say it just as good. You're right from your side I'm right from mine We're both just one too many mornings An' a thousand miles behind</p>

Zvoní zvony	Ring Them Bells
<p>Zvoní zvony barbarů z těch měst, které sní. Zvoní zvony v svatyních a v údolích zní řekám tak širokým a tak hlubokým, že svět se rozběh nazpátek a čas běží s ním.</p>	<p>Ring them bells, ye heathen From the city that dreams Ring them bells from the sanctuaries 'Cross the valleys and streams For they're deep and they're wide And the world's on its side And time is running backwards And so is the bride</p>
<p>Zazvoň, svatý Petře, čtyřem větrům, jež bdí, zazvoň rukou železnou, ať všichni to ví. Je rušno a křik v městech i vsích a nad posvátnou krávou soumrak hoří jak vích.</p>	<p>Ring them bells St. Peter Where the four winds blow Ring them bells with an iron hand So the people will know Oh it's rush hour now On the wheel and the plow And the sun is going down Upon the sacred cow</p>
<p>Zazvoň, milá Marto, chlapci, jenž vodí pluh, zazvoň, ať svět vidí, že jen jeden je Buh. Pastýřka spí tam u vrboví a ovce kdesi v horách raděj zbloudily s ní.</p>	<p>Ring them bells Sweet Martha For the poor man's son Ring them bells so the world will know That God is one Oh the shepherd is asleep Where the willows weep And the mountains are filled With lost sheep</p>
<p>Zvoní zvon za slepé, jež šílí, zvoní zvon za všechny, co zbyli, zvoní zvon za ty vyvolené, co budou je soudit, až Bůh řekne ne. Zvoní zvon za zmizelý čas, za dětský hlas a nevinost v nás.</p>	<p>Ring them bells for the blind and the deaf Ring them bells for all of us who are left Ring them bells for the chosen few Who will judge the many when the game is through Ring them bells, for the time that flies For the child that cries When innocence dies</p>
<p>Zazvoň, svatá Kláro, tam kde nejvýše je, zazvoň z bunkru</p>	<p>Ring them bells St. Catherine From the top of the room Ring them from the fortress</p>

za rozkvetlé orchideje. Stoupá tam dým a bitva je vším a rozmazává rozdíl mezi dobrým a zlým.	For the lilies that bloom Oh the lines are long And the fighting is strong And they're breaking down the distance Between right and wrong
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Dívka ze severu	Girl From The North Country
<p>Až půjdeš tam, kde není skoro nic, kde vítr vždycky samým sněhem hrál, pozdravuj jednu dívku u hranic, kterou jsem kdysi hrozně miloval.</p> <p>Až začnou zuřit bouře na pláních a řeky znehybní tvrdý led, doufám jen, že ji ochrání před vichřicí a zimou teplý pléd.</p> <p>Vlasy má, doufám, pořád vlnité, dlouhé tak, že jí po pás splývají, vlasy má, doufám, pořád vlnité, ty mi ji nejvíc připomínají.</p> <p>Až půjdeš tam, kde není skoro nic, kde vítr vždycky samým sněhem hrál, pozdravuj jednu dívku u hranic, kterou jsem kdysi hrozně miloval.</p>	<p>Well, if you're travelin' in the north country fair Where the winds hit heavy on the borderline Remember me to one who lives there She once was a true love of mine</p> <p>Well, if you go when the snowflakes storm When the rivers freeze and summer ends Please see if she's wearing a coat so warm To keep her from the howlin' winds</p> <p>Please see for me if her hair hangs long, If it rolls and flows all down her breast. Please see for me if her hair hangs long, That's the way I remember her best.</p> <p>I'm a-wonderin' if she remembers me at all Many times I've often prayed In the darkness of my night In the brightness of my day</p> <p>So if you're travelin' in the north country fair Where the winds hit heavy on the borderline Remember me to one who lives there She once was a true love of mine</p>