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Present Participle in the English and Czech Fiction

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Z á s a d y p r o v y p r a c o v á n í :

Cílem práce je zmapovat funkce přítomného participia v anglické beletrii a najít jeho vhodné ekvivalenty v češtině. V teoretické části studentka shrne poznatky z odborné literatury o různých funkcích přítomného participia a jeho frekvenci v psaném jazyce. Zároveň se seznámí s publikovanými pracemi, které se zkoumají překladové protějšky anglického přítomného participia v češtině. Zaměření bude především na beletrii. V praktické části studentka shromáždí excerpta z novější anglické literatury a srovná vybraný korpus příkladů s jejich překladovými variantami. Výzkum by se měl hlavně týkat funkce participií jako větných kondenzorů, kde se dá předpokládat celá škála možných překladů. Výsledky výzkumu by měly potvrdit nominální tendence v angličtině a verbální v češtině.

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Abstract

This Bachelor paper focuses on the syntactic functions of the present participle in fictional literature. There is also paid attention to the Czech equivalents of the present participle in the particular style. Firstly, the present participle is introduced as well as its syntactic functions. Then, the corpus of examples for the analysis is presented, analysed, discussed and compared with the Czech translation. A special attention is paid to the sentence condensation when one expects a variety of possible translations. The typological differences between the two languages, English and Czech, are also described because they are important for the analytical part of the paper.

Key words

verb; verb phrase; finite and non-finite forms; present participle; nominal and analytic English; verbal and synthetic Czech; condensation; fiction; Czech equivalents

Název

Přítomné participium v anglické a české umělecké literatuře

Abstrakt

Tato bakalářská práce se zaměřuje na funkce přítomného participia ve větě v umělecké literatuře. Pozornost je také věnována českým ekvivalentům přítomného participia. Nejprve je představeno přítomné participium společně s jeho syntaktickými funkcemi. Následně je představen, zanalyzována a probrán korpus příkladů z anglické umělecké literatury společně s jeho českými protějšky. Zvláštní pozornost je v této práci věnována větné kondenzaci, kde se dá očekávat více možností překladu. Rozdíly mezi anglickým a českým jazykem jsou také zmíněny a představeny, protože jsou důležité pro analytickou část práce.

Klíčová slova

sloveso; fráze slovesa; finitní a nefinitní tvary; přítomné participium; nominální a analytická angličtina; verbální a syntetická čeština; kondenzace; umělecká literatura; české ekvivalenty

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1. INTRODUCTION

This bachelor paper focuses on the usage and occurrence of the English present participle as well as on its syntactic functions in fictional literature. Attention is also paid to the Czech equivalents of the English present participle in this particular style. The results are supplemented by a brief description of literary style as well as of characteristic features of the two languages.

The aim of this paper is to examine the syntactic functions of the present participle in the English fiction and find their relevant equivalents in the Czech translations. The books of literature chosen for the research are modern works, in other words they were published after the year 1970. The main hypothesis of this paper is to confirm nominal tendencies of the English language and verbal tendencies of the Czech language.

The theoretical part focuses on a brief description of the English verb and verb phrase, especially finite and non-finite verb phrase, and on the present participle, too. Differences between the two languages as well as fictional style are presented.

Firstly, the verb and verb phrases are discussed to introduce the problem. Great attention is paid to non-finite verb phrases because of the aim of this paper. Then, the form, function and syntactic realization of the present participle in a sentence and its translation into the Czech language will be discussed in great detail. Examples are provided in order to help with the demonstration and explanation of the phenomenon. Professional literature, which represents the secondary sources for the paper, written by linguists is used in this part to compile the theoretical knowledge.

The practical part presents the corpus of examples of the discussed phenomenon, the present participle. The linguistic corpus was compiled by studying the English books of literature as well as their relevant translations into the Czech language. The analysis presents the occurrence of different functions of the present participle in fiction, focusing on modification and condensation of the English sentences, which reveals the language economy.

The final part of the paper brings the summary of the syntactic functions of the present participle used in fiction, commenting also on the results of the research. The presented hypothesis is commented on in the final section as well.

2. THE ENGLISH VERB

“Verbs typically express actions (e.g. “*writing*”) or states (e.g. “*being*”) and inflect for tense and aspect (e.g. *write* vs. *wrote*) person and number (e.g. *write* vs. *writes*)”. (Bache & Davidsen-Nielsen, 1997, p.33) This semantic definition of a verb has been adopted by many grammarians. Dušková et al add that these meanings of verbs are not exclusively bound to this word class because, according to them, there are a lot of nouns, for instance, that have the same form as verbs (cf. *jump skákat* vs. *jump skok*) (Dušková et al, 2006, p. 165)

Biber et al divide the verb into two groups, main verbs and auxiliary verbs (1999, p. 358). “Main verbs, such as the verb *went* in the following example, can stand alone as the entire verb phrase. In contrast, auxiliary verbs, such as the verbs *can* and *be* in the following example, occur together with some main verb (in this case *cited*)” (Biber et al, 1999, p. 358)

the main verb: I *went* into the empty house. (Biber et al, 1999, p. 358)

auxiliary verb+ *the main verb*: Instances can be [cited] where this appears not to be the case. (Biber et al, 1999, p. 358)

According to Quirk et al (1973, p.70), the English verb has the following 5 forms: the base form (e.g. *call*, *drink*), the –s form (e.g. *calls*, *drinks*), the past (e.g. *called*, *drank*), the –ing participle (e.g. *calling*, *drinking*) and the –ed participle (e.g. *called*, *drunk*). These are the inflectional suffixes of verbs that are mentioned by other grammarians as well (e.g. Dušková et al). Dušková et al add that the inflectional suffixes help to express the following categories of the English verb: person, number, tense, aspect and voice. (2006, p.165) However, not all verbs can express all of the mentioned categories by means of inflectional suffixes. Thus, the English verb is divided according to whether it expresses all the categories (finite verb) or only some of them (non-finite verb). (Dušková et al, 2006, p. 165) The definition also excludes auxiliary verbs that also do not take all the suffixes suggested. (Quirk et al, 1973, p. 70)

Besides this classification, there exist more ways how to classify verbs, e.g. whether the verb takes the object to *transitive* and *intransitive* verbs. (Biber et al, 1999,

p. 380-381) However, this paper is most interested in the classification that concerns *finiteness* of the English verb and thus will not deal with other ways of classification.

3. FORMS OF THE ENGLISH VERB

As it was mentioned in chapter 2, it is important for this paper to distinguish between finite and non-finite verb forms. This chapter makes clear boundary between the mentioned phenomena.

3.1 FINITE VERB FORMS

According to Cobuild (1995, p.185), “the first verb involved in a phase structure is the main verb of the structure. It is usually finite.” Therefore, this finite verb distinguishes between finite verb phrase and non-finite verb phrase. (Leech & Svartvik, 1991, p.304). The finite verb has the following characteristics (Cobuild, 1995, 185):

1) Tense inflection (e.g. *I wanted to come home.*)

This means that the finite verb distinguishes between the tenses like present and past by means of inflectional suffixes (-s for the present simple tense, -ed for the past simple tense, etc.)

2) Agreement in person and number with the subject of the clause (e.g. *Lonnie wants to say “sorry”.*)

This means that it is easy to identify whether 1st (I, we), 2nd (you), or 3rd (he, she, it, they) person is involved in the action of the verb. Singular and plural number is also distinguished. In the given example it is the third person singular. Quirk et al suggest that this characteristic is most overt with the verb “be”, e.g. *I am*, *you are*, etc. However, there should be taken into account that modal auxiliaries (e.g. *can*) have no overt concord with the subject. (Quirk et al, 1973, p.71-72)

Quirk et al (1973, p.72) add to these two characteristics, which the finite verbs express, *mood*. Mood reveals the speaker’s attitude towards his/her statement (e.g. indicative mood, imperative mood, etc.).

As it was already mentioned above, finite verb forms are not the topic of this paper, therefore, they are not going to be discussed further. They had to be mentioned, after all, in order to have a full picture for the comparison with non-finite verb forms that are presented in the following chapter 3.2.

3.2 NON-FINITE VERB FORMS

Non-finite verb phrases stand with their features in the opposite to the finite verb phrases. Quirk et al (1973, p.75) put these words into one simple definition: “Unlike finite verb phrases, non-finite verb phrases have no tense distinction or imperative mood, and cannot occur in constructions with a subject of a main clause.” Thus, it is not possible to say:

* *He to do it easily.* BUT *He did it easily.*

or (if the writer wants to keep the infinitive) *It was easy for him to do it.*

(Quirk et al, 1973, p.75)

Quirk et al (1973, p. 72) use the following classification of non-finite verb forms and give an example of each type for demonstration. They divide non-finite verb forms into three groups- the infinitive (e.g. *to call*), the –ing participle (e.g. *calling*) and the –ed participle (e.g. *called*). However, they do not deal with the gerund as a separate group because they identify the gerund and the present participle as “*the –ing participle*”. Dušková et al, on the other hand, divide non-finite verb forms into infinitive, gerund and participle, studying the present and the past participle at the same time. (2006, p. 265-272) This paper will follow partly the classification suggested by Quirk et al and partly by Dušková et al because it is important to distinguish between the present and the past participle as well as between the present participle and the gerund.

4. DIFFERENCES BETWEEN LANGUAGES- ANALYTIC AND NOMINAL ENGLISH VS. SYNTHETIC AND VERBAL CZECH

According to definitions suggested in the Oxford monolingual dictionary, the analytic languages, like English, use “word order rather than word endings to show the

functions of words in a sentence”. (Hornby, 2005, p.49) On the other hand, the synthetic languages, like Czech, use “changes to the ends of words rather than separate words to show the functions of words in a sentence”. (Hornby, 2005, p.1557) Dušková et al continue and add that structure of words and possible changes of words is studied by morphology and structure of sentences by syntax. They say that these two disciplines are closely bound together because morphological changes of words suggest their syntactic relations in a sentence. Dušková et al also claim that the ability to express syntactic relations by means of morphological changes depends on the level of development of the inflectional system in a language. Czech inflection is highly developed in comparison with rather weak inflection of the English language. Therefore, English has to use different constructions, like word order, to express the same syntactic relations that are expressed by means of inflection in Czech. (2006, 11)

English is generally considered a nominal language and Czech a verbal language. In order to explain the terms suggested, Mathesius is going to be quoted. He says that the English sentence uses rather nominal elements (see below) to express the “circumstances of the extra-lingual reality which in Czech are regularly worded by dependent clauses”. (Mathesius, 1975, p. 190) In other words, there are used elements in the English language, whose nature is nominal, that are predominantly translated by means of dependent clauses into Czech, whose character is, on the other hand, clearly verbal. Mathesius adds that the fact that Czech uses more verbs makes the language rather dynamic unlike English whose dynamism is weakening because of the presence of the nominal elements. The reduction of the English language dynamism has been in some instances so radical that the finite verb “resembles hardly more than a copula whose main function is, admittedly, to convey rather the formal grammatical categories (such as number, tense, mood, voice) than lexico-semantic information”. (Mathesius, 1975, p. 189-190)

5. CONDENSATION

The nominal tendency of English is closely related to the idea of sentence condensation. Vachek says that condensers are “sentence elements which may replace a dependent clause”. (Vachek, 1974, p. 56) He adds that what is in Czech expressed by means of a complex or compound sentence, i.e. dependent or main clause, is in English

compressed into another sentence element that is simply added to the sentence. It is clear that the character of such an element is nominal. In other words, this sentence element carries the same meaning as the Czech clause. This makes the English sentences, in comparison to Czech ones, more syntactically condensed. (Vachek, 1974, p. 58-59) This is what Dušková et al agree with him, because they say that nominal elements are used in English sentences much more often than in Czech, and that such constructions make the English sentence condensed. (2006, p.542) Mathesius calls this type of sentence condensation a complex condensation because, according to him, “in this way English can express entire complexes of content”. (Mathesius, 1975, p. 146) Vachek continues and adds that the nominal elements are referred to as *sentence condensers* or simply *condensers*, and that they have been derived from verbal bases. There are three types of sentence condensers- the infinitive, the participle and the gerund. (Vachek, 1974, 59) This paper, however, deals with the participial condensation, thus the two remaining condensers will not be discussed further. Mathesius summarises the issue of complex condensation and says that the English sentence is definitely more compact and homogenous, both from the formal and semantic point of view, unlike the corresponding Czech sentence. (1975, p. 190) Hladký concludes the issue of complex condensation by Vachek’s results:

“J. Vachek arrives at the conclusion that the different positions occupied by the phenomena of complex condensation in English and Czech are related to the general structure of these languages (analytical and synthetic, respectively) and to the reduced dynamism of the English verb (and the correlated strong nominal tendencies in English) on the one hand and to the dynamically strong Czech finite verb on the other.”
(Hladký, 1961, p. 105)

6. PRESENT PARTICIPLE

There are three participles in the English language- present, past and perfect. (Dušková et al, 2006, p. 270) However, since the focus of the paper is clearly given, the attention will only be paid to the present participle. Swan says (2005, p.378) that “when *-ing* forms are used in certain ways, for example as parts of verb forms, or like adjectives they are called *present participles*.” However, he suggests that the term

present participle is not very suitable and fitting, because it can be used to talk about not only present but about past and future as well.

Dušková et al say that there are 6 forms of the English participle. The table below shows the mentioned 6 types and gives two examples to each of them.

Participle		Active		Passive
Present		Using Writing		Being used Being written
Perfect	Simple	Having used Having written		Having been used used Having been written written
	Continuous	Having been using Having been writing		
Past			Used Written	

(Dušková et al, 2006, p. 270)

From the table it is visible that the six mentioned forms of the English participle are: present active and passive, perfect simple active and passive, perfect continuous active, and past. As Dušková et al say, the main difference between the present and the perfect participle is that the present participle expresses the simultaneity with the activity expressed in the finite verb, e.g. *We lined up in the cold, not noticing the cold, waiting for the doors to open.*¹ *Seřadili jsme se venku v zimě a neteční k chladu jsme čekali, až se dveře otevřou.* Perfect participle, on the other hand, expresses the activity that happened before the activity expressed in the finite verb, or expresses the activity that was finished before the activity in the main verb begun, e.g. *Having arrived at a decision, he dismissed the matter from his mind.*² *(Učiniv) Když dospěl k rozhodnutí, pustil tu záležitost z hlavy.* The rules for using continuous perfect participle are the same as the rules for using finite verb forms in continuous perfect tense. Finally, the past participle does not express any of the above mentioned sequences but has its own meaning which is usually passive with the meaning of a result, e.g. *a healed wound*=

¹ Noticing and waiting in this sentence happened during the activity of lining.

² It is visible that the act of arriving at a decision happened before the act of dismissing the matter.

zhojená rána, a sprained ankle= vymknutý kotník, a dotted line= tečkovaná čára.
(2006, p. 270- 271)

This paper, however, deals with the present participle, thus, the rest of the participles will not be discussed further. There are two forms of the present participle, the active and the passive present participle. (Špaček, 1947, p. 69) The table below demonstrates the two forms of the present participle and gives examples, too.

	Active	Passive
Present participle	Calling Freezing	Being called Being frozen

(Špaček, 1947, p. 69, Delahunty & Garvey, 1994, p. 200)

Functions of the present participle

According to Swan (2005, p. 379), the present participle is used:

- 1) to form progressive verb phrases like in a sentence *It **was raining** when I got home.*
- 2) as adjectives like in a sentence *I love the noise of **falling** rain.*
- 3) as adverbs like in a sentence *She ran **screaming** out of the room.*
- 4) to form clauses when combined with other words, e.g. *Who's the fat man **sitting in the corner**?*

However, there exists another approach towards describing the functions of the present participle, which is a syntactic approach, i.e. function in a sentence. Dušková et al, for instance, use such an approach. They classify the present participle into three following categories: (2006, p.580-586)

- 1) present participle as an attribute
- 2) present participle as a condenser
 - relative participial constructions
 - absolute participial constructions
 - dangling participle
- 3) present participle as an object complement

Attitudes towards classification of the present participle could be different but the basic core of these attitudes is the same. This means, based on the text above, that the present participle could take a function of *a modifier* or *a sentence condenser* in a sentence. This categorization is also adopted in this paper. Nevertheless, the function of the object complement will be excluded because the paper deals with condensation and modification only. The following text focuses on description of individual functions of the present participle in a sentence and its possible equivalents in Czech.

7. SYNTACTIC FUNCTIONS OF THE PRESENT PARTICIPLE

7.1 ATTRIBUTE (PREMODIFICATION)

Attributive participle is the participle that modifies a noun or a pronoun. In other words, the attribute is a sentence element that gives more information about the noun that can stand in different syntactic positions (subject- *Barking* dog never bites., object- I spoke to a *cute* girl.,etc.). (Miler, 1964, p.184) Syntactically, the attribute depends on the noun and they form together a noun phrase. However, it is not an essential sentence element like a subject or predicate. This is the reason why the attribute could be left out without making the sentence syntactically incomplete. However, from the semantic point of view, the attribute could be essential because it makes the utterance complete and meaningful. Semantically, the attribute defines in more detail, makes the information more accurate and precise, determines, specifies, simply said, the attribute modifies the concept that is expressed in the noun. (Knittlová, 1990, p.7)

Dušková et al say that the attributive participle is usually expressed in Czech by means of a verblike or non-verblike adjective, i.e. “přídavné jméno slovesné, popř. neslovesné”. (2006, p.580) Kavka, just like Dušková et al, says that adjectives and present participles functioning as an attribute are very much alike. Therefore, the present participle could be also modified and intensified by adverbs as well as enter comparison. (1995, p.130)

Have you ever seen a more charming lady? (Kavka, 1995, p. 130)

However, Knittlová deals with the attribute in great detail and makes Kavka's statement more accurate and precise. She says that when the present participle expresses permanent or characteristic quality, it could be intensified by an adverb "very" because it rather resembles an adjective than a verb. She gives the following example: *an interesting experience*= *zajímavý zážitek*, *an entertaining person*= *zábavný člověk*. On the other hand, when the present participle expresses temporal or specific quality, it can't be intensified by "very" because it rather resembles a verb than an adjective, cf. the examples: *a barking dog*= *štěkající pes*, *a smiling face*, *an offending word*. (Knittlová, 1990, p. 41)

It is possible to transform the construction with the attributive participle into the relative clause, which is a helpful tool in distinguishing the present participle from the gerund and other phrasal idioms in this particular syntactic function. (Biber et al, 1999, p. 588) In other words, the noun phrase with the present participle functioning as an attribute could be rephrased as the relative clause, which is not possible with the phrase containing the gerund. For better demonstration, see the examples below.

the shivering boy/třesoucí se chlapec = *the boy who is shivering/ chlapec, který se třese*
a leaking pot/tekoucí hrnek = *a pot that leaks/hrnek, který teče*
(Dušková et al, 2006, p. 581)

It is important to point out that Dušková et al and other grammarians like Rochowanská, Miller, or Kavka, do not distinguish between the category of premodification and postmodification and deal with these two types of modification by means of the present participle as one group, identifying it usually as a "modifier". However, it is more effective to distinguish between these two types of modification because of the aim of this paper. Thus, the postmodification will be treated separately.

To conclude, Biber et al emphasize that the premodifiers differ from the postmodifiers in two major ways. Firstly, the premodifiers are more compact and condense than the postmodifiers because they can express the very similar information using a very little amount of words. However, premodifiers are less explicit because they do not express the relationship to the noun they modify, which the postmodifiers are capable of. (1999, p. 588)

7.2 SENTENCE CONDENSER

7.2.1 *Reduced relative clauses (postmodification)*

To introduce the topic, relative clauses as such will be presented. Biber et al say (1999, p.195): “A relative clause is characteristically a postmodifier in a noun phrase. It is introduced by a wh-word³, which has a grammatical role in the relative clause in addition to its linking function. The **relativizer** points back to the head of the noun phrase, which is generally referred to as the **antecedent**. Relative clauses may be either **restrictive** or **non-restrictive**. Restrictive relative clauses are used to establish the reference of the antecedent, while non-restrictive relatives give additional information which is not required for identification.” Examples:

The last guest who left before midnight was Mr. Brown.

The last guest, who left before midnight, was Mr. Brown.

(Dušková et al, 2006, p. 625)

The first sentence, which is written without commas and which would be pronounced without a pause, is a restrictive clause. It means: “Several guests left before midnight and Mr. Brown was the last one of them. Some of the guests stayed over midnight.” The second sentence, which has commas and which would be pronounced with a pause between the antecedent and relativizer, is a non-restrictive clause. It means: “Mr. Brown was the last guest who left. It was before midnight.” (Dušková et al, 2006, p. 625)

Knittlová says that the relative clauses and the postmodifying participle clauses have very close relationship because participle clauses basically condense the relative clauses. (1990, p. 42) Cf. the following two examples for better demonstration.

The apple tree, swaying gently in the breeze, had a good crop of fruit

The apple tree, which was swaying gently in the breeze, had a good crop of fruit.

(Quirk et al, 1973, p. 881)

³ For example *who, which, that*

However, Quirk et al (1973, p. 882) suggest that this overt correspondence disappears when we place the non-finite clause in front of the head it modifies. He gives the following example:

*Swaying gently in the breeze, the apple tree had a good crop of fruit.*⁴

(Quirk et al, 1973, p. 882)

Knittlová claims that the postmodifying participle clauses neutralize time specifications. In other words, the action expressed by the participle clause could correspond in the relative clause either to the present or future tense, or simple or progressive aspect. (1990, p. 42) If such a situation arises, the reader should use the clues from the main clause as well as from the wider context to understand the tense and aspect correctly. (Biber et al, 1999, p. 198) Examples:

The dog barking next door sounded like a terrier. (The underlined clause will be interpreted as “which was barking next door” because the finite clause is in the past tense) (Quirk et al, 1973, p. 876)

Tomorrow you will meet a man carrying a large umbrella. (The underlined clause will be interpreted as “who will be carrying a large umbrella” because there is a word “tomorrow” which indicates that the action has not happened yet.) (Quirk et al, 1973, p.876)

However, not all –ing forms that appear in the non-finite relative clauses correspond to the progressive aspect in the finite relative clauses. Although stative verbs cannot take the progressive, they can be used in the postmodifying participle clauses. These verbs will not be rephrased in the finite clauses by means of the progressive aspect but, for instance, by means of the simple aspect. (Quirk et al, 1973, p. 876) Cf. the following examples.

⁴ Quirk et al use a different example: Discovered almost by accident, the substance has revolutionized medicine. However, for better demonstration in the relation to the topic of the paper, the example has been adjusted.

*He is talking to a girl resembling Joan. (“who resembles Joan” not “*who is resembling Joan”)* (Quirk et al, 1973, p. 876)

*It was a mixture consisting of oil and vinegar. (“that consisted of...” not “*that was consisting of...”)* (Quirk et al, 1973, p. 876)

Knittlová (1990, p. 46-47) uses slightly different terminology. She says that a subordinate clause that stands in a position of an attribute in a sentence is called an attribute clause. Relative clauses are, according to her, only one of two subclasses of attribute clauses. The second subclass is the content clauses⁵. She considers the attribute clauses more explicit than the participle and infinitive clauses. Cf. the increasing degree of explicitness in the following three sentences.

the pupil in the corner- žák v koutě

the pupil standing in the corner- žák stojící v koutě

the pupil who was standing in the corner- žák, který stál v koutě (=the most explicit example because of the time specification)

(Knittlová, 1990, p.46- 47)

7.2.2 Reduced adverbial clauses

Adverbial clauses are syntactic realization of adverbials, i.e. they have a form of a clause and a function of an adverbial. (Dušková et al, 2006, p. 627) Adverbial can have a variety of semantic functions, like time, place, reason, etc., as well as syntactic positions, like initial, middle and final. Some of adverbials are integrated within a sentence structure (circumstance) and some of them are not (stance and linking). (Biber et al, 1999, p. 762-763) On the other hand, Quirk et al use a different terminology. They also distinguish adverbials according to the fact, whether they are or are not integrated within a sentence structure, but they label them as adjuncts (circumstance), disjuncts (stance) and conjuncts (linking). (Quirk et al, 1973, p. 421)

⁵ Content clauses give specific details about the substantive in the finite clause. In other words, they specify the head. Example: The thought *that she will help him* gives him courage. (Knittlová, 1990, p.55) Without the clause the reader would not know which thought encouraged him. However, this type of clauses is not discussed in this paper.

“The English present participle corresponds formally to the Czech transgressive (“přechodník”) because it distinguishes between the present and past tense as well as active and passive voice (*asking žádaje, being asked jsa žádán, having asked požádav, having been asked byv požádán*). Unlike the Czech language, the English language uses the present participle much more often. Moreover, besides structures that have their counterparts in Czech, there exist structures with the present participle in English that do not have their structural counterpart in Czech.” (Dušková et al, 2006, p. 583) Since the Czech transgressive is these days considered old-fashioned and a literary expression, it is not used in Czech as frequently as it is in English, in which the present participle is a part of both spoken and written English. Translators usually translate the English participle clauses by means of subordinate clauses because, as it was mentioned, the usage of the Czech transgressive is rather rare nowadays. (Dušková et al, 2006, p. 583)

The following categorization of the participle adverbial clauses was suggested by Dušková et al and this paper adopts their method. (2006, p. 583-586)

a) In the first group, Dušková et al present the type of the present participle construction, in which the subject of the participle clause is not overtly expressed, because it is the same as the subject of the finite superordinate clause, e.g. *I lay on my bed, tossing restlessly.* = *Ležel jsem na lůžku a neklidně se převracel (a neklidně se převraceje)*. (2006, p. 583) Coming from the fact that the subject of the participle clause is easily identifiable, it could be assumed that in this case the attachment rule⁶ is applied. Špaček (1947, p.70) adds and calls this type of the present participle clause *a relative participial construction* and says that it is used to abbreviate dependent clauses, i.e. to condense the English sentence (see chapter 5).

Participle adverbial clauses can act either with or without subordinators. The type of the adverbial clause, e.g. time, place, etc., is easily identified with those participle clauses that are introduced by subordinators (*While staying in Rome, he gave instructions...*- adverbial clause of time). (Nosek, 1962, p. 100) Other semantic categories of adverbial clauses are condition, reason, purpose, circumstance, etc. (Quirk et al, 1973, p. 744-756)

⁶ Quirk et al (1973, p. 756) define attachment rule as follows: “The normal rule, which may be called the “attachment rule”, is that if the subject is “understood” rather than actually present, it is assumed to be identical in reference to the subject of the superordinate clause.”

Then, there are participle clauses that lack subordinators. Biber et al use the term *supplementive clauses* for this type. They say that these clauses are loosely integrated within a sentence structure, unlike the previous type that uses subordinators, and are marked off only by commas in writing. Their relationship to the main clause is very loose, both syntactically (no subordinator) and semantically (no clear explanation of the clause type). (1999, p.201) By using a supplementive clause the author may imply the same semantic relations as it was already mentioned above, i.e. temporal, conditional, circumstantial, etc. In other words, there is no overt signal for identifying the relationship between the main clause and the participle clause. Therefore, this relationship should be identified from the context. (Quirk et al, 1985, p. 1124) Biber et al add:

“However, only a small percentage of non-finite clauses actually include subordinators, so non-finite adverbial clauses often lack the clarity of relationship with the main clause that finite clauses incorporate.” (1999, p. 827)

For better demonstration of what has been said, Biber et al give the following example with an explanation:

Watching him as the days went by, the guilty collector had noticed signs of physical and moral decline. (1999, p. 783)

According to Biber, the underlined adverbial clause could be either interpreted as a clause showing a temporal relationship (i.e. While watching him, the collector noticed the decline), or giving a reason (i.e. Because he watched him, the collector noticed the decline.) This shows that the context plays a major role in understanding the supplementive clauses. (1999, p. 783)

Now the clauses of circumstance are to be discussed because they are important for the research carried out in the second part of the paper. Circumstance clauses are clauses that accompany the action expressed in the finite clause. In other words, the action in the finite clause is happening during circumstances that are expressed by the participle clause/clauses. (Hornová 1983, p. 24) Hornová provides the following example with the Czech translation:

He walked about the room excitedly, cracking wallnuts and devouring them with evident relish. = *Chodil rozčileně po jídelně, louskal ořechy a pojídal je se zřejmou chutí.* (1983, p. 24)

According to Hornová, the action in the finite clause (*he walked about the room excitedly*) is accompanied by more circumstances (*cracking wallnuts; devouring them*) that were going on at the same time as the action in the finite clause. Czech translator expresses this state by means of other finite clauses and puts the actions in the coordinate relationship, i.e. the actions expressed by the participle clauses all have the same importance (*chodil, louskal a pojídal*). (1983, p. 24) She adds that reporting clauses are slightly different because they become a circumstance of the whole utterance and not only of the action expressed by a finite verb, e.g. ..., *she said, raising her glass...* (1983, p. 28)

b) The second type of participle clauses is a participle clause in which the subject is overt (expressed), because it differs from the subject of the superordinate clause. (Špaček, 1947, p. 71) Dušková et al (2006, p. 585) and Miler (1964, p.185) call this type an *absolute participial construction*. Miller adds that the absolute participle clauses can stand for the adverbial clauses of time (*The work having been done*, *we sat down to rest.*= When the work had been done,...), condition (*Weather permitting*, *we shall ski tomorrow.*= If the weather permits,...), cause (*My brother being ill*, *we stayed at home.*= Because my brother was ill,...), and coinciding events/ attendant circumstances (*We walked through the farm, dogs barking, cows mooing...*=At the same time as we walked through the farm, dogs barked, cows mooed,...). (1964, p.185)

If the subject of the absolute participle construction is not expressed, the result could be of two kinds. It could either express fixed sayings and idioms like *broadly speaking* or *including*, in which the subject is a general agent, or it forms the so called “dangling” or “unattached” participle (see below). (Dušková et al, 2006, p. 585-586) Absolute participle clauses are usually translated into Czech in the same way as the first type of the participle clauses in a), which means that these constructions usually correspond to Czech finite subordinate clauses with different conjunctions indicating the semantic relationship between the two clauses. (Dušková et al, 2006, p.585)

c) The third type of the present participle clauses is, as it was already mentioned, the so called “*dangling*”, “*unattached*” or “*wrongly attached*” participle. (Dušková et al, 2006, p. 585) Biber et al define the dangling participle as “a non-finite circumstantial ing-clause with an understood subject that differs from that of the main clause”. (Biber et al, 1999, p. 829) According to them, the dangling participle can result in impossible and absurd meanings although the reader or hearer is able to guess the subject as well as the meaning from the context. They add that this situation could arise both when the subordinator is present as well as when there is no subordinator. (1999, p. 829) Quirk et al explain it on the example (1985, p. 1121):

Driving to Chicago that night, a sudden thought struck me.

They suggest that the subject of the participle clause is in all probability *I*. However, the probable subject *I* is not mentioned in the superordinate clause. Thus, according to Quirk et al, in order to keep the attachment rule, the sentence would probably sound like this:

Driving to Chicago that night, I was struck by a sudden thought.

(Quirk et al, 1985, p. 1121)

Now, the attachment rule is applied and the sentence makes sense unlike the previous sentence, in which the attachment rule was not applied. Although some grammarians, like Miller (1964, p.187), say that the dangling participle is a bad style and it should be avoided by users, Quirk et al (1985, p. 1122), just like Dušková et al (2006, p.585), suggest that this construction could be acceptable for certain styles, e.g. formal scientific texts.

8. FICTION

Since the aim of this paper is to study the present participle in English fiction, fictional style has to be presented. Fiction, as Biber et al say, is a part of a *register* (1999, p. 15) and the definition of the register, presented by Oxford monolingual

dictionary, says that “the register is the level and style of a piece of writing or speech, that is usually appropriate to the situation that it is used in”. (2005, p. 1273)

According to Cohn, the word *fiction* was formed from the Latin root of the word, which is *fingere*, meaning “to make or create”. She adds that the word *fiction* means “something made-up, invented”. (Cohn, 2009, p. 14) The main communicative purpose of fiction is associated with pleasure reading, which is what Biber et al and Havránek & Jedlička agreed on. (Biber et al, 1999, p. 16, Havránek & Jedlička, 2002, p. 187) Therefore, coming from what has been already suggested, it is possible to say that fictional literature has a direct effect on people’s aesthetic perception of the text. The aesthetical function of fiction is based on the author’s choice of lexical and grammatical means. (Havránek & Jedlička, 2002, p. 187)

Fictional style offers a wide range of ways how the author could express himself/herself. The author can use different vocabulary (lexical point of view) and has freedom in how to structure the sentences (syntactic point of view). (Knittlová, 2010, p. 134) Also the choice of lexical means like affective words (e.g. vulgarisms, historisms, euphemisms, etc.) or figures (e.g. alliteration, inversion, synonyms, etc.), the choice of the narrator (e.g. 3rd person vs. 1st person), the presence of dialogues, etc. are all very important features that help to make the emotional effect of the text on the reader. (Kostečka, 2007, p. 104- 116) Moreover, fiction as a style has also a number of sub-genres like mystery fiction, romance fiction, historical fiction, adventure fiction, science fiction, etc. (Biber et al, 1999, p. 31) Thus, coming from what has been said, it is very difficult to list the rules for writing fictional literature because each author expresses himself/herself differently.

Vilikovský comments on the translation of fictional literature. Since the primary function of fictional literature is its aesthetic function, he says that when translating such literature, one should be aware of this primary function and adjust the translation to it. Thus, the aesthetic value of the work is more important than the form of the text. (1984, p. 58)

Finally, Biber et al add:

“Supplementive clauses leave the relationship between the adverbial clause and main clause inexplicit. This lack of explicitness makes the clauses very useful in fiction, which requires descriptive details to create an imaginary world, but does

not have the need for the explicitness of the more expository registers.” (1999, p. 822)

In other words, that the lack of explicitness could be a cause of misunderstanding in other styles (e.g. administrative style). Supplementive clauses in fictional style usually express activities that accompany or are subsidiary to the main narrative. (Biber et al, 1999, p. 822)

9. SUMMARY OF THE THEORETICAL PART

To conclude the theoretical part, a short summary will encapsulate what has been said so far. The verb and verb phrase were discussed as well as the two types of the verb phrase, which are finite and non-finite verb phrases. Then, several differences between the English and Czech language were highlighted. Therefore, the terms analytic and nominal English, and synthetic and verbal Czech are now well understood. After that, the term sentence condensation was introduced and discussed and the three basic types of sentence condensers were listed- the present participle, the infinitive and the gerund. Then, the majority of the paper dealt with the present participle, its form and syntactic functions. It was pointed out that this paper is the most interested in those functions of the present participle that are connected with modification (attribute) and condensation (reduced relative and adverbial clauses). Finally, the fictional style was introduced because the aim of this paper is not only to compare the English present participle and its Czech equivalents but also comment, in connection with the translation, also on the style.

10. ANALYSIS

There were collected 170 sentences (Appendix), i.e. 170 English and 170 Czech, containing present participle constructions, in order to make an overview of the occurrence of the present participle in fictional style. The studied material was compared to the Czech equivalents to get the scale of translations of the present participle into the Czech language. The attention, when compiling the sample, was especially paid to those syntactic functions of the present participle that are connected with modification and sentence condensation. The syntactic function of an object complement is not discussed in the paper at all because of the lack of clarity in identifying the function in the text as well as smaller number of occurrence.

The sentences were collected from the contemporary books of fiction. The titles of the books chosen are: *Dear John* by Nicholas Sparks (in Czech it is called *Milý Johne* and it is translated by Hana Krejčí), *Night Shift* by Stephen King (in Czech it is called *Noční směna* and it is translated by Tomáš Eben and Pavel Medek) and *Angels and Demons* by Dan Brown (in Czech it is called *Andělé a démoni* and it is translated by Michala Marková). From each of the book there was chosen approximately the same amount of the sample. The sentences are listed in the Appendix and they are ordered according to the functions of the present participle in each of the sentence, i.e. premodification, reduced relative clauses and reduced adverbial clauses respectively. Therefore, a special technique how to find out from which book the sentence was taken had to be invented. This information is placed at the end of each of the sentence in parentheses, indicating the author (S= Nicholas Sparks, K= Stephen King, B= Dan Brown) and a number of the page. The present participles in the English sentences are written in bolded italics as well as their possible in the Czech sentences.

10.1 PRESENT PARTICIPLE AS AN ATTRIBUTE (PREMODIFICATION)

There were 30 examples of a premodifying present participle found out of a total number of 170 examples (sentences 1-30). As it was mentioned in chapter 7.1, attribute is a syntactic element that modifies a noun or pronoun, forming a noun phrase together, and gives more information about the noun or pronoun. All examples of premodification modify the noun and no example modifies the pronoun. There was also found a range of syntactic functions, in which the noun phrase could stand, e.g. in the

sentence 1 (The *incoming fax* lay in the tray. (B 22)), it stands as a subject of the sentence, or in the sentence 4 (Langdon gave Kohler a *questioning look*. (B 39)), it stands in the position of a direct object, etc. However, more than this, the paper is rather interested in the translation of the present participle in this particular position. The three following groups of translations were formed according to the analysis.

- 1) present participle is into Czech translated as an adjective
- 2) present participle is into Czech translated as an adverb
- 3) other ways of translation

Coming from what has been said in the chapter 7.1, the present participle in attribute position is usually translated into Czech as a verblike or non-verblike adjective (přídavné jméno slovesné, přídavné jméno neslovesné). There were found 22 examples of this translation (sentences 1, 2, 3, 6, 7, 8, 9, 10, 11, 14, 15, 17, 18, 19, 21, 22, 23, 24, 26, 27, 29, 30).

7a) “One square yard of drag will slow a *falling body* almost twenty percent.” (B 41)

7b) „Jeden čtverečný metr látky zpomalí *padající tělo* skoro o dvacet procent.“ (B 34)

30a) To my *aching heart*, the combination made her even more beautiful. (S 273)

30b) Pro mé *bolavé srdce* tou kombinací ještě zkrásněla. (S 219)

These two examples show that the present participle is translated into Czech as an ordinary adjective. Thus, it is nothing interesting to be analysed because characteristic features of the two languages cannot be applied in these cases. Even the characteristic of fictional style is not helpful because these are not examples to be compared with the style.

The second group, according to the analysis, is a group in which the present participle is translated into the Czech language by means of an adverb. There were found only two examples of such a translation, i.e. sentences 4 and 5.

4a) Langdon gave Kohler a *questioning look*. (B 39)

4b) Langdon se na Kohlera *tázavě zahleděl*. (B 32)

5a) As they moved down the hallway, Kohler gave an *accepting nod*. (B 39)

5b) Pokračovali dál a Kohler *smířlivě přikývl*. (B 33)

The examples demonstrate the tendencies of both languages. English, the nominal language, uses in both cases a verb that does not carry much of a meaning (*give*) and supplements this verb with a noun phrase that, on the other hand, carries a lot of meaning (*questioning look, accepting nod*). Czech, the verbal language, on the contrast, uses verbs that carry lots of meaning (*zahleděl, přikývl*) which is even intensified by using affixes *za-* and *při-*. Therefore, the result of this is a great amount of verbs with very slight differences in meanings. This is the reason why adverbs are used in Czech translations to express the same as the English participles, because adverbs are generally connected with the verbal part of the sentence.

Finally, the last group of possible translations of the present participle, functioning as an attribute, into Czech contains 6 sentences (12, 13, 16, 20, 25, 28). Four examples translate the present participle by means of a clause (12, 13, 20, 28), one example by means of a single noun (16) and in one example the present participle is not translated at all (25).

12a) One of the flaps popped free of the *restraining twine*, showing a dull green box beneath. (K 193)

12b) Jeden z papírových jazyků vyklouzl z *provazu, který ho přidržoval*, a odhalil matnou zelenou skříňku. (K 160)

This is one of the examples of the present participle expressed in Czech by a clause. Again, the reason for using the clause is connected with the tendencies of both languages. English can use heavy premodification of a noun to express the same idea which, however, has to be expressed in Czech by a clause, otherwise, non-sense constructions in Czech would arise. If one would like to avoid using the subordinate clause in this concrete example (12), the Czech sentence would probably look like this: *Jeden z papírových jazyků vyklouzl z přidržujících provazů,...*, which does not sound Czech much.

16a) Insectlike, with a faint, high *whirring noise* like chiggers, a cloud of miniature helicopters, painted jungle green, rose out of the box. (K 194)

16b) S nezřetelným pištivým *vrněním* podobným zvuku, jaký vydávají písečné blechy, se ze skříňky jako roj hmyzu vzneslo mračno miniaturních tmavozelených vrtulníků. (K 161)

In this example, the author translated the phrase *whirring noise* by means of a single noun *vrněním* into Czech. Again, English uses a vague noun *noise* that is modified by a participle carrying a lot of meaning, i.e. *whirring*. The result of this is a noun phrase with a lot of meaning. Czech, on the other hand, can express this same idea by using only one word that carries the same amount of meaning as the English phrase.

25a) At the corner of the bar, below the *smiling face* of the late Dale Earnhardt, was a jar filled with cash, asking for donations to help a local victim of cancer. (S 260)

25b) V rohu, pod fotkou Dala Earnhardta, stál džbán na příspěvky pro místního muže, který bojuje s rakovinou. (S 209) (*not expressed*)

In this example, the phrase *smiling face* is not translated at all. If one compares the original and translated sentence, one would come to the conclusion that the Czech translation is rather free because there is expressed much more in the English sentence than in the Czech translation. It is considered that this tendency might be connected with the fact that the sentences were taken from the books of fiction. As it was mentioned in chapter 8, the primary function of fictional literature is its aesthetic effect on the reader. Thus, the translator reproduces the function (=information) and not the form (=structure of sentences) of the text. Otherwise, the text would not be very aesthetic.

To conclude this chapter, the translations of the present participle in premodification will be summarized. Analysis showed that the present participle in attribute position has a wide range of translations into the Czech language. These translations are placed on the scale from the least interesting for the analysis of translation (first group) to more interesting pieces for the analysis (second and third group). The first group, in which the present participle is translated as an adjective, is more numerous than the second and third group, in which the present participle is translated into Czech as an adverb, clause or a single noun, or it is not translated at all.

10.2 REDUCED RELATIVE CLAUSES (PRESENT PARTICIPLE IN POSTMODIFICATION)

With the reference to chapter 7.2.1, postmodifying participle clauses lack the relativizer, which means that there is a participle clause directly following the antecedent. They are also less explicit, because time specifications are neutralized. There were 19 examples of reduced relative clauses found in the studied corpus of sentences (sentences 31-49). However, this is not a sufficient amount to analyse and get satisfactory results of trends in translation. Thus, only the ways how the participle clause was translated in the studied material will be interpreted and commented on. The participle clause in postmodification was translated into Czech by means of:

- 1) Subordinate relative clause
- 2) Other types of subordinate clauses
- 3) Adverbial
- 4) Czech participle
- 5) Postmodifying attribute
- 6) It was not translated at all.

Three examples of reduced relative clauses were translated into Czech by means of a relative subordinate clause with a relative pronoun referring to the antecedent (sentences 31, 33, 36). When one considers the translation into Czech, these sentences correspond formally to English finite relative clauses with a relativizer. This means that the same structure that is in English expressed by means of a participle clause, which is a nominal element, is translated by means of a finite clause into Czech, which is a verbal element. Therefore, these examples favour the hypothesis that there are strong nominal tendencies in English and verbal in Czech. Sentence 33 is chosen for demonstration of what has been said.

33a) He squinted out at the lush green *valley rising* to snowcapped peaks all around them. (B 32)

33b) Přimhouřenýma očima se rozhlížel po svěže zelených *úbočích, která se* kolem nich *zvedala* k zasněženým vrcholům hor. (B 27)

In the second group, which was formed according to the analysis, there are 6 sentences (32, 35, 40, 43, 48, 49). In these examples the English participle clause is also translated into Czech by means of a subordinate clause, as it was in the first group, but

these Czech clauses are not relative clauses. They represent other types of subordinate clauses. Again, this group of clauses confirm the suggested tendencies of the two languages. Here is one example from this group for demonstration. The Czech translation represents the subordinate object clause.

35a) Langdon noted *a man* in a wheelchair *exiting the building*. (B 36)

35b) Landgon si všiml, že z *budovy vyjíždí člověk* na kolečkovém křesle. (B 30)

Another group formed according to the corpus is a group in which the English reduced relative clauses are translated into Czech by means of adverbials (sentences 37, 38, 39). In these sentences the participle phrase is not translated literally. The meaning, though, is preserved. See the example below.

37a) As if to accentuate the collegiate atmosphere, two longhaired hippies hurled a Frisbee back and forth while enjoying *Mahler's Fourth Symphony blaring* from a dorm window. (B 41)

37b) Jako pro podtržení univerzitní atmosféry si tu dva vlasatí hipíci házeli létajícím talířem a z okna jedné koleje jim k tomu *břeskně* vyhrávala Mahlerova Čtvrtá symfonie. (B 34)

In the sentence 37, the participle “*blaring*” is not translated as “*vřískající, řvoucí*” but the meaning is taken and corresponding Czech adverb “*břeskně*” is used. In other words, the translator took the meaning of the participle phrase and translated it into Czech in a way that is most natural for the language. This might be connected with the style it is written in, i.e. fictional style, because it is not essential to translate the form word by word, but the meaning is essential.

Another group contains 3 sentences (41, 45, 47). In this group the participle clause is translated by means of Czech participle. The sentence 41 will be analysed in order to demonstrate what has been just formulated.

41a) There were four, an' right down the centre of the thing, betwixt the two pairs of eyes, was a white, fibrous line with a kind of pulsing pink *flesh showing through* like a slit in a hog's belly. (K 188)

41b) Byly čtyři, a rovnou uprostřed té věci, mezi těma dvěma páry očí, byla bílá nitkovitá linka s pulzující růžovou *tkání, pronikající tou masou*, jako když rozříznete při zabijačce břicho prasete. (K 156)

Here, the participle phrase “*showing through*” is translated as “*pronikající*” into Czech. The word “*pronikající*” is also a participle as it is in the English sentence. The Czech participle resembles the English one in the fact that it can also condense relative clauses as the English participle. Although this group presents a counterpart to the hypothesis suggested in the very introduction, it contains a small number of examples. Therefore, it could be assumed that there exist exceptions in the language that stand in the opposite to the mainstream tendency.

Finally, the last group is represented by 4 sentences (34, 42, 44, 46). The participle phrase is not translated at all in the sentence 34. However, this is only one example from the whole corpus of postmodifying participle clauses, thus, it could be suggested that the translator found it unnecessary to translate.

42a) The photo had been of an even sallower *old crone wearing a babushka*. (K 192)

42b) Na snímku byla nějaká dokonce ještě bledší *stará babizna s šátkem na hlavě*. (K 159)

46a) Neon *signs advertising beer* hung in the windows, and the parking lot was full out front. (S 260)

46b) V oknech *svítily* neonové *reklamy na pivo*, parkoviště bylo plné. (S 209)

In these two sentences, 42 and 46, the participle phrase is translated into Czech as a prepositional phrase that gives more information about the noun. In Czech, it is usually identified as a postmodifying attribute (přívlastek neshodný). In these sentences there are used prepositional phrases that express the same meaning as the participle phrase. Therefore, it could be suggested that the structure is very similar in both languages but differs in the form (English- participle phrase vs. Czech- prepositional phrase).

Closing down the chapter on postmodification of nouns by means of present participle clauses, it could be concluded that there exists a wide range of translations of this construction. Therefore, it depends on the translator which way of translation he/she chooses because it is the translator who presents the work of literature from the foreign language. However, in the majority of cases the reduced relative clauses were translated in a way that confirms the verbal tendencies in Czech.

10.3. REDUCED ADVERBIAL CLAUSES OF CIRCUMSTANCE IN REPORTING SENTENCES

Another group to be analysed is a group of circumstantial participle clauses in reporting sentences, which makes a significant part of the corpus, i.e. 33 sentences (50-82). With this group, the analysis is slowly getting to the chapter of reduced adverbial clauses of circumstance, because, as it was suggested in chapter 7.2.2, according to Hornová, participle clauses in reporting sentences do not express only the circumstance of the action of the verb in the finite clause, but they express the circumstance of the whole utterance. Thus, it was found efficient to deal with this group separately. The group has been divided according to the Czech translation into 6 groups that will be discussed one by one.

The first group of Czech translation of this structure is represented by examples in which the participle clause stands separately from the reporting clause. This means that the participle clause forms a new independent sentence. There are 8 examples of such a construction (sentences 53, 59, 63, 64, 67, 68, 75, 82).

64a) “Free Fall Tube,” *Kohler replied, his hollow voice cutting the air effortlessly.* (B 40)

64b) „Tunel na volný pád,“ *odpověděl Kohler. Jeho hlas prořízl vzduch zcela bez problémů.* (B 33)

75a) “My dad died,” *I whispered, the words seeming to come from nowhere.* “I just came from his funeral.” (S 264)

75b) „Táta zemřel,“ *zašeptal jsem. Ta slova přicházela jakoby odnikud.* „Včera měl pohřeb.“ (S 212)

These two sentences are representatives of the first group. It is obvious that the participle clause forms a new independent clause in the Czech translation. Based on this, the differences between the two languages are overt. The Czech translator transformed the English nominal element (the participle clause) into a new sentence in which the present participle stands in the position of the predicate. Therefore, the English sentence, in comparison to the Czech one, is more syntactically condensed because of the nominal element represented by the participle clause.

In the second group, there are examples of the Czech translation in which the reporting clause and participle clause are joined by coordinators (and, but) or by

commas. In other words, they form a coordinate relationship. There are 13 examples of such a translation (sentences 51, 52, 55, 61, 62, 65, 69, 70, 71, 72, 76, 79, 80).

51a) “That’s me,” *Langdon said, locking his car.* (B 26)

51b) „Přesně tak,” *odpověděl a zamkl auto.*(B 22)

79a) “All you have to do is grab near the hoof and tug while you tap the back of his leg here,” *she said, demonstrating.* (S 267)

79b) „Prostě popadneš nohu těsně nad kopytem a poklepeš mu na ni,“ *vysvětlovala a zároveň mi to předváděla.* (S 215)

In the Czech translation, these two examples use the coordinate conjunction “*and*” to express that the two actions are going on at the same time. This is the difference between the Czech translation and the English original, because in the English sentence the participle clause is subordinate to the main clause. To be more specific, the participle clause shows the circumstance of the action expressed in the reporting clause as well as of the whole utterance, which it accompanies.

The third group contains 6 sentences. In the sentences 78 and 81 the participle clause is translated and the reporting verb is not. Sentences 56, 58 and 60 represent the opposite group, i.e. the reporting verb is translated but the participle clause is not. Finally, in the sentence 77 neither the reporting verb, nor the participle clause is translated.

56a) “We’re like a small city,” *the pilot said, pulling Langdon from his daydream.* (B 34)

56b) „Je to vlastně takové menší město,” řekl pilot. (*not expressed*) (B 28)

77a) “I’m sorry,” *I said, shaking my head.* “I shouldn’t have come.” (S 264)

77b) „Omlouvám se. Neměl jsem jezdit.“ (*not expressed*) (S 213)

The sentence 56, in which the participle clause is not translated, and 77, in which both the reporting verb and the participle clause are not translated, are both given as examples of free translation. There were no signs of participle clauses “*pulling Langdon from his daydream*” and “*shaking my head*” in the text at all. The translator presented only the direct speeches without any other comments on what was going on with the character at the act of speaking. This could be connected with the features of fictional

style, because, as it was mentioned in chapter 8, the aesthetic function is prior to other functions.

The last group of translation of reporting sentences with participle clauses into the Czech language is identified as “miscellaneous” because it contains more variants. Three English participle clauses are translated into Czech by means of a subordinate clause (57, 73, 74), two by means of an object (50, 54) and one sentence is translated by means of an adverbial (66).

73+ 74a) “Who’s the landlord, I wonder?” *Bertie asked, resting the case on the newel post and getting his breath.* (K 186)

73+ 74b) „To bych rád věděl, kdo tady může bejt domácím?“ *zeptal se Bertie, který si zrovna položil na schody přepravku, aby si odpočinul.* (K 154)

The sentences 73 and 74 are presented to show the differences between English and Czech. In the English sentence, there is only one verb, which is finite, and it is supplemented by nominal elements, which are the non-finite forms “*resting*” and “*getting*”. The present participles are both subordinate to the reporting clause “*Bertie asked*”. On the other hand, there are three clauses used in the Czech translation, all of them containing a finite verb. However, the two subordinate clauses are not subordinate to the same clause because the clause “*který si zrovna položil na schody přepravku*” is subordinate to the clause “*zeptal se Bertie*” and the clause “*aby si odpočinul*” is subordinate to the previous clause “*který si zrovna položil na schody přepravku*”. Therefore, each of the languages uses the way that is most natural for it. Nevertheless, the usage of finite clauses in the Czech translation, again, confirms the verbal tendency of Czech.

The summary of translations analysed in this chapter is going to be made in order to conclude the chapter. However, before doing so, it must be pointed out that the style in which the sentences are studied, i.e. fiction, offers a wide range of lexical as well as syntactic possibilities. Therefore, the attitude to the translation mostly depends on the translator’s knowledge of the languages, both English (to understand the original text well) and Czech (to transform the text naturally and in an understandable way). This is the reason why the Czech translations of the English participle clauses are so diverse. The circumstantial participle clause in the reporting sentences could be translated into Czech either as a new independent clause, or as a clause coordinate to the

clause with the reporting verb, or it is not translated at all, or it is translated but the reporting verb is missing, or neither the reporting verb nor the participle clause is translated, or the participle clause is translated by means of a subordinate clause, object, or adverbial. Nevertheless, nominal English participle clauses predominantly correspond to finite clauses in Czech.

10.4 REDUCED ADVERBIAL CLAUSES OF CIRCUMSTANCE

This chapter is going to analyse the most numerous part of the corpus, because it contains 85 examples (sentences 83-167). The so called adverbial circumstantial clauses are going to be dealt with now. Adverbial clauses of circumstance are clauses whose actions accompany the action in the finite clause (see Hornová in chapter 7.2.2). Since the examples found are all examples of supplementive clauses, i.e. there is no subordinator present to introduce the clause, it is not easy to identify the type of the adverbial clause. The reason for this is that the clause without the subordinator could be interpreted in more ways, according to the context, than the clause in which the subordinator is present (see chapter 7.2.2). Nevertheless, the identification of individual types of adverbial clauses is not the main topic of the paper, because the major aim of the research is to find out how the participle clauses are translated into Czech. Therefore, all the sentences were identified as circumstantial because all of them accompany the action in the finite clause and give supplementive information about the action expressed in the finite verb. The examples are divided into 4 groups according to the Czech translation. These groups will be presented one by one.

The first group that is going to be discussed is the most numerous one. It contains altogether 72 examples. Participle clauses in these sentences are translated into Czech by means of finite clauses. Therefore, by describing this group, all the examples basically correspond to the hypothesis suggested, i.e. there are strong nominal tendencies in English and verbal in Czech. The participle clauses are translated into Czech by means of finite clauses that stand either in a coordinate relationship (sentences 83, 86, 88, 89, 92, 93, 95, 96, 98, 100, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 114, 115, 117, 118, 119, 120, 121, 123, 124, 126, 127, 130, 132, 133, 134, 135, 137, 138, 141, 142, 145, 146, 147, 148, 149, 152, 157, 158, 160, 161, 162, 164, 167), which is indicated by coordinators like *and* and *but*, or they stand in a subordinate relationship with different subordinators (sentences 84, 112, 113, 116, 139, 151, 153, 165),

indicating the type of the subordinate clause. Then, there are participle clauses translated into Czech as a new independent sentence (91, 94, 97, 136, 140, 143, 155), or participle clauses that are divided into two Czech clauses (85, 90, 99, 159), one of which stands in the superordinate position towards the other one.

92+ 93a) Overhead, the bluish glass roof shimmered in the afternoon sun, **casting rays of geometric patterns in the air** and **giving the room a sense of grandeur**. (B 37)

92+ 93b) Na modravé střeše nad ním se mihotalo odpolední slunce, **promítalo do vzduchu geomterické obrazce** a **propůjčovalo sálu velkolepou atmosféru**. (B 31)

Sentences 92 and 93 are representatives of the translation of two participle clauses into Czech by means of two finite clauses connected to the main clause by a comma and conjunction *and*. Such a construction of the Czech translation, i.e. two coordinate clauses connected by a comma, resembles the structure of the English original sentence. In other words, the participle clauses in the English examples are placed one after another forming a sequence of actions. The Czech translation presents a sequence of actions, too (“*slunce se mihotalo, promítalo a propůjčovalo*”). Therefore, the structure of the Czech translation is slightly similar to the structure of the English sentence, nevertheless, the Czech translation is still verbal, and not nominal.

124a) It suddenly overbalanced and fell to the carpet with a soft thud, **landing on one end**. (K 194)

124b) Náhle se převážila, s tlumeným bouchnutím spadla na koberec **a dopadla na hranu**. (K 160)

Sentence 124, which also represents translation by means of two coordinate clauses, puts the actions “*spadla*” and “*dopadla*” next to each other as semantically equal in the Czech translation. However, it is not true in the English sentence because the participle clause shows the circumstance of the finite clause. Then, the English sentence, in comparison to the Czech one, is also more syntactically condensed because of the non-finite clause which has a nominal characteristic. The Czech translation, on the other hand, cannot be considered syntactically condensed because of the verbal element present in the sentence.

139a) I passed the towns of my youth and headed through Raleigh toward Chapel Hill, where memories flashed with painful intensity, and I found myself pushing the accelerator, *trying to leave them behind*. (S 259)

139b) Projel jsem městy svého mládí, Raleighem a pokračoval dál. V Chapel Hillu vzpomínky ožily s bolestnou intenzitou a já se přistihl, že přidávám plyn, *abych je nechal za zády*. (S 208)

In the sentence 139, the participle clause “*trying to leave them behind*” is translated into Czech as a subordinate clause of purpose “*abych je nechal za zády*”. The nominal character of the English sentence, which uses the participle clause, as well as the verbal character of its translation into Czech, which uses the finite clause, is clearly identifiable. However, it is important to point out that the Czech translation of the participle clause is semantically more integrated within a sentence structure because of the present subordinator. Then, the English example is composed of one sentence only, whereas the Czech translation contains two sentences. This might be connected not only with the differences between the two languages, but also with the style it is written in. Fiction offers a wide range of possibilities how to translate the text. Therefore, it is possible to change the structure of the sentence, when translating, under condition that the meaning will be preserved which is fulfilled in this instance.

94a) A handful of scientists moved briskly about, *their footsteps echoing* in the resonant space. (B 37)

94b) Kolem prošla skupinka vědců. *Jejich kroky se* zvučně *rozlehly* prostorem. (B 31)

Sentence 94 is a representative of the translation of the participle clause by means of a new independent sentence. Here, again, the nominal element that is present in the English sentence is translated by means of a finite clause. This way of translation is also connected with characteristics of fictional style and the translator’s style of writing. As it was suggested in chapter 8, there does not exist a set of rules how to write fictional literature. Therefore, the writer could express himself/herself in many ways that differ writers from each other. However, the translator does not have such a freedom as the author has. The translator has to keep the meaning as well as reflect the author’s style of writing, but he/she can decide how certain phrases are going to be interpreted. This may be the reason why the translator decided to translate this example

by means of a new sentence, and not by means of the two clauses in coordinate relationship, for instance.

90a) He turned and checked a computer printout, *verifying it* against the data on his computer screen. (B 35)

90b) Otočil se, zkontroloval jakýsi výjezd z počítače *a srovnal ho* s údaji, které měl na monitoru. (B 29)

99a) Inside the chamber, *floating as though weightless*, were people. (B 40)

99b) V té místnosti byli lidé. *Vznášeli se* nad zemí, *jako kdyby nic nevážili*. (B 33)

Sentences 90 and 99 present the last group of sentences that translate the participle clauses by means of finite clauses into Czech. Here, the participle clause is divided into two clauses, one of which stands in the superordinate position towards the other one. In the sentence 90, the participle clause “*verifying it against the data on his computer screen*” is translated as “*a srovnal ho s údaji, které měl na monitoru*”. Similarly, in the sentence 99 the participle clause (“*floating as though weightless*”) is translated as two Czech clauses, too (“*Vznášeli se nad zemí, jako kdyby nic nevážili*”). Again, it is suggested that there are used nominal expressions in English that are usually translated into Czech by means of finite clauses. Not only the participle clauses, but also the phrases “*on his computer screen*” and “*as though weightless*” are now being analysed because both participle clauses and these phrases are translated into Czech as finite clauses. Therefore, it could be assumed that the tendency for using nominal phrases in the English sentence is very strong. However, verbal languages like Czech have to translate such a structure by means of finite clauses in the majority of cases. Based on this two examples as well as on the examples above, the results seem to favour the hypothesis suggested.

The second group that was formed according to the analysis is a group in which the present participle is translated as a single sentence element into Czech, which is adverbial. There are 7 examples in this group (sentences 87, 101, 122, 125, 131, 150, 166).

101a) He coughed again, *sounding sick*. (B 43)

101b) Zase *se neduživě rozkašlal*. (B 35)

166a) She giggled, *sounding remarkably girlish*. (S 271)

166b) Uchechtla se, *skoro jako holčička*. (S 218)

In the sentence 101, the participle clause “*sounding sick*” corresponds from the semantic point of view to the Czech adverbial “*neduživě*”, as well as in the sentence 166 the participle clause “*sounding remarkably girlish*” is translated as “*skoro jako holčička*” into Czech. If one compares the structures of the English sentences and of the Czech sentences, one would assume that the nominal elements represented by participle clauses in English are transformed into a single sentence element, which is adverbial. Although the participle clause is not translated by means of the finite clause into Czech, it still favours the tendencies of the two languages because adverbials are connected with the verbal part of the sentence (“*rozkašlal se*”, “*uchechtla se*”).

Further group presents 5 examples. In two of them (sentences 128 and 129), the participle clause is translated into Czech by means of an attribute that modifies a noun. Three remaining sentences (154, 156, 163) present the translation of the participle clause by means of an object. However, this is a very small group, thus it will not be commented on further due to the lack of examples.

The last group contains only one example, sentence 144. This sentence is the only one from the whole corpus of circumstance clauses in which the participle clause is not translated at all or, to be more specific, only the idea and partly the form are preserved. This may be due to the fact that the translation is rather free, see below. However, free translation does not have to be a negative term. In other words, the fact that the translator expresses what he/she finds essential for the plot does not make the work worse.

144a) At the corner of the bar, below the smiling face of the late Dale Earnhardt, was a jar filled with cash, *asking for donations* to help a local victim of cancer. (S 260)

144b) V rohu, pod fotkou Dala Earnhardta, stál džbán na příspěvky pro místního muže, který bojuje s rakovinou. (S 209) (*not expressed*)

To conclude the chapter, a summary of what has been suggested will be made. This chapter is the most numerous out of all the chapters analysed in this paper. It contains 85 examples, which are divided according to the Czech translation into 4 groups. In the majority of cases, the participle clauses correspond to finite clauses in

Czech. The Czech finite clauses stand either in the coordinate or subordinate relationship, they form a new sentence or divide the participle clause into two Czech clauses. Therefore, this type of translation is the most useful for this paper because it helps to confirm the hypothesis.

Then, there are smaller groups in which the participle clause is translated as an adverbial, object or attribute. There is only one example in the studied corpus of circumstantial clauses in which the participle clause is not translated as such but only the meaning and partly the form is. As it has been suggested throughout the chapter, the Czech translations predominantly correspond to the structure of the language as well as to the style.

10.5 OTHER TYPES OF REDUCED ADVERBIAL CLAUSES

There are only 3 examples that could be identified with this category (sentences 168-170), which is a very small number to get proper results of the analysis. As it was mentioned in chapter 7.2.2, participle clauses that are introduced by subordinators could be easily identified as the relevant type of the adverbial clause. In other words, this group is the opposite of the previous group in chapter 10.4, in which the types of adverbial clauses could not be identified easily because of missing subordinators. Two of the sentences are the examples of adverbial clauses of comparison (sentences 168, 170) and the sentence 169 is an example of the adverbial clause of time.

Translations of comparative clauses have very similar structure to the original participle clause. The only difference between the two versions is that the present participle has a nominal character in the English sentence unlike the Czech translation of the present participle, which is clearly verbal.

169a) As if to accentuate the collegiate atmosphere, two longhaired hippies hurled a Frisbee back and forth *while enjoying* Mahler's Fourth Symphony blaring from a dorm window. (B 41)

169b) Jako pro podtržení univerzitní atmosféry si tu dva vlasatí hipíci házeli létajícím talířem a z okna jedné kolejje *jím k tomu* břeskně vyhrávala Mahlerova Čtvrtá symfonie. (B 34)

In the Czech translation of this example, the present participle clause seems to be absent, however, the opposite is true. Since the main aim of fictional literature is, as

it was mentioned in chapter 8 as well as in the text above, its aesthetic function, the Czech “*jin k tomu*” expresses nearly the same semantic meaning as the English “*while enjoying*” because it connects the Frisbee activity as well as listening to music.

Since this group is not as numerous as the previous ones, it is not possible to make a conclusion of trends that are connected with translation of this type of participle clauses. The individual ways of translation have been already commented on but, based on what has been just said, the final conclusion cannot be presented.

11. SUMMARY OF THE ANALYTICAL PART

It could be assumed that the frequency of occurrence of the present participle constructions is neither high, nor low. Three English books of fiction were used, from which a total number of 63 pages was studied (26 pages from Brown, 22 page from King and 15 pages from Sparks). In comparison with 170 examples found, it makes approximately two and a half of an example per page. However, it should be pointed out that there were pages on which the present participle constructions did not appear at all and, on the other hand, there were pages on which it appeared more often than the average suggested. The corresponding Czech equivalents were found and the translation was compared to the original. Coming from that, 5 groups of participle constructions were researched. See the table below.

Present participle construction	Numbers of corresponding sentences	Number of occurrence	Occurrence in %
Premodification	1-30	30	17.6 %
Reduced relative clauses	31-49	19	11,2 %
Reporting sentences	50-82	33	19,4 %
Reduced adverbial clauses of circumstance	83-167	85	50 %
Other types of reduced adverbial clauses	168-170	3	1,8 %
Total	-	170	100 %

Based on the data presented in the table, adverbial clauses of circumstance without any subordinating marker are the most common construction found in the books

of fiction. This corresponds to what Biber suggested in chapter 8 that supplementary clauses are very useful in fiction, because they leave the relationship between the clauses implicit. According to him, there is no need to be explicit when creating imaginary world in fictional literature unlike it is in other registers. The participle clauses in reporting sentences are the second most common structure with the present participle. As it was already said in the corresponding chapter, these participle clauses provide accompanying circumstance to the whole utterance and formally are also circumstance clauses. The third most common construction are the participle clauses in premodification, then present participle in reduced relative clauses, and finally, the least used construction is the one of reduced adverbial clauses with overt subordinators, marking the type of the adverbial clause. The differences between English and Czech as well as fictional style in connection with the results of occurrence of the present participle constructions are commented on in chapter 12, i.e. Conclusion.

12. CONCLUSION

To conclude the whole paper, the theoretical part and analytical part are going to be summarized. The hypothesis stated in the introduction will also be commented on. The aim of this paper was to study the present participle constructions in fictional style. Therefore, the books of fiction were studied to compile the corpus. Then, the material was compared to its Czech equivalents in order to present the translation of the phenomenon. In the three English books of fiction, 170 examples of the present participle constructions were found.

The theoretical part of the paper presented the English verb, the forms of the English verb, with a special attention to finite and non-finite verb forms, and then the present participle was discussed. The chapter about the present participle introduced the term itself, its forms as well as its syntactic functions. Great attention was paid to the syntactic function of premodification and those functions connected with sentence condensation, i.e. reduced relative and adverbial clauses. The syntactic function of an object complement was left out, because of a lack of clarity in identification. Finally, differences between the English and Czech languages were discussed as well as the term condensation and fictional style.

To conclude the practical part, the introduction to the analysis presented the whole number of examples found in the fictional literature as well as it explained to what a special attention has been paid to when compiling the material. The main criterion for the choice of the participle constructions was, as it was already mentioned above, the syntactic condensation. In other words, there were chosen those structures (reduced relative and adverbial clauses) that make the English sentence syntactically condensed, in order to show the differences between English and Czech. Premodification was also studied, because it was found interesting to see how the structure of the Czech premodification would differ from the structure of the English one, in case the premodifier is the present participle. Then the books of fiction were introduced and their Czech translations, too. After doing so, the methodology of ordering the examples in the corpus (Appendix) was interpreted and the method of referencing to the books of fiction was presented and explained, too. The analysis itself follows the introduction to the practical part in the following order: present participle as an attribute, reduced relative clauses, reduced adverbial clauses of circumstance in

reporting sentences, reduced adverbial clauses of circumstance and other types of reduced adverbial clauses. The analytical part is concluded with a summary of the occurrence of the present participle in each of the construction.

The practical part provided the analysis of the five participle constructions. The research showed that the participle constructions are neither highly frequent, nor rare. The reduced adverbial clauses of circumstance were most frequently used in the studied fictional style as it formed 50 % of the corpus (85 examples). The reduced adverbial clauses of circumstance in reporting sentences formed the second most frequently used construction, it made 19,4 % of the total number of examples, i.e. 33 examples. This means that the circumstantial clauses formed together the majority of examples in the corpus, i.e. 118 examples, which is 69,4 %. Then, there is a group of present participle in premodification that formed 17,6 % (30 examples). Finally, there is a group of reduced relative clauses that contains 19 examples forming 11,2 % of the corpus, and other types of reduced adverbial clauses that nearly did not occur in the corpus of examples (only 3 examples which formed negligible 1,8 %).

The fictional style was also reflected in the studied material because the translation was rather free sometimes or the participle constructions were translated in a way that does not correspond to the mainstream suggested above. The translators, therefore, followed the rule that it is important to translate the meaning and the content of the work as well as present the author's style of writing rather than the form of the text.

Now the hypothesis suggested in the very introduction to the paper will be commented on. The hypothesis says that this paper should confirm the nominal tendencies in the English language and verbal in the Czech language. It can be concluded that the hypothesis was confirmed because the majority of participle clauses, i.e. nominal elements, were translated as finite clauses, i.e. verbal element, into Czech. The usage of finite clauses formed 72,1 %, which is 101 examples out of 140. In the minority of cases there were examples in the corpus in which the participle clauses were translated by means of adverbials or objects, which are also connected with the verbal part of the sentence. Thus, the hypothesis could be declared confirmed. Even in the corpus of premodification, which was mainly translated by adjectives, were found cases

in which the present participle was translated by means of an adverb, which again favours the hypothesis suggested.

RESUMÉ

Předmětem této bakalářské práce bylo prozkoumat funkce přítomného participia v anglické beletrii a k nim najít jejich české protějšky z beletrie české. Největší pozornost je věnována funkci přítomného participia jako přívlastku, jinými slovy modifikaci substantiva, a také přítomnému participiu, které funguje jako větný kondenzor, protože v tomto případě se dá předpokládat celá škála možných překladů. Hlavním úkolem této práce bylo tedy rozdělit korpus příkladů přítomného participia podle funkce ve větě do skupin, porovnat je s překladovými protějšky a následně okomentovat přístup k jejich překladu do češtiny. Jak již bylo jednou řečeno, práce se zaměřuje hlavně na užití přítomného participia v krásné literatuře.

Hypotéza této práce zní: „Analýza překladových ekvivalentů anglického participia v beletrii by měla potvrdit výrazné nominální tendence v angličtině a verbální v češtině.“ Cílem práce bylo prozkoumat teorii k danému tématu a provést k němu i výzkum, aby navržená hypotéza byla buď potvrzena, nebo vyvrácena. Teoretická příprava, která tvoří první polovinu práce, byla proto aplikována na výzkum, aby bylo možné analýzu provést.

Teoretická část bakalářské práce popisuje všechny okruhy, které se k dané problematice vztahují. V teoretické části je věnována pozornost popisu anglického slovesa, jeho rozdělení a formám. Anglické sloveso je v další kapitole rozděleno na dva tvary, finitní (určité) a nefinitní (neurčité), které jsou popsány a rozdíly mezi nimi jsou zdůrazněny. Teoretické definice jsou často podpořeny příklady, které slouží pro lepší představu a orientaci v termínech.

Dále je věnována pozornost typologickým rozdílům mezi zkoumanými jazyky, tedy angličtinou a češtinou. Na jedné straně tedy stojí analytická angličtina a na straně druhé stojí syntetická čeština. Hlavní rozdíl mezi oběma jazyky v tomto rozdělení je takový, že český jazyk má vysoce vyvinutý systém skloňování, díky kterému se také dají vyjádřit syntaktické funkce jednotlivých členů ve větě. Naproti tomu analytická angličtina musí tyto vztahy vyjádřit jiným způsobem, například pořádkem slov ve větě, protože skloňovací systém angličtiny není na tak vysoké úrovni, jako je tomu u češtiny. Dále je věnována pozornost termínům nominální a verbální jazyk, kdy angličtina je považována za nominální jazyk a čeština za verbální. Přítomné participium je právě tím nominálním elementem v anglické větě, se kterým si čeština ve většině případů

„neporadí“ jinak, než překladem pomocí věty s finitním slovesem. S nominálními tendencemi je také spojena další kapitola o větné kondenzaci. Větnými kondenzory jsou v angličtině nazývány takové větné členy, které nahradí anglickou finitní vedlejší větu. Přítomné participium, infinitiv a gerundium jsou právě těmi nominálními elementy, které fungují jako větné kondenzory. Taková konstrukce, která se hojně používá v anglickém jazyce, je ve většině případů, jak již bylo řečeno, překládána do češtiny jako finitní věta.

Největší část teoretické části bakalářské práce je věnována popisu přítomného participia. Na začátku kapitoly byly krátce zmíněny všechny druhy participií v angličtině. Dále je však věnována pozornost pouze přítomnému aktivnímu participiu. Forma přítomného participia byla popsána a pozornost byla také věnována jeho funkcím, kdy přítomné participium může být v angličtině použito k tvoření průběhového času, jako přídavné jméno, jako příslovce nebo spoluvytváří větu s jinými slovními druhy. Každá funkce byla doplněna o příkladovou větu, aby daná funkce byla názorně vysvětlena.

Největší pozornost však byla věnována funkci přítomného participia ve větě, kdy byly na základě odborné literatury rozpoznány následující 3 syntaktické funkce: přívlastek, větný kondenzor, doplněk předmětu. Funkce přítomného participia jako doplňku předmětu nebyla dále rozebírána v bakalářské práci z důvodu nejasností při jeho identifikaci. V kapitole o přítomném participiu fungujícím jako přívlastek ve větě byl představen přívlastek jako takový. Dále byla věnována pozornost jeho překladovým protějškům v češtině a také byly zmíněny možnosti stupňování přítomného participia v této funkci.

Kapitola o větné kondenzaci byla rozdělena na následující 2 podkapitoly, ve kterých přítomné participium zkracuje buď vztaznou větu (*reduced relative clauses*), nebo větu příslovečnou (*reduced adverbial clause*). Kapitola o zkrácených adverbiálních větách je nadále rozdělena podle toho, jestli participiální věta má podmět stejný jako věta řídící (*relative participial construction*), nebo jestli je podmět jiný než ten ve větě řídící (*absolute participial construction*). Je také zmíněno špatné užití participiální věty, tzn. *dangling participle*. Kapitola o zkrácených adverbiálních větách se navíc zabývá tím, jestli věty obsahují podřadící spojku, která indikuje typ adverbiální věty, nebo ji neobsahují (*supplementive clauses*). V druhém případě jde typ adverbiální

věty velmi těžko odhadnout, proto byly tyto věty identifikovány jako okolnostní (*circumstantial clauses*), protože vyjadřují okolnost k ději ve větě nadřazené. Dále jsou známy příslovečné věty, ve kterých přítomné participium nevyjadřuje okolnost děje ve větě nadřazené, ale okolnost celé promluvy (*reduced adverbial clauses of circumstance in reporting sentences*). V každém případě byly popsány znaky jednotlivých typů vět, které byly znovu podpořeny příkladovými větami z odborných literatur pro lepší orientaci a porozumění.

Poslední kapitola teoretické části je věnována popisu beletrie. Původ, stejně tak jako znaky byly popsány v této kapitole. Dále byl také zmíněn přístup k překladu takového funkčního stylu. Celá teoretická práce byla koncipována tak, aby informace v ní zmíněné byly aplikovány na analytickou část bakalářské práce. Jinými slovy, analytická část používá teorii, která byla shromážděna v první části bakalářské práce.

Praktická část práce je oddělena od teoretické části svým vlastním úvodem, ve kterém jsou představeny knihy krásné literatury, ze kterých byl vybrán korpus příkladů. Vybraný korpus byl tedy sestaven z následujících knih: Nicholas Sparks- *Dear John* (*Milý Johnne*, přeložila Hana Krejčí), Stephen King- *Night Shift* (*Noční směna*, přeložili Tomáš Eben a Pavel Medek), Dan Brown- *Angels and Demons* (*Andělé a démoni*, přeložila Michala Marková). V každé knize bylo nalezeno přibližně stejné množství příkladů na konstrukce s přítomným participiem, tj. mezi 50-60 příklady na jednu knihu. K těmto anglickým příkladům byly nalezeny jejich překladové protějšky v odpovídající literatuře české. Celý korpus příkladů má tedy 170 vět z anglické beletrie (označených písmenem a) a 170 jejich českých překladů (označených písmenem b). Korpus příkladů byl sestaven tak, že jeho struktura odpovídá struktuře analytické části (viz. dále). Za každou větou je také v závorce uveden odkaz na knihu a stranu, odkud byla věta vyjmuta. Je pro to tedy použita speciální technika, kdy písmeno v závorce odpovídá příjmení autora díla (B-Brown, K-King, S-Sparks) a za ním následuje číslo strany, na které byla věta nalezena.

Po úvodu následují samotné analýzy jednotlivých struktur s přítomným participiem. Jak již bylo uvedeno v teoretické části, bylo analyzováno následujících pět skupin v následujícím pořadí: přítomné participium ve funkci přívlastku (premodifikace), přítomné participium ve zkrácených vztavných větách (postmodifikace), přítomné participium ve zkrácených adverbálních větách

okolnostních, které se vyskytují v uvozovacích větách, následuje kategorie přítomného participia ve zkrácených adverbálních větách okolnostních a poslední je kategorie přítomného participia ve zkrácených adverbálních větách, které jsou uvozeny podřadící spojkou. Každá z těchto skupin obsahuje navíc své podskupiny podle toho, jak byla daná konstrukce přeložena do češtiny. Typologické jevy obou jazyků stejně jako charakteristika stylu jsou aplikovány přímo v analýze u jednotlivých podskupin a příkladů.

Závěr analýzy představuje v přehledné tabulce i slovně výsledky zkoumání. Představuje ještě jednu jednotlivé struktury s přítomným participiem, které byly zkoumány, a shrnuje jejich výskyt v celém korpusu příkladů jak počtem kusů, tak procentuálně. Následuje závěr celé práce, který shrnuje poznatky jak z teoretické, tak i z analytické části bakalářské práce a také představuje výsledky analýzy a srovnává je se zkoumaným stylem a také s charakteristikami obou jazyků. Prezentuje také výsledek hypotézy.

Závěrem celé práce tedy je, že struktury s přítomným participiem nejsou v beletrii objektem frekventovaným, ani neznámým. Jinými slovy, v rozsahu 63 zkoumaných stran bylo nalezeno 170 příkladů vět s přítomným participiem, což odpovídá přibližně 2,5 příkladu na stranu. Nicméně je důležité upozornit na fakt, že konstrukce s přítomným participiem byly na některých stranách frekventovanější než na jiných, kde se například neobjevily žádné. Analýza tedy ukázala, že přítomné participium ve zkrácených adverbálních větách okolnostních bylo nejvíce frekventovanou strukturou nalezenou v beletrii. Tvořila 50 % celého korpusu, tedy 85 příkladů. Společně s další strukturou přítomného participia, tedy zkrácených adverbálních vět okolnostních v uvozovacích větách, které tvořily 19,4 % korpusu (33 vět), jsou okolnostní věty krácené přítomným participiem absolutně nejčastěji používanou konstrukcí v krásné literatuře. Dohromady tvoří 69,4 % celého korpusu, tedy 118 vět ze 170. Třetí skupina podle výskytu v beletrii je skupina, ve které přítomné participium funguje jako premodifikátor. Tato skupina tvoří 17,6 % korpusu, tedy 30 příkladů. Následuje skupina krácených vztahných vět, kterých bylo nalezeno 19, tedy 11,2 % korpusu. Poslední skupina je skupina krácených adverbálních vět přítomným participiem, které jsou uvozeny podřadící spojkou, která ulehčuje určení typu

příslovečné věty. Tato skupina obsahuje pouhé 3 příklady a tak tvoří zanedbatelné 1,8% korpusu.

Styl krásné literatury se také odrazil v překladu nalezených konstrukcí, protože se našly i příklady, jejichž překlad neodpovídal žádnému z výše uvedených, anebo odpovídal, ale po porovnání obou jazykových verzí bylo zjištěno, že se jedná o velmi volný překlad. Proto by se dalo říci, že překladatelé se většinou řídili podle pravidla, že je důležité při překladu krásné literatury zachovat estetickou funkci díla a také prezentovat styl psaní autora než se snažit kopírovat formu díla.

Hypotéza, že výsledky výzkumu by měly potvrdit nominální tendence v angličtině a verbální a češtině, se považuje za potvrzenou, protože většina příkladů s participiální větou, která představuje nominální element ve větě anglické, byla do češtiny přeložena pomocí finitní věty, ať už souřadné nebo podřadné, které jsou považovány za verbální elementy v češtině. Překlad pomocí finitní věty se vyskytl v 72,1%, které tvoří 101 vět ze 140 (zbývajících 30 totiž představuje věty s přítomným participiem v premodifikaci). Mezi zbývajících 39 příklady byly takové, ve kterých byly participiální věty přeloženy do češtiny pomocí příslovečného určení nebo předmětu, které obecně závisí na slovese, což také odpovídá jednotlivým tendencím obou jazyků tak, jak to bylo navrženo v hypotéze. Proto se hypotéza považuje za potvrzenou. Ač se příklady s přítomným participiem v premodifikaci ve většině případů přeložilo pomocí přídavného jména, dokonce i v tomto korpusu byly nalezeny věty, ve kterých se tato konstrukce přeložila pomocí příslovce, což znovu odpovídá navržené hypotéze.

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APPENDIX

1a) The *incoming fax* lay in the tray. (B 22)

1b) U přístroje ležel *příchozí fax*. (B 19)

2a) Langdon gazed at the *blinking light* a long time. (B 23)

2b) Langdon *mihotavou kontrolku* dlouho pozoroval. (B 20)

3a) Today he was fighting their battle, he was fighting the same enemy they have fought for ages, as far back as the eleventh century---when the enemy's *crusading armies* had first pillaged his land, raping and killing his people, declaring them unclean, defiling their temples and gods. (B 31)

3b) Dnes bojuje jejich bitvu, bojuje proti témuž nepříteli, s nímž oni válčili po staletí- už od jedenáctého století, kdy *křížácká vojska* nepřítele poprvé vyplenila jeho zem, znásilňovala a vraždila jeho lid, prohlašovala je za nečisté, znesvětila jejich chrámy i božstva. (B 26)

4a) Langdon gave Kohler a *questioning look*. (B 39)

4b) Langdon se na Kohlera *tázavě zahleděl*. (B 32)

5a) As they moved down the hallway, Kohler gave an *accepting nod*. (B 39)

5b) Pokračovali dál a Kohler *smílivě přikývl*. (B 33)

6a) They rounded the bent, and a *viewing gallery* appeared on the right. (B 40)

6b) Chodba se stáčela a za ohybem se po jejich pravé ruce objevila *vyhlídková galerie*. (B 33)

7a) "One square yard of drag will slow a *falling body* almost twenty percent." (B 41)

7b) „Jeden čtverečný metr látky zpomalí *padající tělo* skoro o dvacet procent.“ (B 34)

8a) The kid all by himself in that apartment with his dad turning into...well, into something...an' heating his beer and then having to listen to him-it- drinking it with awful thick *slurping sounds*, the way an old man eats his chowder. Can you imagine it? (K 183)

8b) Kluk úplně samotnej v tom bytě, s tátou, co se mu mění v...no, v něco...a ohřívá mu pivo a musí ho-to-poslouchat, jak pije a vydává ty strašný *mlaskavý zvuky*, jako když bezzubej dědek žere guláš: no dovedete si to představit? (K 152)

9a) There wasn't nothing for a while, and then some horrible *squishing noises*, like a man in rubber boots walking through mud. (K 187)

9b) Chvíli se nedělo nic a pak se ozvaly příšerné *sykavé zvuky*, jako kdyby se někdo brodil v holínkách blátem. (K 155)

10a) There were four, an' right down the centre of the thing, betwixt the two pairs of eyes, was a white, fibrous line with a kind of **pulsing pink flesh** showing through like a slit in a hog's belly. (K 188)

10b) Byly čtyři, a rovnou uprostřed té věci, mezi těma dvěma páry očí, byla bílá nitkovitá linka s **pulzující růžovou tkání**, pronikající tou masou, jako když rozříznete při zabijačce břicho prasete. (K 156)

11a) He pushed open the **sliding glass door** and stepped out. (K 191)

11b) Otevřel **posuvné skleněné dveře** a vyšel ven. (K 158)

12a) One of the flaps popped free of the **restraining twine**, showing a dull green box beneath. (K 193)

12b) Jeden z papírových jazyků vyklouzl z **provazu, který ho přidržel**, a odhalil matnou zelenou skříňku. (K 160)

13a) It fell away, and a few **helping prods** with the tip of the knife revealed the box. (K 193)

13b) Papír se odchlípl na stranu, a **když mu několikrát** nožem **pomohl**, skříňka se objevila celá. (K 160)

14a) The **commanding officer** turned and gestured. (K 194)

14b) **Velící důstojník** se obrátil a mávl rukou. (K 160)

15a) There were tiny, almost delicate **popping sounds**, and Renshaw felt suddenly as if he had been stung by bees. (K 194)

15b) Ozvaly se tiché, téměř komorní **práskavé zvuky** a Renshaw měl náhle pocit, jako by na něj zaútočily včely. (K 160)

16a) Insectlike, with a faint, high **whirring noise** like chiggers, a cloud of miniature helicopters, painted jungle green, rose out of the box. (K 194)

16b) S nezřetelným pištivým **vrněním** podobným zvuku, jaký vydávají písečné blechy, se ze skříňky jako roj hmyzu vzneslo mračno miniaturních tmavozelených vrtulníků. (K 161)

17a) The **whirling blades** had chopped them to the bone in diagonal scarlet hash marks. (K 195)

17b) **Rotující lopatky** je rozsekly až na kost a zanechaly mu na prstech rovnoběžné, rudě zející otevřené rány. (K 161)

18a) Sudden **excruciating pain** in his foot made him cry out. (K 195)

18b) Náhlá **nesnesitelná bolest** v noze ho přiměla k výkřiku. (K 161)

19a) There was a tiny, **coughing explosion** and blinding agony ripped his thigh. (K 195)

19b) Ozvala se tlumená **kašlavá exploze** a stehnem mu projela taková bolest, až mu vhrkly slzy do očí. (K 161)

20a) There was a tiny, coughing explosion and **blinding agony** ripped his thigh. (K 195)

20b) Ozvala se tlumená kašlavá exploze a stehnem mu projela taková **bolest, až mu vhrkly slzy do očí**. (K 161)

21a) Renshaw looked down at his leg and saw a blackened, **smoking hole** in his pants the size of a quarter. (K 195)

21b) Renshaw pohlédl na svou nohu a spatřil **začouzenou** černou **díru** v kalhotách, velkou jako čtvrtdolar. (K 161)

22a) He realized coolly that he would be shooting at a **moving target** not much bigger than a flying light bulb. (K 195)

22b) S jasnou hlavou si uvědomoval, že bude střílet na **pohyblivý cíl** jen o málo větší, než by byla poletující žárovka. (K 161)

23a) He realized coolly that he would be shooting at a moving target not much bigger than a **flying light bulb**. (K 195)

23b) S jasnou hlavou si uvědomoval, že bude střílet na pohyblivý cíl jen o málo větší, než by byla **poletující žárovka**. (K 161)

24a) The helicopter swooped at him in a sudden deadly arc, fore and aft overhead props whirring with **blinding speed**, Renshaw caught a glimpse of one of the BAR men crouched at the open bay door, firing his weapon in short, deadly bursts, and then he threw himself to the floor and rolled. (K 196)

24b) Vrtulník se k němu střemhlav spustil náhlým smrtonosným obloukem; přední i zadní rotory se otáčely **oslepující rychlostí**. Renshaw koutkem oka zahlédl jednoho ze samopalníků, který se krčil u otevřených postranních dveří a páčil krátkými vražednými dávkami, a pak se vrhl na zem a odkutálel se stranou. (K 162)

25a) At the corner of the bar, below the **smiling face** of the late Dale Earnhardt, was a jar filled with cash, asking for donations to help a local victim of cancer. (S 260)

25b) V rohu, pod fotkou Dala Earnhardta, stál džbán na příspěvky pro místního muže, který bojuje s rakovinou. (S 209) (*not expressed*)

26a) I looked toward the house. Steep roofed and square, with **flaking white paint** and a chimney pointing toward the sky, it seemed to rise from the earth like a ghostly image a hundred years in the making. (S 261)

26b) Zastavil jsem pod vrbou kousek od malé otlučené dodávky a zadíval se na dům s ostrou sedlovou střechou, čtvercovým průčelím, **oprýskanou bílou omítkou** a komínek trčícím k nebi. Působil přízračně, jako by před stovkami let vyrašil ze země. (S 210)

27a) Another shedlike structure stood near the barn, and in the shadows I could see the outlines of **aging field equipment**. (S 262)

27b) V další stodole, která stála kousek od té první, jsem rozeznal obrysy **starých zemědělských strojů a nářadí**. (S 210)

28a) While I was trying to decide what to do, a **tail-wagging retriever** approached me. I held out my hand, and his friendly tongue lapped against it before he turned and trotted down the steps again. (S 262)

28b) Než jsem se rozhodl, přiloudal se ke mě retrívr. **Přátelsky vrtěl ocasem**, a když jsem mu nastavil ruku, olízl ji, otočil se, slezl zase po schůdkách na zem a zabočil za roh. (S 211)

29a) In the warm embrace of the night, I listened to the steady hum of cicadas, breathing in the peace of this refuge, trying to still my **racing thoughts**. (S 266)

29b) Poslouchal jsem vytrvalé vrzání cvrčků a v teplém objetí noci jsem vdechoval klid kolem a snažil se zkrotit své **splašené myšlenky**. (S 214)

30a) To my **aching heart**, the combination made her even more beautiful. (S 273)

30b) Pro mé **bolavé srdce** tou kombinací ještě zkrásněla. (S 219)

31a) He felt like a **paleontologist coming face to face** with a living dinosaur. (B 24)

31b) Připadal si jako **paleontolog, co zrovna narazil** na živého dinosaura. (B 21)

32a) As the killer walked he imagined **his ancestors smiling down on him**. (B 31)

32b) Vrah kráčel dál a představoval si, **jak se na něj seshora usmívají jeho předchůdci**. (B 26)

33a) He squinted out at the lush green **valley rising** to snowcapped peaks all around them. (B 32)

33b) Přimhouřenýma očima se rozhlížel po svěže zelených **úbočích, která se** kolem nich **zvedala** k zasněženým vrcholům hor. (B 27)

34a) Langdon nodded blankly and looked out at the sprawling expanse of **buildings rising before them**. (B 34)

34b) Langdon bezvýrazně přikývl a vyhlédl na rozlehlou zastavěnou plochu. (**not expressed**) (B 28)

35a) Langdon noted **a man** in a wheelchair **exiting the building**. (B 36)

35b) Landgon si všiml, že z **budovy vyjíždí člověk** na kolečkovém křesle. (B 30)

36a) Langdon followed past what seemed to be countless *hallways branching off* the main atrium. (B 37)

36b) Langdon ho následoval kolem nesčetných *chodeb, které vybíhaly* z hlavního atria. (B 31)

37a) As if to accentuate the collegiate atmosphere, two longhaired hippies hurled a Frisbee back and forth while enjoying *Mahler's Fourth Symphony blaring* from a dorm window. (B 41)

37b) Jako pro podtržení univerzitní atmosféry si tu dva vlasatí hipíci házeli létajícím talířem a z okna jedné koleje jim k tomu *břeskně vyhrávala Mahlerova Čtvrtá symfonie*. (B 34)

38a) It took Langdon and Kohler three more minutes to reach their destination- a large, well-kept *dormitory sitting in a grove of aspens*. (B 44)

38b) Ještě tři minuty, a Langdon s Kohlerem byli u cíle- u veliké, úpravné *koleje v osikovém hájku*. (B 36)

39a) We could hear 'em back there, Henry's deep, slow voice and then Timmy Grenadine's *high one, speaking very fast*. (K 175)

39b) Slyšeli jsme, jak si vzadu povídají, Henry hlubokým hlasem a pomalu, Timmy Grenadin *fistulkou a strašně rychle*. (K 147)

40a) There wasn't nothing for a while, and then some horrible squishing noises, like *a man* in rubber boots *walking through mud*. (K 187)

40b) Chvíli se nedělo nic a pak se ozvaly příšerné sykové zvuky, *jako kdyby se někdo brodil v holínkách blátem*. (K 155)

41a) There were four, an' right down the centre of the thing, betwixt the two pairs of eyes, was a white, fibrous line with a kind of pulsing pink *flesh showing through* like a slit in a hog's belly. (K 188)

41b) Byly čtyři, a rovnou uprostřed té věci, mezi těma dvěma páry očí, byla bílá nitkovitá linka s pulzující růžovou *tkání, pronikající tou masou*, jako když rozříznete při zabijačce břicho prasete. (K 156)

42a) The photo had been of an even sallow *old crone wearing a babushka*. (K 192)

42b) Na snímku byla nějaká dokonce ještě bledší *stará babizna s šátkem na hlavě*. (K 159)

43a) Tiny *phut! phut!* sounds reached Renshaw's ears and he saw pinprick-sized muzzle *flashes coming from the open copter doors*. (K 194)

43b) K Renshawovým uším dolehly tlumené štěkávé zvuky a viděl, *jak z otevřených dveří vrtulníků šlehají droboučké záblesky výstřelů*. (K 161)

44a) Eventually I turned north, following a small highway that wound its way through blue-tipped *mountains spreading north and south*, a gentle swell in the crust of the earth. (S 259)

44b) Konečně jsem zabočil na sever a pokračoval dál po úzké silnici, která se klikatila mezi namodralými *pahorky roztroušenými po obou stranách* jako bubliny na zemské kůře. (S 209)

45a) With the sun hanging low, the air had none of the sultry humid heat of the coast, and I caught the *scent of conifers drifting down* from the mountains. (S 259)

45b) Slunce už viselo nízko a ve vzduchu, ve kterém nebyla ani stopa po horku a vlhkosti mořského pobřeží, jsem rozeznal *vůni jehličí vanoucí* z hor. (S 209)

46a) Neon *signs advertising beer* hung in the windows, and the parking lot was full out front. (S 260)

46b) V oknech *svítily* neonové *reklamy na pivo*, parkoviště bylo plné. (S 209)

47a) I looked toward the house. Steep roofed and square, with flaking white paint and a *chimney pointing toward the sky*, it seemed to rise from the earth like a ghostly image a hundred years in the making. (S 261)

47b) Zastavil jsem pod vrbou kousek od malé otlučené dodávky a zadíval se na dům s ostrou sedlovou střechou, čtvercovým průčelím, oprýskanou bílou omítkou a *komínem trčícím k nebi*. Působil přízračně, jako by před stovkami let vyrašil ze země. (S 210)

48a) “They come out here and spend a couple of weekends, and it’s like . . . *a flower bud slowly blossoming into something beautiful*.” (S 271)

48b) „Přijdou sem, prožijí tady několik víkendů a je to jako . . . *jako když se poupátko pomalu rozvíjí v krásný květ*.“ (S 217)

49a) Over her shoulder, I could see *the dog wandering in the pasture*. (S 272)

49b) Přes její rameno jsem zahlédl, *že se na louku přiloudal pes*. (S 218)

50a) “Illuminati”, *he stammered, his heart pounding*. (B 23)

50b) „Illuminati”, *vykoktal s bušícím srdcem*. (B 19)

51a) “That’s me,” *Langdon said, locking his car*. (B 26)

51b) „Přesně tak,” *odpověděl a zamkl auto*. (B 22)

52a) “Geneva,” *the pilot replied, revving the engines*. (B 29)

52b) „V Ženevě,” *odpověděl pilot a túroval motory*. (B 24)

53a) “Geneva,” *Langdon repeated, feeling a little bit better*. (B 29)

53b) „Tak v Ženevě,” *opakoval Langdon. Poněkud se mu ulevilo.* (B 24)

54a) “Welcome in Switzerland,” *the pilot said, yelling over the roar of the X-33’s misted-fuel HEDM engines winding down behind them.* (B 32)

54b) „Vítám vás ve Švýcarsku,” *halekal pilot přes řev zvolna se zvolna se zastavujících motorů poháněných směsí vysokoenergetických chemických látek.* (B 27)

55a) “Do you like Reba?” *the pilot asked, jamming a cassette into the tape deck.* (B 33)

55b) „Máte rád Rebu?” *zeptal se pilot a zasunul do přehrávače kazetu.* (B 28)

56a) “We’re like a small city,” *the pilot said, pulling Langdon from his daydream.* (B 34)

56b) „Je to vlastně takové menší město,” *řekl pilot. (not expressed)* (B 28)

57a) The Glass Cathedral, *Langdon mused, gazing upward toward heaven.* (B 37)

57b) Skleněná katedrála, *blesklo mu hlavou, když vzhédl k nebi.* (B 30)

58a) “I’m embarrassed to admit,” *Langdon ventured, trying to make conversation, “that I’ve never heard of CERN.”* (B 37)

58b) „Musím zahanbeně přiznat,” *řekl Langdon, „že jsem o CERNu nikdy neslyšel.” (not expressed)* (B 31)

59a) “Not surprising,” *Kohler replied, his clipped response sounding harshly efficient.* (B 37)

59b) „To mě nepřekvapuje,” *opáčil Kohler. Ta úsečná odpověď jako by nelitostně ťala do živého.* (B 31)

60a) *Well I’ll be damned, Langdon thought, reading the text.* (B 38)

60b) *Tak to mě podrž, pomyslel si Langdon. (not expressed)* (B 32)

61a) “The Web,” *Kohler said, coughing again and wiping his mouth, “begun here as a network of in-house computer sites.”* (B 38)

61b) „Web,” *ozval se Kohler, zase zakašlal a zase si otřel ústa, „začal u nás jako místní počítačová síť.”* (B 32)

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63a) “What’s that?” *Langdon finally asked, having to yell.* (B 40)

63b) „Co to je?“ *zeptal se konečně Langdon. Musel křičet.* (B 33)

64a) “Free Fall Tube,” *Kohler replied, his hollow voice cutting the air effortlessly.* (B 40)

64b) „Tunel na volný pád,“ *odpověděl Kohler. Jeho hlas prořízl vzduch zcela bez problémů.* (B 33)

65a) “Free Fall Tube,” *Kohler said, stopping to wait for him.* (B 40)

65b) „Tunel na volný pád,“ *řekl Kohler a počkal na něj.* (B 33)

66a) “I see,” *Langdon said, not seeing at all.* (B 42)

66b) „Ach tak, jistě,“ *přítakal nejistě Langdon.* (B 35)

67a) *Physicist graffiti? Langdon mused, eyeing the column* and chuckling to himself. (B 44)

67b) *Takhle si fyzikové představují graffiti? dumal Langdon. Pak si sloup prohlédl a zasmál se pod vousy.* (B 36)

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68b) *Takhle si fyzikové představují graffiti? dumal Langdon. Pak si sloup prohlédl a zasmál se pod vousy.* (B 36)

69a) “Mr Parmalee,” *he says to Henry, his eyeballs rolling around in his head* like ball bearings, “you got to come.” (K 174)

69b) „Pane Parmalee,“ *povídá Henrymu a oční bulvy se mu protočily* jak kuličky v ložisku, „musíte k nám.“ (K 146)

70a) “Now slow down,” *Henry says, taking off his white butcher’s apron* and coming around the counter. (K 174)

70b) „No ták, pomalu,“ *povídá Henry, sundává si bílou řeznickou zástěru* a obchází pult. (B 146)

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71b) „No ták, pomalu,“ *povídá Henry, sundává si bílou řeznickou zástěru* a obchází pult. (B 146)

72a) *Billy spoke up, fairly busting.* “What’s up?...” (K 176)

72b) *Billy promluvil a z jeho hlasu zazněla zvědavost.* „Co se děje?...” (K 148)

73a) “Who’s the landlord, I wonder?” *Bertie asked, resting the case on the newel post* and getting his breath. (K 186)

73b) „To bych rád věděl, kdo tady může bejt domácím?“ *zeptal se Bertie, který si zrovna položil na schody přepravku*, aby si odpočinul. (K 154)

74a) “Who’s the landlord, I wonder?” *Bertie asked*, resting the case on the newel post and *getting his breath*. (K 186)

74b) „To bych rád věděl, kdo tady může bejt domácím?“ *zeptal se Bertie*, který si zrovna položil na schody přepravku, *aby si odpočinul*. (K 154)

75a) “My dad died,” *I whispered, the words seeming to come from nowhere*. “I just came from his funeral.” (S 264)

75b) „Táta zemřel,“ *zašeptal jsem. Ta slova přicházela jakoby odnikud*. „Včera měl pohřeb.“ (S 212)

76a) “How did it happen?” *she asked, her hand lingering on mine*. (S 264)

76b) *Poodstoupila, ale držela mě za ruku*. „Jak se to stalo?“ (S 212)

77a) “I’m sorry,” *I said, shaking my head*. “I shouldn’t have come.” (S 264)

77b) „Omlouvám se. Neměl jsem jezdit.“ (*not expressed*) (S 213)

78a) Surprising me, she gave a small wave of her hand. “It’s okay,” *she said, tilting her head*. “How’d you find me?” (S 265)

78b) K mému překvapení mávla rukou. „To je v pořádku.“ *Naklonila hlavu na stranu*. „Jak jsi mě našel?“ (S 213)

79a) “All you have to do is grab near the hoof and tug while you tap the back of his leg here,” *she said, demonstrating*. (S 267)

79b) „Prostě popadneš nohu těsně nad kopytem a poklepeš mu na ni,“ *vysvětlovala a zároveň mi to předváděla*. (S 215)

80a) “Now it’s time to clean up,” *she said, handing me a shovel*. (S 269)

80b) „Teď musíme vykydat,“ *oznámila a jednu mi podala*. (S 216)

81a) “Whether or not I love my husband. Isn’t that what you mean?” *she asked, looking away for a moment*. (S 272)

81b) „Jestli miluju svého manžela. Nechtěl jsi vlastně vědět tohle?“ *Odvrátila se*. (S 219)

82a) “Yes,” *she said at last, reading my mind again*. “I love him.” (S 273)

82b) „Ano,“ *odpověděla. Znovu mi četla myšlenky*. „Miluju ho.“ (S 219)

83a) The man stared down, *curling his lips into a lonely grimace*. (B 19)

83b) Díval se na něj *a rty se mu kroutily v zoufalé grimase*. (B 17)

84a) On weekends he could be seen lounging on the squad in blue jeans, *discussing computer graphics or religious history with students*; other times he could be spotted in his Harris tweed and paisley vest, photographed in the pages of upscale art magazines at museum openings where he had been asked to lecture. (B 21)

84b) O víkendech jste na něj mohli narazit v univerzitní dvoraně, *jak se v džínách baví se studenty o počítačové grafice nebo religionistice*, jindy se v tvídovém obleku a kašmírové vestě objevoval na stránkách luxusních uměleckých magazínů, na fotografiích z vernisáží, kde pronášel zahajovací projevy. (B 19)

85a) Barely able to believe his eyes, he rotated the fax again, *reading the brand right-side up and then upside down*. (B 23)

85b) Znovu fax otočil, *přečetl si ten cejch tak, jak měl být, a pak zase vzhůru nohama*. (B 20)

86a) Whoever had sent this fax was still on the line...*waiting to talk*. (B 23)

86b) Ten, kdo fax poslal, byl pořád na lince *a chtěl s ním mluvit*. (B 20)

87a) Then, *trembling*, he picked up the receiver. (B 23)

87b) Pak *roztřeseně* sáhl po sluchátku. (B 20)

88a) The army became famous across the land as protectors- skilled executioners who wandered the countryside *slaughtering any of the enemy* they could find. (B 31)

88b) Ta se po celé zemi proslavila jako ochránci, zkušené katani, kteří chodili po kraji *a vraždili všechny nepřátele*, na něž narazili. (B 26)

89a) Langdon always laughed it off, *reminding them* he already had three loves in his life- symbology, water polo, and bachelorhood- the latter being a freedom that enabled him to travel the world, sleep as late as he wanted, and enjoy quiet nights at home with a brandy and a good book. (B 34)

89b) Langdon se tomu vždycky smál *a říkal jim*, že už má v životě tři lásky- symbologii, vodní pólo a staromládenectví. Díky poslední zmíněnému mohl cestovat, spát tak dlouho, jak se mu zachtělo, a užívat si doma klidných večerů nad knížkou a sklenkou brandy. (B 28)

90a) He turned and checked a computer printout, *verifying it against the data on his computer screen*. (B 35)

90b) Otočil se, zkontroloval jakýsi výjezd z počítače *a srovnal ho s údaji, které měl na monitoru*. (B 29)

- 91a) The car shot off again, *accelerating another 200 yards around a sweeping rotary* that led to the facility's main entrance. (B 35)
91b) Auto znovu vyrazilo. *Zrychlovalo celých dvě stě metrů po cestě, která se stáčela k hlavnímu vchodu komplexu.* (B 29)
- 92a) Overhead, the bluish glass roof shimmered in the afternoon sun, *casting rays of geometric patterns in the air* and giving the room a sense of grandeur. (B 37)
92b) Na modravé střeše nad ním se mihotalo odpolední slunce, *promítalo do vzduchu geomterické obrazce* a propůjčovalo sálu velkolepou atmosféru. (B 31)
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- 94a) A handful of scientists moved bristly about, *their footsteps echoing in the resonant space.* (B 37)
94b) Kolem prošla skupinka vědců. *Jejich kroky se zvučně rozlehly prostorem.* (B 31)
- 95a) Kohler slowed suddenly and turned, *his gaze softening a bit.* (B 39)
95b) V tu chvíli Kohler zpomalil, otočil se a *jeho pohled poněkud zjihl.* (B 32)
- 96a) The noise got more and more pronounced with every step, *reverberating through the walls.* (B 39)
96b) S každým krokem byl ten zvuk výraznější, *odrážel se od stěn.* (B 33)
- 97a) As they approached the end of the hall, the rumble became almost deafening, *vibrating up through Langdon's soles.* (B 40)
97b) Když se přiblížili na konec chodby, rachot už byl téměř nesnesitelný. *Podlaha Langdonovi vibrovala pod nohama.* (B 33)
- 98a) He blinked a few times, *wondering* if he was hallucinating. (B 40)
98b) Zamžikal a *napadlo ho*, jestli nemá halucinace. (B 33)
- 99a) Inside the chamber, *floating as though weightless*, were people. (B 40)
99b) V té místnosti byli lidé. *Vznášeli se nad zemí, jako kdyby nic nevážili.* (B 33)
- 100a) Langdon smiled weakly and returned the gesture, *wondering* if she knew it was the ancient phallic symbol for masculine virility. (B 41)
100b) Langdon jí úsměv i gesto nejistě oplatil a *napadlo ho*, jestli ta dáma ví, že tenhle posunek je dávný falický symbol mužské plodivé síly. (B 34)

101a) He coughed again, *sounding sick*. (B 43)

101b) Zase *se neduživě rozkašlal*. (B 35)

102a) Now the door opened again, *letting in a blast of the cold grey air outside*, and a young kid came in, stamping snow off his boots. (K 174)

102b) Teď se dveře zase otevřely *a vpustily dovnitř nával šedého mrazivého větru*- a s ním vstoupil kluk a začal si oklepávat z bot sníh. (K 146)

103a) Now the door opened again, letting in a blast of the cold grey air outside, and a young kid came in, *stamping snow off his boots*. (K 174)

103b) Teď se dveře zase otevřely a vpustily dovnitř nával šedého mrazivého větru- a s ním vstoupil kluk *a začal si oklepávat z bot sníh*. (K 146)

104a) Then something happened- a pulper piled a bad load, or maybe Richie just made it out that way- and Richie was off work, free an' easy, *with the sawmill company paying him compensation*. (K 175)

104b) Pak se něco stalo- kmeny na pile byly nějak špatně svázané, nebo to Richie zvorál sám- a Richie byl venku z práce *a pila mu platila odškodnění*. (K 146)

105a) Well, he straightened that out with his missus and came back down, *looking over his shoulder once* to make sure the upstairs door was closed. (K 176)

105b) Tam to dohodl se svou paničkou a vrátil se dolů *a díval se ještě jednou přes rameno* zpátky, aby si byl jistý, že dveře nahoru jsou zavřené. (K 147)

106a) He shed four dollar bills out of his pocket, *holding them by the corner*, and I don't blame him. (K 177)

106b) Vytáhl z kapsy čtyři dolarové bankovky, *přidržel je za růžky*- a já jsem se mu nedivil. (K 148)

107a) So we set out, bent into the wind like washerwomen, *Henry trundling that cart* and telling us what the boy had said. (K 178)

107b) Tak jsme vyrazili a hrbili jsme se proti větru jak prادلeny. *Henry před sebou tlačil tu kárku* a povídal nám, co mu kluk řekl. (K 149)

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109a) So Timmy did, *not asking* how he's gonna do his homework in the dark. (K 180)

109b) Tak Timmy zhasl, *a ani se neptal*, jak má udělat domácí úkol, když je tma. (K 150)

110a) So he puts the beer on the table, **knowing** that Richie don't like it so cold it spikes his forehead, and when he gets close to his old man he starts to notice a kind of rotten smell, like an old cheese someone left standing on the counter over the weekend. (K 180)

110b) Tak postaví pivo na stůl **a ví**, že Richie ho nemá rád tak studené, a když se dostane poblíž toho starce, začíná si všimnout nějakého hnilobného zápachu, jakoby ze sýra, který někdo zapomněl přes víkend na pultě. (K 150)

111a) Frankie Haldeman, who knew him, said George went down into a sewer pipe on Essex **laughing and joking just like always** and came up fifteen minutes later with his hair just as white as snow and his eyes staring like he just looked through a window into hell. (K 182)

111b) Frankie Haldeman, co ho znal, povídal, že George jednou vlezl do kanálu na Essexský **a hrozně se chechtal a dělal srandu, jako obvykle**, a za čtvrt hodiny vylez ven s vlasama celejma bílejma a s očima vytřeštěnýma, jako by se podíval oknem rovnou do pekla. (K 151)

112a) "An' then he seen great big grey lump, not like a man at all, **slitherin' over the floor**, leavin' a grey, slimy trail behind it." (K 184)

112b) „A pak viděl velkej šedej chuchvalec, vůbec nepodobnej člověku, **jak leze po podlaze** a zanechává za sebou šedou slizkou stopu.“ (K 153)

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114a) It was just a second, just a second before Bertie and me was down those stairs like schoolkids, four an' five at a time, and out the door into the snow, **slipping an' sliding**. (K 188)

114b) Trvalo to jen vteřinu, jenom vteřinu, než jsme s Bertiem vzali do zaječích, a zdrhali jsme dolů těma schody jak školáci, co je načapali na hruškách, brali jsme je po čtyřech pěti najednou, a ven domovníma dveřma do sněhu, **a klouzali jsme se pryč jak diví**. (K 156)

115a) The desk clerk's voice caught him halfway to the elevator, and Renshaw turned back impatiently, **shifting his flight bag from one hand to the other**. (K 190)

115b) Hlas recepčního ho zastihl na poloviční cestě k výtahu a Renshaw se netrpělivě otočil **a přehodil si cestovní brašnu z jedné ruky do druhé**. (K 157)

116a) He paused for a moment, *enjoying it*, then put the package on the end table by the door and loosened his tie. (K 191)

116b) Renshaw se na chvíli zastavil, *aby vychutnal sluneční paprsky*, potom balík odložil na stolek u dveří a povolil si kravatu. (K 158)

117a) Yet he paused for a moment, *looking over the city the way* a general might survey a captured country. (K 191)

117b) Přesto však na terase chvíli postál, *a díval se na město asi tak*, jako si general prohlíží porobenou zemi. (K 158)

118a) He regarded the package with complete concentration, *not moving*, his hand folded. (K 192)

118b) S dokonalým soustředěním se díval na balík, *nehýbal se* a ruce měl založené. (K 159)

119a) The flap came loose, *relaxing against the twine*. (K 193)

119b) Papír se uvolnil *a zachytil se o provaz*. (K 159)

120a) He paused for a time, *observing*, then leaned close and sniffed. (K 193)

120b) Chvíli počkal, *pozorně se díval*, potom se sklonil k balíku a přičíhl k němu. (K 159)

121a) One of the flaps popped free of the restraining twine, *showing a dull green box beneath*. (K 193)

121b) Jeden z papírových jazyků vyklouzl z provazu, který ho přidržoval, *a odhalil matnou zelenou skříňku*. (K 160)

122a) Renshaw stood up, *not hurrying*, and backed across the room towards the kitchen and the hall. (K 193)

122b) Renshaw *beze spěchu* vstal a pomalu ustupoval směrem ke kuchyni a předsíni. (K 160)

123a) The Vietnam Footlocker was rocking, *making the brown paper beneath it rattle*. (K 193)

123b) Skříňka s vietnamskými veterány se otřásla *a hnědý papír pod ní hlasitě šustil*. (K 160)

124a) It suddenly overbalanced and fell to the carpet with a soft thud, *landing on one end*. (K 194)

124b) Náhle se převážila, s tlumeným bouchnutím spadla na koberec *a dopadla na hranu*. (K 160)

- 125a) Renshaw watched them, *unblinking*. (K 194)
 125b) Renshaw se na ně strnule *bez mrknutí* díval. (K 160)
- 126a) He clawed out and got one- sudden pain in his fingers; *blood welling*. (K 194)
 126b) Divoce se rozmáchl a jeden vrtulník srazil- prsty mu projela náhlá bolest *a vyvalila se mu z nich krev*. (K 161)
- 127a) The others whirled out of range, *circling him like horseflies*. (K 195)
 127b) Ostatní okamžitě odletěly z jeho dosahu *a kroužily kolem něj jako ovádi*. (K 161)
- 128a) The tiny face looked up, *panting and grinning*. (K 195)
 128b) Vzhlížel k němu *udýchanou rozšklebenou tvářičkou*. (K 161)
- 129a) One of the helicopters buzzed past his cheek, *blades whirring busily*. (K 195)
 129b) O tvář se mu otřel jeden z vrtulníků *s vířícími rotory*. (K 161)
- 130a) Renshaw turned, *holding the pistol in both hands*. (K 195)
 130b) Renshaw se otočil *a držel ji oběma rukama*. (K 161)
- 131a) *Sitting on the bed*, Renshaw fired once. One of the helicopters exploded into nothingness. (K 195)
 131b) Renshaw *vsedě na posteli* vystřelil a jeden z vrtulníků se rozletěl na kousky. (K 161)
- 132a) The helicopter swooped at him in a sudden deadly arc, fore and aft overhead props whirring with blinding speed, Renshaw caught a glimpse of one of the BAR men crouched at the open bay door, *firing his weapon in short*, deadly bursts, and then he threw himself to the floor and rolled. (K 196)
 132b) Vrtulník se k němu stěmhlav spustil náhlým smrtonosným obloukem; přední i zadní rotory se otáčely oslepující rychlostí. Renshaw koutkem oka zahlédl jednoho ze samopalníků, který se krčil u otevřených postranních dveří *a pátil krátkými vražednými dávkami*, a pak se vrhl na zem a odkutálel se stranou. (K 162)
- 133a) Renshaw got up, *wincing* as his weight came down on the wounded leg. It was bleeding freely. (K 196)
 133b) Renshaw vstal *a zašklebil se bolestí*, když spočinul plnou vahou na zraněné noze, ze které se valila krev. (K 162)
- 134a) *Kneeling*, he shoved it out on to the carpet at an angle and peered in. (K 196)
 134b) *Poklekl*, vystrčil zrcátko na koberec natočené v potřebném úhlu a podíval se do něj. (K 162)

135a) From the yard, I stared at the house, *thinking of my father* and knowing that I'd never see this place again. (S 258)

135b) Chvíli jsem stál na dvorku, díval se na dům *a myslel na tátu*. Bylo mi jasné, že to místo víckrát neuvidím. (S 208)

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137a) I drove to the extended care facility, picked up my dad's things, then left Wilmington, *heading west along the interstate*, moving on autopilot. (S 258)

137b) Zastavil jsem se v ústavu, vyzvedl tátovy věci, za Wilmingtonem *najel na dálnici* a zapnul navigaci. (S 208)

138a) I drove to the extended care facility, picked up my dad's things, then left Wilmington, heading west along the interstate, *moving on autopilot*. (S 258)

138b) Zastavil jsem se v ústavu, vyzvedl tátovy věci, za Wilmingtonem najel na dálnici *a zapnul navigaci*. (S 208)

139a) I passed the towns of my youth and headed through Raleigh toward Chapel Hill, where memories flashed with painful intensity, and I found myself pushing the accelerator, *trying to leave them behind*. (S 259)

139b) Projel jsem městy svého mládí, Raleighm a pokračoval dál. V Chapel Hillu vzpomínky ožily s bolestnou intenzitou a já se přistihl, že přidávám plyn, *abych je nechal za zády*. (S 208)

140a) Aside from a single gas stop earlier in the day where I'd also picked up a bottle of water, I pressed forward, *sipping water* but unable to stomach the thought of eating. (S 259)

140b) Kromě jediného zastavení u pumpy, kde jsem natankoval a koupil si láhev vody, jsem to hnal stale dál. *Usrkával jsem vodu*, ale při pomýšlení na jídlo se mi udělalo málem špatně od žaludku. (S 208)

141a) Eventually I turned north, *following a small highway* that wound its way through blue-tipped mountains spreading north and south, a gentle swell in the crust of the earth. (S 259)

141b) Konečně jsem zabočil na sever *a pokračoval dál po úzké silnici*, která se klikatila mezi namodralými pahorky roztroušenými po obou stranách jako bubliny na zemské kůře. (S 209)

142a) *With the sun hanging low*, the air had none of the sultry humid heat of the coast, and I caught the scent of conifers drifting down from the mountains. (S 259)

142b) *Slunce už viselo nízko* a ve vzduchu, ve kterém nebyla ani stopa po horku a vlhkosti mořského pobřeží, jsem rozeznal vůni jehličí vanoucí z hor. (S 209)

143a) Instead I drove the streets of Lenoir, *passing through the retail district*, complete with the assorted collection of fast-food restaurants, and began to slow the car only when I reached the less generic part of town. Here was the part of Lenoir that hadn't changed, where newcomers and tourists were welcome to visit but would never be considered locals. (S 259)

143b) Raději jsem projížděl ulicemi Lenoiru. *Přes komerční čtvrt' s obchody* s bohatou kolekcí fastfoodů *jsem to vzal rychle*, zpomalil jsem, teprve když jsem se dostal do ospalejší části města, která se tak rychle neměnila, kde turisté i noví přistěhovalci byli sice přijímáni vlídně, ale nikdy nebyli považováni za místní. (S 209)

144a) At the corner of the bar, below the smiling face of the late Dale Earnhardt, was a jar filled with cash, *asking for donations* to help a local victim of cancer. (S 260)

144b) V rohu, pod fotkou Dala Earnhardta, stál džbán na příspěvky pro místního muže, který bojuje s rakovinou. (S 209) (*not expressed*)

145a) *Feeling an unexpected pull of sympathy*, I threw in a couple of dollars. (S 260)

145b) *Podlehl jsem nečekanému záchvatu soucitu* a hodil do něho pár dolarů. (S 209)

146a) When I did, I leaned over the steering wheel, *watching for the next break in the fence* before turning onto a long gravel road. (S 261)

146b) Hned potom jsem se překlonoil přes volant *a číhal na další mezeru v živém plotě*. (S 210)

147a) A single bulb glowed above the battered front door, and a small potted plant hung near an American flag, *both moving gently in the breeze*. (S 261)

147b) Nad odřenými dveřmi svítila jediná žárovka, na jedné straně *se ve větru mírně kývaly americká vlajka a nějaká kytka v květináči*. (S 210)

148a) The sky flared red and yellow before the sun dipped below the horizon, *casting the mountains in moody darkness*. (S 262)

148b) Slunce zapadlo za obzor, *hory se ponořily do pochmurné temnoty*, jenom obloha ještě hořela rudě a zlatě. (S 211)

149a) His tail continued to swish back and forth as he headed around the house, *and hearing the same call* that had brought me to Lenoir, I left the porch and followed him. (S 262)

149b) Ani na chvilku nepřestal mávat ocasem *a já jsem poslechl stejné volání*, které mě přivedlo do Lenoiru, a vydal se za ním. (S 211)

150a) He dipped low, *skimming his belly* as he crawled beneath the lowest rung of the fence, and trotted into the barn. (S 262)

150b) Přikrčil se, *s břichem na zemi* podlezl nejspodnější příčku plotu a spokojeně cupital ke stodole. (S 211)

151a) I took a small step backward, *giving her space*. (S 264)

151b) Ustoupil jsem o krok, *aby měla víc prostoru*. (S 212)

152a) She was quiet, *her expression softening into the spontaneous compassion* I'd once been so drawn to. (S 264)

152b) Mlčela, *ale tvář jí zjihla upřímným soucitem*, který mě na ní kdysi tak upoutal. (S 212)

153a) When she released my hand, I saw her wedding band *glinting on her left finger*. (S 264)

153b) Když mě pustila, *zaleskl se jí na ruce snubní prsten*. (S 213)

154a) *Surprising me*, she gave a small wave of her hand. "It's okay," she said, tilting her head. "How'd you find me?" (S 265)

154b) *K mému překvapení* mávla rukou. „To je v pořádku.“ Naklonila hlavu na stranu. „Jak jsi mě našel?“ (S 213)

155a) I hesitated, *glancing toward the house*. (S 265)

155b) Nerozhodně *jsem se zadíval k domu*. (S 213)

156a) Savannah came out *holding a couple of pails*. (S 266)

156b) Savannah vyšla *se dvěma vědry*. (S 214)

157a) In the warm embrace of the night, I listened to the steady hum of cicadas, *breathing in the peace of this refuge*, trying to still my racing thoughts. (S 266)

157b) Poslouchal jsem vytrvalé vrzání cvrčků a v teplém objetí noci *jsem vdechoval klid kolem* a snažil se zkrotit své splašené myšlenky. (S 214)

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159a) As she spoke, I felt for the measure of her words, *sensing her desire* to keep our conversation on safe footing. (S 267)

159b) Podle toho, jak volila slova, *jsem vytušil, že by ráda* udržela rozhovor na bezpečné půdě. (S 215)

160a) She vanished into the barn and walked out *carrying* what looked to be a couple of small curved nails. (S 267)

160b) Zmizela ve stodole *a vrátila se s něčím*, co vypadalo jako dva ohnuté hřebíky. (S 215)

161a) The horse continued to eat, *ignoring my efforts*. (S 268)

161b) Dál žral a *moje snažení naprosto ignoroval*. (S 215)

162a) She let the hoof drop, and I took her place, *trying again*. (S 268)

162b) Položila kopyto na zem, já jsem zaujal její místo *a zkusil to znovu*. (S 215)

163a) *Surprising me*, she nodded. (S 269)

163b) *K mému překvapení* přikývla. (S 216)

164a) She ran a hand through her hair, *tucking a strand behind her ear*. (S 270)

164b) Pročísla si prsty vlasy *a jeden pramen zastrčila za ucho*. (S 216)

165a) She hesitated, *trying to find the right words*. (S 270)

165b) Zaváhala, *jako by hledala správná slova*. (S 217)

166a) She giggled, *sounding remarkably girlish*. (S 271)

166b) Uchechtla se, *skoro jako holčička*. (S 218)

167a) Savannah reached for my arm in a way that struck me as being remarkably easy and natural, *using me for balance* as she slipped off her boots. (S 273)

167b) Se samozřejmostí, která mi vyrazila dech, sáhla Savannah po mé paži, *opřela se o mě* a zula se. (S 219)

168a) The scientists who saw Kohler seemed to stare in surprise, eyeing Langdon *as if wondering* who he must be to command such company. (B 37)

168b) Vědci, kteří Kohlera zahlédli, na něj zůstali překvapeně zírat. Prohlíželi si Langdona, *jako by jim vrtalo hlavou*, kdo to asi je a čím si zasloužil takový doprovod. (B 31)

169a) As if to accentuate the collegiate atmosphere, two longhaired hippies hurled a Frisbee back and forth *while enjoying* Mahler's Fourth Symphony blaring from a dorm window. (B 41)

169b) Jako pro podtržení univerzitní atmosféry si tu dva vlasatí hipíci házeli létajícím talířem a z okna jedné koleje ***jin k tomu*** břeskně vyhrávala Mahlerova Čtvrtá symfonie. (B 34)

170a) She shook her head, ***as if trying*** to clear her mind, then squinted at me again. (S 263)

170b) Potřásla hlavou, ***jako by se snažila*** srovnat si myšlenky, a znovu se na mě upřeně podívala. (S 212)