

University of Pardubice  
Faculty of Arts and Philosophy

**Contrastive Analysis of English Idioms and their Czech Equivalents**

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Bachelor thesis

2025

Univerzita Pardubice  
Fakulta filozofická  
Akademický rok: 2023/2024

# ZADÁNÍ BAKALÁŘSKÉ PRÁCE

(projektu, uměleckého díla, uměleckého výkonu)

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Studijní program: **B0231A090018 Anglický jazyk**  
Specializace: **Anglický jazyk pro odbornou praxi**  
Téma práce: **Contrastive Analysis of English Idioms and their Czech Equivalents**  
Zadávající katedra: **Katedra anglistiky a amerikanistiky**

## Zásady pro vypracování

Cílem práce je funkční kontrastivní analýza vybraných anglických idiomů a jejich potenciálních českých protějšků. Analýza pracuje s korpusem autentických překladových textů v jazykovém páru angličtina-čeština a zaměřuje se na mezijazykové shody a rozdíly z hlediska formálního i významového: definuje morfologickou a syntaktickou stavbu idiomů, charakterizuje výběr lexikálních složek, které idiom utvářejí, a jejich sémantické vztahy, a sleduje ukotvení idiomu do kontextu komunikační situace. Součástí analýzy je také hodnocení, zda použité ekvivalenty vyhovují principům funkční ekvivalence, tj. jsou adekvátně zvoleny z hlediska idiomatičnosti v příslušném jazykovém systému a pro zkoumané žánry.

Rozsah pracovní zprávy:  
Rozsah grafických prací:  
Forma zpracování bakalářské práce: **tištěná/elektronická**  
Jazyk zpracování: **Angličtina**

Seznam doporučené literatury:

1. Kovács, Gabriella. 2016. "About the Definition, Classification, and Translation Strategies of Idioms." *Acta Universitatis Sapientiae, Philologica* 8 (3): 85–101. <https://doi.org/10.1515/ausp-2016-0033>.
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Datum zadání bakalářské práce: **31. března 2024**  
Termín odevzdání bakalářské práce: **1. dubna 2025**

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V Pardubicích dne 20. května 2024

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### **Acknowledgements**

I wish to express my sincere gratitude to my supervisor Mgr. Eva Nováková, Ph.D. for her valuable advice, guidance, and patience. Additionally, I would like to thank my friends and family for their continuous support and encouragement throughout my studies.

## **Annotation**

This thesis explores the challenges of translating idiomatic expressions from English into Czech, focusing on their structural, semantic, and pragmatic aspects. The theoretical part defines idioms, their characteristics, and existing translation strategies. The practical analysis examines selected idioms and their Czech equivalents using corpus data, assessing translation adequacy through established linguistic criteria. The findings indicate that while most idioms undergo structural and semantic adaptation, some translations remain inadequate due to literal interpretation or cultural differences. The thesis highlights the importance of a flexible, context-sensitive approach in idiom translation.

## **Keywords**

Idiom, Idioms, Equivalence, Translation, English language, Czech language

## **Název**

Kontrastivní analýza anglických idiomů a jejich českých protějšků

## **Anotace**

Tato práce zkoumá problémy překladu idiomatických výrazů z angličtiny do češtiny a zaměřuje se na jejich strukturní, sémantické a pragmatické aspekty. Teoretická část definuje idiomy, jejich charakteristiku a existující překladatelské strategie. Praktická analýza zkoumá vybrané idiomy a jejich české ekvivalenty na základě korpusových dat a posuzuje adekvátnost překladu pomocí stanovených lingvistických kritérií. Zjištění ukazují, že zatímco většina idiomů prochází strukturní a sémantickou adaptací, některé překlady zůstávají neadekvátní kvůli doslovnému výkladu nebo kulturním rozdílům. Práce zdůrazňuje důležitost flexibilního, kontextově citlivého přístupu při překladu idiomů.

## **Klíčová slova**

Idiom, Idiomy, Ekvivalence, Překlad, Anglický jazyk, Český jazyk

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## List of Abbreviations and Acronyms

ČNK            Český Národní Korpus (Czech National Corpus)

ST            Source text

TT            Target text

Pron          Pronoun

Adj          Adjective

Adv          Adverb

Prep         Preposition

# Introduction

Idiomatic expressions are a fundamental aspect of linguistic competence and cultural understanding, yet their non-compositional nature presents significant challenges for both linguistic analysis and translation. This thesis explores the grammatical, lexical, and pragmatic components of idioms, focusing on their structural characteristics, classification, and the challenges of their translation between English and Czech. Given the fixed or semi-fixed nature of idioms and their cultural specificity, their translation often necessitates adaptive strategies that balance formal equivalence with communicative effectiveness.

The thesis is divided into several key sections. The first chapter establishes a theoretical foundation by defining idioms and examining their essential characteristics. Drawing from various linguistic sources, it highlights the contrast between idiomatic fixedness and flexibility, discussing the degrees of modification idioms can undergo while maintaining their meaning. It further explores idiomatic transparency and opacity, distinguishing between pure idioms, semi-idioms, and metaphor-based idioms.

The second chapter delves into the classification of idioms in both English and Czech. While English definitions of idioms primarily emphasise their lexical and syntactic properties, Czech linguistic traditions provide a more nuanced categorisation, considering formal, semantic, and collocational irregularities.

The third chapter addresses the challenges and strategies associated with idiom translation. It introduces the main theoretical approaches to equivalence, drawing on the works of Newmark, Baker, and Kvetko. These theories provide a framework for assessing translation adequacy and effectiveness, emphasising the role of naturalness and communicative function in idiomatic translation. Additionally, this chapter explores strategies for translating idioms. The chapter also considers the influence of cultural and contextual factors in shaping translation choices.

The methodological framework of this study is outlined in the fourth chapter. The thesis employs a comparative approach to analyse cross-linguistic shifts in idiom translation, focusing on grammatical and lexical changes. It utilises Baker's categorisation of equivalence and incorporates Chesterman's semantic strategies, specifically trope change, to evaluate translation adequacy. Data for the analysis are drawn from ČNK, providing authentic examples of idiom

translation in practice. This section also addresses the limitations of the study, including potential inconsistencies in corpus data and the subjective nature of translation assessment.

The final chapter presents the findings of the analysis, discussing observed translation patterns and their implications. The study aims to determine whether translated idioms maintain their communicative function, how formal modifications impact their effectiveness in the target language and what semantic changes were observed. The modification of idioms is plausible; however, some idioms may remain unchanged. If no modifications occur, their adequacy must still be assessed. The results contribute to a broader understanding of idiomatic translation, offering insights into the balance between linguistic accuracy and functional equivalence.

By examining the structural and semantic shifts that occur in idiom translation, this thesis aims to provide an understanding of how idiomatic expressions function across languages. The findings offer insights into the adaptability of idioms and the importance of contextual considerations. Ultimately, this study underscores the significance of idioms in language and their role in shaping meaning across different linguistic and cultural frameworks.

# 1 The Definition of an English Idiom

An idiom refers to a linguistic term used to describe multi-word expressions whose meanings cannot be easily derived from the individual words that make them up. Various authors define the term differently, yet they generally agree on key elements, particularly the fact that an idiom represents a single unit with a unique meaning distinct from the literal meanings of its components.

According to Richards and Schmidt, an idiom is “an expression which functions as a single unit and whose meaning cannot be worked out from its separate parts.” For example, the phrase “*She washed her hands of the matter* means *she refused to have anything more to do with the matter.*” (Richards and Schmidt 2010, 270)

Similarly, Seidl and McMordie define an idiom as a “number of words which, when taken together, have a different meaning from the individual meanings of each word” (Seidl and McMordie 1991, 12–13). Brenner further supports this perspective, describing an idiom as “two or more words together that, as a unit, have a special meaning that is different from the literal meaning of the words separately” (Brenner 2003, 4–5).

Finally, in *Lexical Semantics*, Cruse characterises idiom as “an expression whose meaning cannot be inferred from the meanings of its parts” (Cruse 1986, 37). Similarly to the previously mentioned definition, this one captures the essence of idiomatic expressions as non-compositional units.

In summary, all authors agree that an idiom functions as a single unit whose meaning cannot be deduced from the meanings of its parts. This definition will be used in this thesis. However, while Richards and Schmidt focus on the idiom as a single, unified expression, Seidl and McMordie and Brenner emphasise the contrast between the idiomatic and literal meanings.

## 1.1 Characteristics of an Idiom

This chapter focuses on the flexibility and variability of idioms and the extent to which idioms can be modified while retaining their essential semantic integrity. Based on the works of Kvetko, Baker and Cruse, it will examine how idioms, while generally fixed, allow for certain modifications in structure.

Kvetko (Kvetko 2006, 28–30) presents idioms as pre-constructed multi-word language units, typically characterised by a high degree of fixedness. However, the text asserts that

fixedness is not absolute but rather a scalar phenomenon; only a small subset of idioms remains entirely unchangeable (e.g. *red tape*; *once in a blue moon*). Most idioms exhibit some degree of flexibility, allowing for limited grammatical and lexical modifications within defined parameters, such as two possible lexical variants (e.g. *a horse of another/different colour*) or regular grammatical changes (e.g. *make up one's mind* vs. *he made up his mind*). This highlights that idioms are flexible structures to an extent, though this adaptability is restricted by predefined boundaries.

In contrast, Baker emphasises the inherently rigid nature of idioms, especially regarding their role in translation. She suggests that, under normal circumstances, idioms do not allow for much alteration. Specifically, Baker outlines several forms of modification that idioms typically resist:

- a) changing the order of the words in it (e.g. \*the *short* and the *long* of it),
- b) deleting a word from it (e.g. \**spill beans*),
- c) adding a word to it (e.g. \*face the *classical* music),
- d) replacing a word with another (e.g. \*the *tall* and the short of it),
- e) changing its grammatical structure (e.g. \**the music was faced*).

For example, modifications such as *the short and the long of it* or *spill beans* are considered unacceptable. (Baker 1992, 63–64) This perspective reinforces the idea that idioms behave more like single lexical items, as they generally do not permit the syntactic flexibility seen in ordinary phrases.

Cruse (1986, 37–39) examines idioms from a syntactic perspective. He notes that idioms typically prevent the reordering of components and often cannot be interrupted without losing their intended meaning, which is similar to Baker's view of idiomatic rigidity, for instance, they resist interruption and reordering of components. These syntactic constraints are partly driven by semantic factors. Expressions such as *to pull someone's left leg* or *to kick the large bucket* lack idiomatic meaning because modifiers like *left* and *large* do not correspond to any semantic element within the idiom, making the modification incompatible.

Moreover, Cruse acknowledges some limited flexibility in idioms. For example, pluralisation in *John has bees in his bonnet* respects grammatical rules without altering meaning, unlike *John has bee-in-his bonnets*. (Cruse 1986, 37–39) Overall, Cruse contends that while idioms behave somewhat predictably, their syntactic properties are influenced by both

the structure of their literal equivalents and the non-semantic nature of their individual components.

Everaert agrees that while an idiom is classified as a combination of words, each word within it still maintains its original properties (Everaert 2010, 10).

In summary, these sources offer contrasting perspectives on idiomatic fixedness. While Kvetko and Cruse acknowledge that idioms exhibit a degree of variability and can sometimes undergo innovative modifications, Baker presents a stricter view, portraying idioms as highly fixed expressions with minimal syntactic flexibility. This difference in views illustrates the complexity of idiomatic expressions and poses the challenges they present for linguistic analysis and translation.

The thesis will adopt a perspective that combines the views of Kvetko and Cruse, as both authors acknowledge that idioms are not entirely rigid and allow for a certain degree of modification. Kvetko suggests that most idioms exhibit flexibility, permitting limited grammatical and lexical changes while preserving their meaning. Cruse, focusing on the syntactic aspects of idioms, recognises some flexibility, such as pluralisation or specific reformulations. This view of idioms as structures with a degree of variability contrasts with Baker's approach, which emphasises the fixed nature of idioms from a translation perspective, asserting their resistance to modification. Therefore, the thesis will focus on the linguistic perspective, demonstrating that idioms can be flexible within defined boundaries, adapting to different contexts while maintaining their essential meaning.

## 1.2 Transparency

Since idioms exhibit varying degrees of opacity and motivation, they can be categorized into three primary groups: pure idioms, semi-opaque idioms, and semi-idioms (Kvetko 2006, 31). The distinctions between these categories, however, are not always clear-cut, as idioms often exist on a spectrum rather than within clearly defined categories.

### 1.2.1 Transparent Idioms

Kvetko explains that transparent idioms are multi-word expressions functioning cohesively as singular units. These expressions are considered idiomatic due to their fixed structure, despite their meanings often being accessible from their individual components. (Kvetko 2006, 30–32) Fernando refers to these as “by virtue of being fixed multi-word literal idioms” (Fernando 1996, quoted in Kvetko 2006, 32). It is exemplified by phrases like *long*

*time no see* (meaning “I haven’t seen you for a long time”). Although their meanings may be literal, such expressions frequently carry connotations that extend beyond their denotative interpretations. For instance, *by hand* may imply urgency or confidentiality, while *arm in arm* suggests intimacy. Similarly, certain idioms associated with individuals, or their characteristics evoke connotations tied to external realities, such as *(as) white as a sheet* (being extremely pale due to fear or illness), or *not a bed of roses* (denoting hardship). (Kvetko 2006, 32)

Fernando describes literal idioms as typically invariable or subject to minimal variation. These idioms are deemed transparent because their meanings can often be deduced from their components. Examples include expressions such as *of course*, *in any case*, and *for certain*. The straightforward meaning of these phrases sets them apart, highlighting their role in language as clear and cohesive expressions. (Fernando quoted in Kovács 2016, 88)

Kvetko’s perspective focuses on the functional and connotative aspects of idioms. He highlights their role as cohesive multi-word expressions that often go beyond their literal meanings by invoking additional connotations. In contrast, Fernando leans more toward the structural transparency of idioms, emphasising their meaning through their parts. For the purposes of this thesis the term transparent idiom will be used, and the approaches to transparency of idioms will be combined.

### 1.2.2 Semi-idioms

Kvetko defines semi-idioms (also referred to as restricted or bound collocations, and phraseological combinations) as expressions that consist of one or more words used in a figurative sense, while others retain their literal meaning. These expressions combine both literal and figurative components. For instance, phrases such as *blue-eyed boy* (a boy that is treated with special favour) or *horse sense* (common sense) illustrate how one part of the idiom carries a figurative meaning while the other part remains literal. In these expressions, the figurative component adds a layer of meaning that cannot be derived from the individual words in isolation, while the literal element provides a sense of transparency and clarity. (Kvetko 2006, 32)

Similarly, Fernando defines semi-idioms as phrases that consist of one or more literal elements and one non-literal component. The non-literal component gives the expression its idiomatic meaning, while the literal components maintain their descriptive meaning. Fernando points out that semi-idioms are partially opaque because the meaning of the whole expression is not immediately clear from the meanings of the individual words. A given example is *foot*

*the bill*, which means *to pay* despite the literal interpretation of *foot* and *bill*. The idiomatic sense of *foot* differs from its standard meaning as part of the body. This blending of literal and non-literal elements creates a phrase that is partially opaque to someone unfamiliar with the idiomatic usage. (Fernando quoted in Kovács 2016, 88)

Both Kvetko and Fernando agree that semi-idiom is an expression consisting of one or more components with literal meaning and other components that retain figurative meaning. Kvetko sees these idioms as having a closer connection between the literal and idiomatic components, allowing for more straightforward interpretation than Fernando's view. Fernando suggests that semi-idioms are more difficult to interpret without additional contextual knowledge.

### 1.2.3 Opaque Idioms

Kvetko defines pure idioms (also referred to as opaque idioms, demotivated idioms, or phraseological fusions) as expressions in which there is no direct connection between the meanings of the individual words and the overall sense of the phrase. These idioms cannot be easily understood by analysing the meanings of the individual words, as their idiomatic meaning is not derived from them. Examples include *kick the bucket* (to die) or *spill the beans* (to reveal a secret). These expressions and their meanings are fixed, which makes them difficult to interpret from the literal components. (Kvetko 2006, 31)

According to Fernando, pure idioms are non-literal, conventionalised multi-word expressions that are always figurative in meaning. These idioms may be invariable or allow minimal variation, but their meanings are opaque. The phrase *to spill the beans*, for instance, has no relation to the literal meaning of the words *spill* or *beans*. (Fernando quoted in Kovács 2016, 88)

Fernando's view aligns with Kvetko's in highlighting the opacity of pure idioms, their non-literal nature and the difficulty of understanding them from the individual components alone.

### 1.2.4 Semi-opaque Idioms

Kvetko also distinguishes semi-opaque idioms, but he refers to them (calling them also semi-transparent or figurative idioms) as expressions where there is a connection between the meaning of the whole phrase and the literal sense of its components. In these idioms, the literal meaning of the individual words provides a clue to understanding the idiomatic meaning,

though the phrase as a whole conveys a figurative or non-literal sense. Kvetko provides several examples, such as *add fuel to the flames* (to make a situation worse) or *throw in the towel* (to surrender). These expressions maintain a connection to their literal meanings. In some cases, they can even retain their literal interpretations, depending on context. For instance, *behind closed doors* can imply something secretive, yet the phrase still suggests the literal action of being behind a door. (Kvetko 2006, 31)

### 1.3 Metaphor idioms

Kovács (2010, 234–235) also introduces idioms based on metaphors. Conceptual metaphors align two domains of knowledge, as he demonstrates in various examples where the domain of fire helps understand abstract concepts. For instance, in *spit fire*, anger is understood through the “anger is fire” metaphor, while *The fire between them finally went out* reflects the “love is fire” metaphor. Similarly, imagination is fire in *The painting set fire to the composer’s imagination*. Other cases include conflict, energy, life and enthusiasm. While idioms are traditionally multiword expressions, single-word examples like *burn*, *ignite*, or *kindle* illustrate that not all metaphorical expressions based on conceptual metaphors qualify as idioms.

## 2 The Definition of a Czech Idiom

Defining Czech idioms presents a challenge due to their formal, semantic, and collocational irregularities. These irregularities stem from several factors. Formally, idioms often deviate from standard grammatical structures, making it difficult to apply them to traditional linguistic rules. To better understand Czech idioms, this chapter further explores their general characteristics and classification.

František Čermák (Čermák 2007, 83) explains that idioms and phrases typically cannot be characterised by just one irregularity, whether formally, semantically, or collocationally. The commonly accepted definition – viewing idioms and phrases as stable combinations of elements with meanings not entirely derivable from their components – is inadequate. It fails to account for certain types, such as phrases with monoc collocational<sup>1</sup> components. Instead, Čermák

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<sup>1</sup> According to Čermák (Čermák 2007, 81), monoc collocability refers to an element or component of a phrase or idiom that typically appears in only one specific combination or context, rather than being used freely with a variety of other words.

suggests that idioms and phrases are unique combinations of at least two elements, where one or none functions similarly in other combinations or appears only in a limited context. This emphasises the collocational aspect but does not fully cover their complexity.

Čermák further refines this definition, describing idioms and phrases as non-model, fixed syntagmas where at least one element belongs to an extremely restricted paradigm<sup>2</sup>, both formally and semantically. However, this excludes multi-word terms like *vdovka královská* (widow bird), where *vdovka* also occurs in other combinations (e.g., *vdovka rajská*). Phrases and idioms are also distinct from literal homonyms, such as *otevřená hlava* (open head) in a surgical sense, compared to idioms like *chytat lelky* (to daydream), which are more frequent in idiomatic usage. (Čermák 2007, 83–84)

The English and Czech definitions of idioms share a fundamental characteristic: both emphasise that idioms are multi-word expressions whose meanings cannot be fully deduced from their individual components. However, the differences emerge in their approaches. English definitions predominantly highlight the non-compositional nature of idioms, treating them as unified lexical units with distinct meanings. In contrast, Čermák's Czech definition presents a more nuanced perspective, focusing on formal, semantic, and collocational irregularities. He critiques traditional definitions for their inability to account for all idiomatic expressions and instead emphasises their fixed nature and restricted paradigms. While both traditions recognise idioms as stable expressions with unique meanings, the Czech approach is more detailed, incorporating structural and contextual considerations.

## 2.1 General Characteristics of Czech Idioms and Phrases

Czech idioms and phrases are essential elements of the language phraseology, offering insight into its structure and meaning. These expressions, characterised by fixed combinations, rigid word order, and elements that deviate from their literal meanings, present unique challenges for both learners and translators.

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<sup>2</sup> According to Čermák (Čermák 2007, 182) restricted and closed paradigm in the context of idioms and phrases means that some elements within an idiomatic expression are part of a very limited set of possible forms. For example, in idioms, certain words might only appear in very specific combinations and cannot be substituted with other words without changing or losing the meaning of the expression. These restricted forms follow their own internal pattern and are not freely interchangeable with other words or phrases in the language.

Čermák identifies focal points of idioms and phrases, including their elements, combinations, fixed order, number of elements, and functions. First, the elements within idioms often exhibit anomalies, meaning they do not conform to standard linguistic patterns. For example, certain words in idioms are used in ways that seem illogical or irregular when taken out of the idiomatic context. Secondly, idioms are characterised by specific and fixed combinations of elements. The word order in these expressions is rigid and altering it would typically destroy the idiomatic meaning. Idioms also have a fixed number of elements, meaning that adding or removing components disrupts their meaning. Finally, the functions of the elements within idioms often deviate from their literal meanings. (Čermák 2007, 33–34) These points closely align with the characteristics of English idioms.

Despite their fixed nature, Hnátková et al. argue that many Czech idioms exhibit a degree of syntactic and lexical flexibility. That allows speakers to adapt idioms to fit the needs of specific contexts while still retaining their core meaning. For example, some idioms can undergo minor modifications, such as changes in word order or the substitution of certain words, without losing their idiomatic meaning. (Hnátková et al. 2017, 160–175)

Danylenko expands on this, saying that Czech idioms are semantically complex, which often manifests as non-compositionality. This means that the meaning of an idiom cannot be deduced by simply analysing the meanings of its individual components. For example, the idiom *dát/dostat něco do vínku* (to put/get something into a vineyard) does not literally refer to a vineyard but is instead used metaphorically to describe a situation where someone is given or takes an opportunity. (Danylenko 2020, 4–5)

Idioms and phrases, as core units of phraseology, are often referred to by terms like *rčení* (saying) or *úsloví* (fixed expressions) at the word combination level, and *přísluví* (proverb) or *pranostika* (weather lore) at the sentence level. Sentence-level idioms include various formulas and comparisons, which may be either collocational<sup>3</sup> or sentential<sup>4</sup>. Binomials<sup>5</sup>, which sometimes include non-idiomatic combinations<sup>6</sup> are also part of this complex area of study. (Čermák 2007, 33)

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<sup>3</sup> *As busy as a bee*

<sup>4</sup> *The early bird catches the worm.*

<sup>5</sup> *Law and order* or *black and white*

<sup>6</sup> For instance, a phrase like *bread and butter* can be both literal (referring to food) or idiomatic (referring to someone's livelihood).

In conclusion, the study of Czech idioms and phrases reveals the complex nature of language. As Čermák highlights, Czech idioms and phrases are intricate linguistic units, marked by fixed combinations, specific word order, and elements that often deviate from their literal meanings. These characteristics make idioms not only an essential part of Czech phraseology but also a challenging aspect of translation and language learning. Danylenko further explains idioms' non-compositionality and understanding of their meaning. Hnátková et al. highlight that flexibility is a key feature of Czech idioms and reflects the dynamic nature of language use in everyday communication.

## 2.2 Classification of Czech Idioms and Phrases

The classification of idioms and phrases in Czech is a complex task due to the variety of criteria that can be applied.

According to František Čermák, idioms and phrases can be divided into several main categories. The three primary ones are collocational idioms, propositional idioms, and lexical idioms, which are classified based on their structure.

Collocational idioms are word combinations that do not form a complete sentence. They include various grammatical structures of their components, such as Verb-Noun (*tlouct špačky*), Adjective-Noun (*zlatý důl*) or Verb-Adjective (*kápnout božskou*). (Čermák, 2007, 98–99) This category also includes similes, which explicitly compare one thing to another. In Czech, similes often compare a person, object, or abstract concept to a specific model, such as *lže, jako když tiskne* (Čermák, 2007, 48–49).

Propositional idioms are complete utterances that stand alone as statements. They can be categorised based on the number of participants in a dialogue or their function. Examples include proverbs (*Když to nejde po dobrém, půjde to po zlém.*), formulaic expressions (*Dobrou chuť!*) or playful phrases (*Já mám hlad. – B: Tak ho hlad' (a říkej mu malej)!.*) (Čermák, 2007, 52–60)

Lexical idioms are single-word idiomatic expressions that carry unique meanings. Examples of lexical idioms include words such as *budižkničemu*, *každopádně*, and *kratochvíle*. (Čermák, 2007, 60)

In summary, František Čermák provides a comprehensive framework for understanding Czech idioms and phrases, emphasising their complexity and the challenges involved in defining them. He critiques the conventional definition of idioms and phrases, highlighting the need to consider their unique structural and collocational properties. Čermák's classification further reveals the intricacies of idiomatic expressions in Czech, dividing them into collocational, propositional, and lexical idioms, each with its distinctive features and functions. His analysis highlights the importance of recognising the anomalies and fixed patterns that characterise idioms, offering a more detailed and refined understanding of their role in the language.

## 3 Translation of Idioms

The challenges and strategies involved in idiom translation have been widely discussed in linguistic literature. This chapter further explores the concept of equivalence in idiom translation, the challenges translators encounter, and the approaches to translating idioms that should be considered.

### 3.1 Equivalence

Equivalence is a fundamental concept in translation, ensuring that the meaning, style, or effect of the source text is appropriately conveyed in the target text. Different approaches to equivalence reflect the complexity of translation, balancing accuracy with cultural and contextual adaptation.

Peter Newmark (Newmark 1988, 48–50) discusses the concept of equivalence as essential in the translation process. He suggests that achieving equivalence – ensuring that the meaning, style, or effect of the source text is appropriately conveyed in the target text – is one of the most important goals for translators. He identifies two main types of equivalence: semantic translation and communicative translation. Semantic translation aims to reproduce the exact meaning of the source text, preserving its literal and contextual nuances. It is typically emphasised in formal or technical translations, where accuracy is the most important, while communicative translation focuses on achieving the same effect on the target audience as the original text had on its intended readers. This approach prioritises cultural and contextual appropriateness, making the translation accessible and relevant to the target culture. According to Newmark, these forms of equivalence are not mutually exclusive but are adapted according to the purpose and nature of the translation.

According to Baker (Baker 1992, 46–47), equivalence in translation is a relative concept influenced by linguistic and cultural factors. She defines various types of equivalence, including word-level, grammatical, textual, and pragmatic equivalence. Word-level equivalence involves finding appropriate translations for individual words, considering aspects like gender, number, and tense. Grammatical equivalence addresses differences in grammatical structures across languages, which may require altering the target text (1992, 82–86). Textual equivalence focuses on cohesion and coherence between the source and target texts and is influenced by factors such as the audience and text type (1992, 180–181). Pragmatic equivalence involves conveying implicatures – meanings implied but not directly stated – ensuring the message is comprehensible to the target audience (1992, 217–228).

Nida states that naturalness is a crucial aspect of translation. He defines the aim of dynamic equivalence, also referred to as functional equivalence (Munday 2008, 42), as achieving “the closest natural equivalent to the source-language message” (Nida 1964, 166; Nida and Taber 1969, 12, quoted in Munday 2008, 42). The effectiveness of a translation primarily depends on its ability to elicit an equivalent response from the target audience. This principle is one of the four fundamental requirements of translation, which include making sense, conveying the spirit and manner of the original text, maintaining a natural and fluent expression, and producing a similar effect on the reader (Nida 1964, 164).

In summary, while Newmark focuses on the balance between semantic and communicative equivalence, with a primary focus on the relationship between the source and target texts, Baker offers a more detailed framework that includes a variety of equivalence types, taking into account the nuanced challenges of translation at multiple levels. Both authors recognise the importance of context but differ in the scope and application of equivalence within the translation process. Nida further emphasises the importance of naturalness in achieving dynamic equivalence, seeking the nearest natural equivalent to the message in the source language. Ultimately, the effective translation of idioms and other complex expressions requires a focus on both equivalence and audience reception.

### 3.2 Translation of Idioms

This thesis explores a comparative analysis of Slovak and English idioms among others, with Slovak chosen for its linguistic proximity to Czech, making it a suitable reference point. The translation of idioms presents unique challenges due to cultural and stylistic differences, requiring strategies that ensure equivalence in meaning, imagery, and expressiveness.

According to Kvetko (Kvetko 2006, 58–61), translation aims to convey the meaning of an idiom in the target language in alignment with the author’s intent and the character of the original text. This process involves navigating cultural and stylistic nuances to achieve equivalence in imagery, motivation, and expressiveness. Idioms, like individual words, can exhibit either identical forms with differing meanings<sup>7</sup> or distinct forms conveying the same content across languages. This distinction enables their comparison based on expression equivalence (similarity in form) or content equivalence (similarity in meaning). One of the significant challenges in idiomatic comparison is the rarity of fully identical idioms across languages. Exceptions often stem from shared cultural or historical references, as seen in international terms like *grey eminence* (*sivá eminencia/šedá eminence*) and *cross the Rubicon* (*prekročiť Rubikon/překročit Rubikon*). Idioms may be analysed as isolated phenomena, in thematic clusters (colour-based idioms like black or blue), or within broader semantic fields, such as idioms related to the concept of death.

Kvetko examines idioms from a systemic linguistic perspective (contrastive approach) or through the lens of translation in literary contexts. This framework leads to the identification of systemic and translation equivalents discussed further in the thesis. (Kvetko 2006, 58–61)

Ahmed states that translating idioms is complex, requiring the consideration of cultural, linguistic, and contextual factors. English idioms pose particular challenges, as direct translations are often ineffective. Translators must account for cultural differences and find equivalent expressions in the target language, ensuring both accuracy and clarity. This demands a deep understanding of both languages to preserve the idioms’ meaning and essence. (Ahmed 2024, 337)

To conclude, this approach highlights the complexities involved in the translation of idioms between Slovak and English, emphasising the need for strategies that maintain equivalence in meaning, imagery, and expressiveness. As Ahmed notes, idioms are deeply rooted in the cultural, semantic, and historical context of a language, making direct translation ineffective. Instead, translators must navigate cultural differences and identify equivalent expressions to convey idiomatic meaning accurately. Kvetko supports this theory, stating that while fully identical idioms are rare, their comparison based on either form or content

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<sup>7</sup> Some idioms may have the same or very similar phrasing in different languages but convey entirely different meanings, for instance the English idiom *To pull someone’s leg* uses the domain of legs, but the Czech idiom *Tahat někoho za nos* employs the domain of a nose.

equivalence provides valuable insight into the translation process. Ultimately, the effective translation of idioms requires a balance between maintaining the original message and adapting it to fit the cultural and stylistic context of the target language.

### 3.3 Challenges in Translating Idioms

Translation of idiomatic expressions is challenging due to significant differences between the concepts of the two languages. Idioms cannot be rendered literally, as this would result in nonsensical expressions. Instead, translation strategies aim to produce a similar effect on the target audience as the original text.

Kovács explores the complexities idioms pose for translators, stemming from their ambiguous definitions and cultural uniqueness. English, rich in idiomatic expressions and their regional variations, presents additional challenges, as even native speakers may struggle with idioms' non-literal nature and cultural roots. Limited exposure to idioms for non-native speakers increases these difficulties. (Kovács 2016, 92–94)

Baker identifies four key issues in idiom translation: the absence of equivalents in the target language, culture-specific contexts, differences in usage, and varying conventions or frequencies of idiomatic expressions. Effective translation often requires adaptation<sup>8</sup>, as idioms may not translate literally or share identical contexts across languages. (1992, 68–71)

Klaudy highlights the translator's role as a cultural mediator, stressing the need for deep cultural and linguistic knowledge to bridge gaps effectively (Klaudy 2007, 175). Similarly, Newmark emphasises the importance of naturalness, urging translators to ensure the text aligns with native usage in the target language (Newmark 1988, 28).

In conclusion, idioms demand a strategic approach, combining linguistic proficiency and cultural sensitivity to achieve accurate and natural translations. These challenges make idioms a critical focus for translator training.

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<sup>8</sup> According to Newmark (Newmark 1988, 46), adaptation refers to the most flexible form of translation, primarily used for plays (comedies) and poetry. It involves preserving themes, characters, and plots while transforming the source-language culture into the target-language culture and rewriting the text. This process ensures that the translation remains contextually appropriate and meaningful, particularly when a literal translation is not feasible.

### 3.4 Approaches to the Translation of Idioms

The translation of idiomatic expressions presents significant challenges due to the structural, semantic, and cultural differences between languages. Various authors have proposed strategies for identifying and translating idioms while preserving their meaning and stylistic impact.

According to Kvetko (Kvetko 2006, 52–58), the contrastive approach identifies equivalents between two languages: systemic equivalents, which reflect idioms as systemic units within a language, and non-idiomatic equivalents, such as words, free collocations, or explanations. The primary goal is to determine parallel idioms (idioms in two languages that are similar or connected in some way) and understand their commonalities and distinctions. Systemic equivalents can be categorised as absolute, relative, or deceptive equivalents:

- a) Absolute equivalents share identical imagery, symbolism, and lexical components and often originate from well-known sources like the Bible or mythology. Examples include *forbidden fruit* (*zakázané ovocie/zakázané ovoce*) and *an eye for an eye* (*oko za oko*).
- b) Relative equivalents differ in imagery or lexical components while retaining similar meanings, as in *kick the bucket* (*otrčiť kopytá/natáhnout bačkory*).
- c) Deceptive equivalents, or false friends, present formally similar components but diverge in meaning. For instance, *lose heart* translates as *klesať na duchu* (*ztratit víru*), while the Slovak *stratiť srdce* corresponds to *lose one's heart* or *fall in love*.

Kvetko also mentions content equivalence, which is further complicated by idioms' polysemy, synonymy, and the variability of forms across languages. For instance, the English idiom *last straw* corresponds to the Slovak *posledná kvapka* (*the last drop*), or the Czech *poslední kapka*. Variants within each language, such as *beaten path* (*vychodená koľaj/vyšľapaná cesta*), highlight differences in linguistic preferences.

Baker (Baker 1992, 71–78), on the other hand, identifies four main strategies for translating idioms: using an idiom of similar meaning and form, using an idiom of similar meaning but dissimilar form, translation by paraphrase, and translation by omission. These strategies complement Kvetko, offering a structured framework for analysing equivalence and divergence between idiomatic expressions in different languages.

Baker's first strategy is to find an idiom in the target language with the same meaning and equivalent lexical items. However, she notes that perfect matches are rare due to the need

for identical cultural and linguistic roots. This aligns with the concept of absolute equivalents, where idioms like *forbidden fruit* (*zakázané ovocie/zakázané ovoce*) and *an eye for an eye* (*oko za oko*) share identical imagery and cultural origins, often rooted in sources like the Bible or mythology.

When lexical or grammatical structures differ but meanings align, Baker suggests using an idiom of similar meaning but dissimilar form. Kvetko refers to these as relative equivalents, offering examples such as *kick the bucket* (*otrčiť' kopytá/natáhnout bačkory*). This strategy acknowledges the flexibility needed to preserve meaning while adapting to the linguistic nuances of the target language.

Baker highlights paraphrasing as the common strategy when idiomatic expressions cannot be matched in the target language due to cultural or stylistic differences. Kvetko (Kvetko 2006, 52–58) further supports this, noting the use of non-idiomatic equivalents when direct translation is impractical. For example, the English idiom *last straw* is translated in Slovak as *posledná kvapka* (*the last drop*), shifting imagery while preserving the original meaning.

Baker also identifies omission as a strategy when idioms lack a close match, cannot be paraphrased, or are unsuitable due to stylistic reasons (Baker 1992, 71–78). She introduces translation by omission of a play on idiom, when the translator uses only the literal meaning of an idiom in a context that supports a straightforward interpretation of what would otherwise be a figurative expression, and translation by omission of entire idiom, when the idiom is left out, if there is no close equivalent in the target language, if its meaning is difficult to rephrase, or for stylistic purposes. Although Kvetko does not explicitly discuss this, the challenges of equivalence suggest that omission can be a practical solution for culturally specific idioms.

Chesterman (Chesterman 2016, 98–99) introduces semantic strategies in translation, which primarily manipulate nuances and meaning. He identifies ten strategies, including synonymy, abstraction change, paraphrase, and trope change. For the purposes of this thesis, trope change and paraphrase will be examined.

Paraphrase (Chesterman 2016, 101) refers to a strategy that results in a target text (TT) version that can be described as free, loose, or even undertranslated. Semantic components at the lexical level are frequently overlooked in favour of conveying the broader pragmatic meaning of a higher unit, for example a full clause. This approach is commonly used in the translation of idioms when no direct idiomatic equivalent exists in the target language (TL).

Trope change refers to multiple strategies that are applied in the translation of rhetorical tropes (i.e., figurative language). As a result, this strategy can be categorised into three main subclasses:

- a) ST trope X changes to TT trope X: The metaphor present in ST is preserved as a metaphor in TT. The TT trope maintains the same lexical-semantic properties as in ST. Alternatively, the TT trope belongs to the same category as the ST trope but is not entirely identical in meaning, sharing only a conceptual connection (with the image stemming from the same source). In another case, the TT trope may be of the same type as the ST trope but lacks a direct lexical link, as the imagery originates from a different source.
- b) ST trope X changes to ST trope Y: The general figurative feature is preserved, but its specific expression varies. For example, a metaphor in ST may be rendered in TT using a different underlying concept or replaced with an entirely different rhetorical device.
- c) ST trope X changes to TT trope Ø: The figurative element is omitted altogether.
- d) ST trope Ø changes to TT trope X: A trope is introduced in the TT, though it does not appear in the ST (Chesterman 2016, 101–103).

While Kvetko, Baker, and Chesterman all address idiom translation, their approaches differ in focus and methodology. Kvetko primarily categorises idiomatic equivalence, emphasising linguistic similarities and differences between source and target languages. Baker builds on this by offering practical translation strategies, acknowledging that perfect equivalence is rare and advocating for flexibility through paraphrasing and omission. Both authors identify translation strategies and agree on the use of idioms that exhibit similarity in both form and meaning. Kvetko refers to this as expression and content equivalence, whereas Baker further expands on this by including translation by paraphrase and translation by omission. Chesterman (2016), in contrast, provides a broader theoretical framework, highlighting how meaning can be adjusted through paraphrase and trope change. Both approaches to a paraphrase proposed by Baker and Chesterman emphasise the use of non-literal or broader equivalents when idiomatic expressions lack direct counterparts in the target language. Despite their differences, all three scholars recognise the complexities of translation of idioms and the necessity of adaptation when direct equivalents are unavailable. Their combined perspectives offer a comprehensive understanding of the challenges and strategies involved in idiom translation.

## 4 Methodology

This thesis aims to examine cross-linguistic shifts in the translation of idioms between English and Czech. The analysis focuses on formal changes at two levels: (A) grammatical structure and (B) lexical structure. By identifying these shifts, the thesis evaluates whether the translated idiom fulfils its communicative function within a given text type, genre, style, or communicative situation. This assessment suggests whether the translation is adequate or inadequate, recognising that adequacy exists on a nuanced spectrum.

An essential assumption of this analysis is that formal and semantic changes do not necessarily render a translation inadequate. For example, the English idiom *It was the last straw!* may be translated into Czech as *Tady přestává všechno*, which differs in both grammatical structure and lexical choice but remains functionally appropriate within the context. Therefore, contextual parameters are essential when evaluating the adequacy of idiom translations.

This thesis focuses on two main aspects:

1. Grammatical Structure: This refers to the word classes of the idiom (e.g., Noun-Verb structure, a change to a whole sentence, etc.).
2. Lexical Structure: This focuses on changes in lexical components, including semantic fields and metaphorical domains. Kvetko's approach to identifying equivalents between two languages (Kvetko 2006, 52–58) and Chesterman's semantic strategies in translation, specifically paraphrase and trope change (Chesterman 2016, 101–103) are employed here.

For instance, the English idiom *kick the bucket* (Verb-Noun structure) can be translated into Czech in several ways:

- a) *Natáhnout bačkory* (V-N): This translation maintains a similar grammatical structure to the source idiom but alters the lexical components (*kick* > *natáhnout* [pull something on], *bucket* > *bačkory* [slippers]), resulting in a shift in the metaphorical domain.
- b) *Zajít* or *chcípnout* (V): These translations adopt a dissimilar grammatical structure and abandon figurative language, transforming the idiomatic meaning into a literal expression with a different level of expressivity.

## 4.1 Categorisation

Based on these aspects, categories were created into which the idiom translations were classified. The categorisation is adopted from Baker (Baker 1992, 71–78; 2018, 85), although additional categories were introduced to account for the variations observed in the idioms. From these categories, two distinct groups were formed: adequate and inadequate translations.

1. Adequate Translations – this category includes translations that maintain the original idiom’s meaning, with distinctions made based on the form:
  - a) Similar Form and Similar Meaning: translations in this category preserve both the grammatical structure and the lexical components of the original idiom.
  - b) Similar Form and Dissimilar Meaning: translation preserves similar form, but the lexical components differ. For example, the English idiom *Kick the bucket* and its Czech counterpart *Natáhnout bačkory* both mean “to die,” but the English idiom uses a bucket as its domain and the Czech idiom uses slippers.
  - c) Dissimilar Form and Similar Meaning: translation preserves similar lexical components but differs in the grammatical structure.
  - d) Dissimilar Form and Dissimilar Meaning: translation differs in both grammatical structure and lexical components.
  - e) Omission of a play on idiom: translation loses the figurative meaning presented in the original phrase and is substituted by a literal phrase; *Kick the bucket* may be translated as *Chcípnout*.
2. Inadequate Translations – translations that fail to maintain both the meaning and the form of the original idiom fall into this category:
  - a) Dissimilar Form and Dissimilar Meaning: translation does not fit in the context due to the lack of the translator’s knowledge of idioms, does not fit in the specific type of the text, or other factors dependent on the context of the text.
  - b) Similar Form and Similar Meaning: translation uses the same form and literal meaning, but the target text is not functional because of the literal translation (e.g. misunderstanding of the source text).
  - c) Omission of a play on idiom: translation loses the figurative meaning presented in the original phrase and is substituted by a non-figurative phrase.

## 4.2 Limitations

The analysis relies on segments of text from the Czech National Corpus (ČNK). These texts, while authentic, contain errors. Importantly, the texts were not modified for the purposes of this thesis. Some examples were excluded from the analysis due to insufficient contextual information, incorrect selection of the Czech text, or instances where the original phrase was not idiomatic. For instance, some examples of the idiom *Pull one's leg* were excluded because its translation *Zatahat za nohu* was not used in a figurative sense, but instead literally, meaning “to pull one’s leg,” which does not match the intended figurative meaning of “to tease or trick someone.”

## 5 Analysis of the Results

### 5.1 Kick the bucket

Category	Subcategory	Number of Occurrences	Percentage
Adequate translation	Similar form and dissimilar meaning	11	55 %
	Dissimilar form and dissimilar meaning	4	20 %
	Omission of a play on idiom	3	15 %
Inadequate translation	Dissimilar form and dissimilar meaning	1	5 %
	Similar form and similar meaning	1	5 %
<b>Total</b>	5	20	100 %

The analysis of the idiom *Kick the bucket* and its Czech counterparts reveals several patterns in how idiomatic expressions are adapted across languages. In most cases, the translations successfully preserved the idiomatic nature of the phrase, though they often involved shifts in imagery and structure. These variations were then categorised based on their level of similarity in form and meaning.

A recurring strategy in the translation process involved retaining the idiomatic character of the phrase while altering its imagery. The Czech equivalents *Natáhnout bačkory* or *Natáhnout brka* (as seen in examples 1a/b – 7a/b in Appendix) maintain the figurative meaning of death but introduce an entirely different metaphor. The trope changes to trope X, because both the English idiom *Kick the bucket* and the Czech idioms *Natáhnout brka/Natáhnout bačkory* are metaphors for dying. The figurative meaning is preserved, though the exact

wording differs. Rather than depicting a physical action related to a bucket, as in the English original, the Czech versions draw on the concept of stretching or pulling. These translations are the case of relative equivalence, according to Kvetko (Kvetko 2006, 54), meaning that they differ in imagery or lexical components while retaining similar meanings. The translations retain the original structure as Verb-Noun, however the change in structure does not affect the function of the translation.

In several cases, syntactic restructuring played a role in adapting the phrase to the Czech language. For example, while the English idiom follows a Verb-Noun structure, the Czech translations sometimes incorporated additional grammatical elements, such as negation, or changed the placement of the verb for emphasis in example 6a/b in Appendix: *Bačkory nenatáhne*.

This flexibility demonstrates how idiomatic expressions are not only translated on a lexical level but also shaped by the syntactic and pragmatic norms of the target language.

Two instances employed the same conceptual domain as observed in the previously mentioned example (*bačkory*); however, they used a different verb, resulting in the expression *Zaklepat bačkorama* (examples 8a/b and 9a/b in Appendix). Similarly, this phrase is also a change to trope X. This variation is still considered adequate, as it appears frequently in ČNK and remains contextually coherent.

Another distinction in the translation of the idiom was the use of informal Czech language. The translator likely opted for this expression because it aligned with the overall tone of the text, as the context indicates that the entire dialogue was informal: *Natáh bačkory* (example 3a/b in Appendix).

The translation of the idiom, which maintained a similar form to the original but differed in meaning, was rendered as *Sklopnu paraple* (literally *I'll close the umbrella*) (example 10a/b in Appendix). It is not a commonly used expression in the present-day Czech language (only two occurrences in ČNK), however, it effectively conveys the metaphorical meaning of dying (the end of using an umbrella). This choice of words can be interpreted as a dysphemism, adding a layer of creativity and originality to the translation.

Similarly behaved the phrase *Praštit lžící*, which could be considered a hyperbole, adding a more colourful and colloquial nuance, though it does not appear to be an officially recognised phrase. The following Czech equivalents, such as *Natáhnout klepeta*, and *Natáhnout*

*brka*, mirror the informal and metaphorical tone (example 11a/b). The translation is inventive and captures the essence of the original text while adapting it to the target language.

While most translations successfully conveyed the intended meaning through idiomatic equivalents, some instances resulted in non-idiomatic renderings. Certain translations replaced the idiom with a paraphrase or a single verb that no longer functioned as a fixed expression. The phrase *To se mnou může seknout* (example 13a/b in Appendix) exemplifies this phenomenon, as it evokes the imagery of the act of chopping into a tree rather than kicking into a bucket, however, it still forms an established expression. Since it preserves the figurative meaning and remains a metaphor, it demonstrates a change to trope X. The idiomatic structure has been transformed into a paraphrase, which no longer functions as an idiom, meaning that this translation results in non-idiomatic equivalence. The definition of the closest idiom “seknout sebou”, according to *Slovník české frazeologie a idiomatiky, Výrazy slovesné, R–Ž* (Čermák 1994, 77), is “švihnout sebou”, meaning “to fall”, but it is not in the sense of dying.

The phrase is also rendered as *Být na umření* (example 17a/b in Appendix). The translation conveys a dissimilar form and dissimilar meaning. The Czech expression offers a more direct approach to expressing the state of impending death, lacking the figurative humour present in the English idiom. The trope likely changes to trope Y, because the figurative aspect is retained (death is still the concept), but it uses an expression of near-death, which is more of a state of being rather than a specific metaphor of dying. Unlike the English idiom, which follows a Verb-Noun structure without a preposition, the Czech phrase incorporates the preposition “na,” which is essential in linking the subject (you) to the state of dying. This preposition transforms the phrase into one that indicates a condition toward which the subject is moving. The phrase maintains the lexical field of death, does not use figurative language, and is expressed through a fixed phrase, which appears 216 times in ČNK.

The last translation classified as adequate was *Klepla ji pepka* (example 18a/b in Appendix). The Czech translation uses a Verb-Pronoun-Noun structure. The translation substitutes the English idiomatic expression with a culturally specific equivalent, effectively preserving the metaphorical meaning. The trope changes to trope X, as the figurative meaning of death is preserved and the metaphorical concept of death is caused by a sudden event (similarly to a kick), even though the cause of death is more specific. Additionally, the idiomatic expression is followed by a verb in the following sentences, and it maintains the same meaning

but is expressed literally in English and with euphemism in Czech (passed away; zemřela). The use of this phrase can be explained by the fact that it appears in the context of informal dialogue.

The translations *Chcípneš*, *Pojdeš* and *Zhebla* (examples 14a/b, 15a/b and 16a/b in Appendix) introduce a more direct and less figurative way of expressing death, thereby losing the metaphorical depth of *Kick the bucket*. The phrases change to trope Ø, because the original metaphor is lost and the translation still conveys the meaning of death, but without a figurative element. Although these choices remain understandable within their respective contexts, they shift the tone formality and style of the text, resulting in an omission of a play on idiom. Similarly, the expression *Zajde* (example 12a/b in Appendix) has been reduced to just a verb; while it still retains a metaphorical aspect – going away, possibly to a different world (dying) – it no longer functions as an idiom.

A small number of translations were categorised as inadequate due to their failure to preserve either the idiomatic nature or the clarity of the original. In one case, the Czech translation introduced a phrase *Hlásit se u generála Červíčka* (example 19a/b in Appendix) that does not exist as a conventional expression, suggesting it may have been derived from context. This expression is difficult for the reader to fully comprehend due to a lack of understanding and the absence of clear contextual clues. This excerpt is exemplified in the case of the book *Dvanáct Křesel* (*Twelve Chairs*, 1928), originally written in the Russian language, but in ČNK the context provides no direct guidance in interpreting these phrases. The reader is no longer able to decode it, possibly due to a lack of cultural context, which is temporary and tied to the date of publication.

Another instance displayed a mechanical or incorrect translation, which left *I kick the bucket* in English (example 20a/b in Appendix), resulting in a Similar form and similar meaning subcategory in inadequate translation. Additionally, the rest of the sentence is awkwardly phrased and contains grammatical issues, resulting in an unnatural and unclear Czech equivalent. The phrase *We just dig up works of art* has also been poorly translated. Such instances highlight the challenges inherent in translating idioms, particularly when cultural references or structural constraints interfere with a direct adaptation.

Overall, the analysis suggests that the idiom *Kick the bucket* was largely translated with a high degree of adequacy, with the vast majority of cases falling to the principle of relative equivalence. The frequent shifts in imagery reflect the natural process of idiom translation, where the goal is not strict literal accuracy but rather functional and stylistic alignment with the

target language. The few instances of non-idiomatic or inadequate translations further illustrate the fine balance required in idiom translation, where factors such as cultural familiarity, formality, style and tone of the text must be carefully managed to produce a successful equivalent.

## 5.2 It's raining cats and dogs

Category	Subcategory	Number of Occurrences	Percentage
Adequate translation	Dissimilar form and dissimilar meaning	14	70 %
	Omission of a play on idiom	3	15 %
Inadequate translation	Dissimilar form and dissimilar meaning	2	10 %
	Similar form and similar meaning	1	5 %
<b>Total</b>	4	20	100 %

The analysis of the idiom *It's raining cats and dogs* in translation reveals varying degrees of equivalence. The very frequent translation strategy involved substituting the English idiom with an alternative idiomatic expression in Czech. The most commonly used Czech equivalents were *Lije jako z konve* and *Padají trakaře*, both of which effectively convey the concept of heavy rain. However, in some cases, the idiom was either omitted entirely or translated literally, resulting in inadequate equivalence. While the translations generally retained the metaphorical function of the English idiom, they frequently altered its imagery. In English, the phrase employs animals, whereas Czech equivalents rely on different conceptual domains.

The Czech idiom *Leje jako z konve* (example 2a/b and 3a/b in Appendix), presented as a simile, retains a dissimilar meaning and form. The domain shifts from animals to objects used for gardening, changing the trope X to trope Y. Additionally, the informal Czech expression *leje* is employed, as it probably suited the context the most. The translation is a partially different

equivalent (Kvetko 2007, 54), as the component *rain* (*pršet*) is preserved in both English and Czech, but the concept of animals is shifted to an object used for watering. The structure of the idiom shifts to V<sub>k</sub>N structure, according to Čermák (Čermák 2007, 103). Some translations (examples 4a/b and 5a/b in Appendix) also employed the same Czech idiom but opted for the more formal expression *lije* instead.

In examples 8–13a/b in Appendix, the phrase *Padají trakaře* was used as the most suitable translation. The Czech idiom retains a Verb-Noun structure, resulting in a dissimilar form. The idiom differs in meaning, as the translation employs different lexical components. The metaphor of falling is preserved, with both animals and wheelbarrows depicted as falling. In English, the concept of falling is only implicit, unlike in Czech. This maintains the same image of the verb, but shifts to a different domain, using garden tools instead of animals, which means that relative equivalence is employed.

There was only one occurrence of the idiom *Žení se tam čerti* (example 15a/b in Appendix). The translation demonstrates a dissimilar form and similar meaning as the Czech idiomatic expression conveys a similar idea of heavy rain, but expresses it through lexical components of devils. The figurative meaning is preserved, and the trope is metaphorical in both languages (the idea of a storm being something wild or chaotic, like devils getting married). The translator chose to omit *všichni* from the more common phrase *Žení se tam všichni čerti*. This choice may have been influenced by contextual considerations, wanting to preserve a more natural fit in the dialogue. Despite the omission, the translation effectively conveys the intended meaning and tone of the original, resulting in relative equivalence.

*Průtrž mračen* (example 16a/b in Appendix) is a Czech collocation. In this case, the image of *průtrž* (the bursting of something, like a bag of water) is transferred to the phenomenon of very heavy rain. The metaphor forms the basis of the visual image. At the same time, it is an established expression. The adjective *Pěkná* signals that the rain is heavy.

In some cases, translation by omission of a play on idiom was employed, where the idiom was replaced with a direct description of heavy rain, such as *Pořád silně prší* and *Strašně prší* (examples 6a/b and 7a/b in Appendix). The reason for the omission is unclear, changing the trope X to trope Ø. This omission may have been motivated by contextual considerations, particularly in film subtitles or literary dialogue, where maintaining natural speech patterns is a priority. The example (6b) was taken from the subtitles of the film *Dragon Inn* (an action/adventure genre), and it is possible that it did not fit the context of the specific scene.

Another example was *Všude je voda*. Idiomatic translation has been omitted in the Czech version, which instead focuses on the literal issue of water being everywhere due to the malfunctioning sprinkler system. This approach makes sense in the given context, especially if the scene does not explicitly involve rain but rather water from the sprinkler, which can be metaphorically linked to a small rain. However, if the original intent was to emphasise the heavy downpour, the translation could be more specific or include an equivalent idiomatic expression to preserve the imagery. The translation results in non-idiomatic translation and the trope X changes to trope Ø.

The last translation that was categorised as adequate and does not maintain idiomatic equivalence was *Tohle je peklo* (example 17a/b in Appendix). The example conveys the same underlying discomfort but opts for a more literal approach and the use of a paraphrase. The English phrase emphasises the intensity of the rain through a figurative comparison, while the Czech expression directly associates the experience with the unpleasantness of “hell.” Additionally, the domain changes to hell in the Czech version, reflecting different cultural and linguistic ways of expressing the same idea.

In one excerpt, a hyperbole was used: *Promokl až na kůži* (example 1a/b in Appendix). The usage of hyperbole in this example metaphorically extends the rain beyond clothes, including even skin, emphasising the intensity of the heavy rain. The trope X now changes to trope Y. The target language still uses the domain of rain, but instead of naming the meteorological phenomenon, it expresses its result (getting wet). The translation no longer forms an idiom.

Certain translations were classified as inadequate, as they rendered the idiom in an unnatural or misleading manner. The examples involved an overly literal translation *Prší psy a kočky* (example 20a/b in Appendix), which is not an established Czech phrase and fails to convey the intended meaning, falling into the Similar form and similar meaning subcategory. A more effective approach would have been to use a Czech idiom that conveys the same figurative meaning, such as *Padají trakaře*. Additionally, the reaction to the idiom could have been rephrased more naturally to align with Czech usage, for instance, *Vlastně, padá déšť*. This would preserve the playful tone of the original, the imagery of falling and make it more culturally appropriate.

Another instance of inadequate translation was the phrase *Padají nejen trakaře, ale i traktory*, which does not align with conventional Czech usage. This example combines

hyperbole and an idiom, as seen in *Padají trakaře* and *ale i traktory*, illustrating the intensity of the rain. The metaphor of falling is maintained, but the imagery shifts: instead of animals like cats and dogs, garden tools such as wheelbarrows and tractors are depicted, representing the same action but within a different domain.

The last translation of the idiom *It's raining cats and dogs* rendered inadequate was *Prší jako o život*. A hyperbole is used to emphasise the strength or urgency of the rain, although this specific connection is not officially recognised.

The analysis indicates that 85 % of the translations were adequate, employing dissimilar form and meaning while maintaining figurative equivalence and translation by omission of the play on idiom. In contrast, 15 % of the translations were inadequate, resulting in either unnatural phrasing, incorrect translation or a loss of idiomatic function. These findings highlight the necessity of non-literal translation strategies when dealing with idiomatic expressions. The most effective translations were those that replaced the idiom with a culturally and linguistically appropriate Czech idiom, rather than omitting the idiomatic element or distorting the metaphor in an unnatural manner. In several instances, partial equivalence was observed, where the Czech translation preserved the reference to rain but altered the metaphorical image. This was particularly evident in cases where *Lije jako z konve* was used, maintaining the notion of a downpour while shifting from an animal-related metaphor to an object-related one.

### 5.3 Beat around the bush

Category	Subcategory	Number of Occurrences	Percentage
Adequate translation	Similar form and dissimilar meaning	6	30 %
	Dissimilar form and dissimilar meaning	7	35 %
	Omission of a play on idiom	2	10 %

Inadequate translation	Dissimilar form and dissimilar meaning	4	20 %
	Omission of a play on idiom	1	5 %
<b>Total</b>	5	20	100 %

The analysis of the idiom *Beat around the bush* in translation reveals various strategies employed to preserve meaning, structure, and pragmatic function across different linguistic contexts.

In instances where the form remains relatively consistent, but the meaning shifts, the Czech equivalent *Chodit kolem horké kaše* is frequently employed (examples 1–6a/b in Appendix). The core imagery of circular movement, specifically going in circles around something, is maintained. The domain transitions from nature to food. Both are metaphors but with different images (bush; hot porridge) and both express the same concept (avoiding the main issue), but the metaphorical image is different. The translation ensures grammatical correspondence. While the phrase is well-established in Czech and effectively conveys the intended indirectness, it demonstrates that equivalence is relative.

Some translations diverge further by adopting dissimilar forms and meanings while still ensuring functional equivalence. For instance, in example 7a/b in Appendix, *Nenapínej mě* shifts the metaphor to one of tension rather than movement, which shifts the trope X to trope Y. Grammatically, the structure is entirely different, as it forms a complete sentence. The translation adequately conveys the idea of wanting to go straight to the core of the matter without delay.

Similarly, *nevytáčeš se* (example 8a/b in Appendix) introduces a different type of motion but retains the pragmatic function of urging directness instead of making unnecessary comments but uses a different linguistic structure. The choice of this phrase aligns with the context and achieves the intended meaning effectively, despite the differences in form and lexical components. These translations exemplify the flexibility of idiomatic adaptation, emphasising communicative effectiveness over strict lexical fidelity.

In one instance, the Czech translation employs a simile, as seen in *Nebudeme kolem toho chodit jako okolo horké kaše* (example 9a/b in Appendix). The phrase closely aligns with the

Czech idiom *Chodit kolem horké kaše*. However, the translator slightly modified the phrase, perhaps to suit the context better. Despite the modification, the translation effectively conveys the intended meaning of avoiding indirectness and addressing the topic directly.

Another example of different form and meaning categorisation is the case of *Mlátit prázdňou slámu* (example 10a/b in Appendix). The Czech translation according to *Slovník české frazeologie a idiomatiky, Výrazy slovesné, R–Ž* (Čermák 1994, 88), means “to speak in a completely empty, trivial, or meaningless way without actually saying anything.” While the phrasing differs, both expressions convey the idea of avoiding direct speech or failing to address an issue clearly. Additionally, the use of the Czech idiom is contextually appropriate and might be used on purpose, as the discussion revolves around farming, making the reference to straw (sláma) particularly fitting. Such adaptations highlight how idiom translation is not merely about finding linguistic parallels but also about aligning expressions with contextual themes. From a grammatical perspective, the structure shifts to Verb-Adjective-Noun.

Another example, that completely changed its domain was example 13a/b in Appendix. The original idiom is omitted and replaced with a phrase, that shifts the imagery from nature to the concept of imaginary boundaries or hesitation. This adaptation fits the context of the dialogue naturally and conveys the idea of encouraging openness and directness, while expressing hesitation and having reservations. The trope X now shifts to trope Y. The change in domain demonstrates the translator’s creativity in preserving meaning and ensuring cultural relevance in the target language.

This category also involves translations that omit the idiom entirely and replace it with a paraphrase. For example, *Jdu rovnou k věci*, literally *I’ll get straight to the point* (example 11a/b and 12a/b in Appendix), eliminates the metaphor altogether, which makes the trope change to trope Ø. This shift suggests an effort to prioritise clarity and naturalness in Czech, avoiding figurative expressions where they may seem unnatural.

*Vyjádrěte se jasně* (example 14a/b in Appendix) offers a straightforward directive rather than an idiomatic alternative, making it a translation by omission of a play on idiom. The Czech translation conveys the idea of going straight to the point, aligning with the original meaning. This approach simplifies the expression and pursues clarity. The phrase fits the formal tone of the conversation, whereas the use of idiomatic equivalent might sound informal.

Similarly, in the translation *Mluvit upřímně* (example 15a/b in Appendix) the idiom is omitted, however, the translation by omission effectively communicates the idea of being

honest and direct, while avoiding unnecessary or dishonest comments. The choice fits the conversational tone and the relationship between the speakers as old friends.

Some translations exhibit inadequate translation, particularly where the original idiomatic function is obscured. One example replaces the idiom with *Proč to prodlužovat a chodit tak daleko* (example 16a/b in Appendix) which disrupts the intended meaning by implying excessive length rather than indirectness. A part of the idiom is replaced by *chodit*, preserving an element of movement. However, the movement is no longer circular, as it shifts to a straight or direct motion. But in the context the translation does not make much sense. The problem lies in the overcomplication of the translation: *proč to prodlužovat* is adequate, although literal and explicit, but the added element of *a chodit tak daleko* is no longer reasonable.

Another case replaces the idiom with *Hrajte čistou hru*, literally *play a fair game* (example 17a/b in Appendix). There is no movement and the domain shifts from nature to games. Without the full context, it's unclear whether the translation fits precisely, or if it can be used in this way. However, it seems to suggest the idea of being fair and offering a lower price for the mentioned house. While fairness and directness are somewhat related concepts, the translation adds an unnecessary moral aspect or judgment that wasn't present in the original text.

Examples 18a/b and 19a/b in Appendix both employ the domain of *oklika*. *Oklika* refers to a route that does not lead directly to the destination but instead takes a detour through another location, which makes sense in the translation. It represents going around an obstacle, like a bush, rather than directly facing it. However, pragmatically it sounds awkward and impractical, and the phrases are not common, according to ČNK. Grammatically, the structure is different from the original, but both phrases preserve the component of negation (*won't beat; beze*).

In another instance, *Děláte si legraci, jako vždycky* (example 20a/b in Appendix) entirely misrepresents the meaning of the original phrase, distorting the character's intended straightforwardness. This translation represents the omission of a play on idiom. The lack of context from the subtitles further complicates the interpretation, making it difficult to assess whether the translation accurately conveys the original intent. Moreover, the absence of corpus-based contextual clues highlights the limitations of the translated text.

Overall, while many translations successfully capture the essence of *beating around the bush*, others reveal the inherent complexities and challenges of rendering idioms across

linguistic and cultural boundaries. The findings emphasise that while some idiomatic equivalences exist, complete fidelity is rarely achievable, and adaptation is often necessary to preserve communicative intent.

#### 5.4 A blessing in disguise

Category	Subcategory	Number of Occurrences	Percentage
Adequate translation	Similar form and dissimilar meaning	8	40 %
	Dissimilar form and dissimilar meaning	5	25 %
Inadequate translation	Dissimilar form and dissimilar meaning	6	30 %
	Similar form and similar meaning	1	5 %
<b>Total</b>	4	20	100 %

The analysis of the idiom *A blessing in disguise* and its Czech equivalents shows different ways it has been translated, revealing both language and cultural differences. The findings indicate that while *a blessing in disguise* is most frequently translated as *Štěstí v neštěstí*, this equivalence is not absolute. The analysis identified different translation patterns, which were later grouped into four categories.

In the first category, instances such as *My misfortune soon proved to be a blessing in disguise* (example 1a/b in Appendix) are effectively translated as *Štěstí v neštěstí*. This phrase preserves the structure of the original, aligning with the Noun-Prep-Noun structure of the English idiom. The meaning, however, changes slightly – the idiom loses the lexical component of disguise, resulting in relative equivalence. The Czech equivalent conveys the same idea of initial misfortune leading to an unforeseen positive outcome, even though the imagery is different. The consistency of this translation across multiple examples demonstrates its

idiomatic robustness. However, certain nuances emerge. In context of the example 4a/b in Appendix, although often seen as unhygienic, mice make excellent companions, as the character lists reasons further in the text. In example 6a/b in Appendix, the context also changes; the phrase is used as a form of consolation, implying that the broken horn might symbolise a positive change rather than a loss

Another notable example of the same translation is seen in *My accident was a blessing in disguise* (example 7a/b in Appendix). Here, the Czech translation implies that the accident allowed for more time with a family member, which was an unintended benefit. While *Štěstí v neštěstí* fits the context, it does not necessarily imply that the character perceives the situation as beneficial, but rather that it had unforeseen consequences leading to a different relationship dynamic.

The last example in this category was the phrase *Dar z nebe* (example 8a/b in Appendix), maintaining the idea that an apparently negative event turned out to be beneficial. While the grammatical structure (Noun-Prep-Noun) remains consistent between the two languages, the metaphorical domain shifts significantly. The English phrase draws from the concept of hidden fortune. In contrast, the Czech phrase originates from religious imagery, translating to “a gift from heaven” which emphasises divine intervention or unexpected fortune. The trope therefore shifts to trope Y. Both phrases function idiomatically and are frequently used in their respective languages (261 times in ČNK).

In contrast, instances categorised under dissimilar form and meaning illustrate cases where the original English phrase is rendered through completely different Czech expressions. For example, in example 9a/b in Appendix, the Czech translation uses *Dobrodiní*. While the phrase captures the notion of a positive outcome, it lacks the initial connotation of misfortune. This represents a shift from an idiomatic expression to a more neutral term denoting benefit. According to *Slovník spisovného jazyka českého I. A–G* (Havránek et al. 1989, 337), *dobrodiní* is defined as “an act of doing good, providing benefit, or performing a charitable deed,” which aligns with the intended meaning of the original phrase. The grammatical structure also shifts to a Noun structure in Czech, simplifying the expression while maintaining the core message of an unexpectedly positive outcome.

Similarly, in example 10a/b in Appendix, the given information suggests that the delay in communication, though frustrating, served a purpose, possibly reducing psychological

pressure or allowing for better decision-making, although the full context is not provided. The Czech translation effectively captures this nuance by using *Dobrodini*.

The idiom has also been rendered to a Czech fixed phrase *Ještě štěstí* (example 11a/b in Appendix). It conveys a similar idea – exhaustion, initially perceived as a burden, ultimately serves a beneficial purpose by preventing excessive emotional sensitivity. Despite this change, the domain remains consistent, as both *blessing* and *štěstí* refer to unexpected luck. The translation effectively captures the idea that exhaustion prevents Rieux from becoming overly emotional, allowing him to function more effectively.

Further differences arise when considering examples like *This raid is a blessing in disguise* (example 12a/b in Appendix). Here, the translation as *Požehnání* introduces a religious nuance absent in the English phrase. While *Blessing* in English can imply divine favour, *A blessing in disguise* might be perceived as more secular. The Czech translation, however, introduces theological connotations, subtly altering the phrase's interpretation. This pattern is reinforced in *Perhaps this is a blessing in disguise*, where the Czech version renders it as *boží znamení* (example 13a/b in Appendix), shifting the meaning towards divine intervention rather than an unexpected advantage, even though the original phrase conveys the idea that an initially negative event (getting lost) may lead to a positive outcome (not getting found by possible enemies). The grammatical structure changes to Adj-Noun and the lexical components differ.

Inadequate translations highlight cases where idiomatic meaning is lost or distorted. One frequent issue is the literal translation of *A blessing in disguise*, resulting in phrases like *Skryté požehnání* (hidden blessing) or *Maskované požehnání* (masked blessing) (examples 14a/b and 15a/b in Appendix). These expressions are not conventional in Czech and occur rarely in ČNK, making them unnatural to native speakers, although a reader might understand the intended meaning, the phrases do not function as a conventional idiom in Czech. Furthermore, the use of *maskované* is not typical for this context, as it is more commonly found in expressions like *maskovaný zloděj* (masked thief), where the meaning is more literal.

Similarly, in the Czech equivalent *Nečekané požehnání* (example 15a/b in Appendix) the speaker implies that a seemingly negative event could ultimately bring a positive outcome, especially for someone else. The phrase communicates a similar idea, but it is not a common idiomatic expression in the Czech language, with only four occurrences in ČNK. While the meaning is understandable, the phrase does not carry the same figurativeness as the original

English idiom. The use of *nečekané* makes it sound somewhat less natural and overcomplicated for Czech speakers, even though the reader can deduce its meaning.

The translation *požehnaná zástěrka* (blessed pretext) in one example fails to convey the original meaning, suggesting a misleading or deceptive act rather than an unforeseen benefit. Additionally, the phrase does not appear in ČNK, indicating that it is not used in Czech. The omission of the original idiom and the use of an unnatural phrase result in an inadequate translation, even though there is a similarity in lexical components in both phrases. Furthermore, the lack of sufficient context makes it difficult to determine the precise intended meaning in the target language.

Another inadequate equivalent was the phrase *Maskování* (example 18a/b in Appendix). The translation is inaccurate and fails to capture the intended meaning of the idiom. The original phrase suggests that an apparently unfortunate situation might have a hidden advantage, whereas the translation introduces the concept of disguise, which is unrelated to the intended message. This indicates a lack of understanding of the idiom on the part of the translator. Additionally, the idiom is completely omitted rather than replaced with an equivalent Czech expression.

Similar to other translations in this category, the phrase *Skryté požehnání* (example 19a/b in Appendix) includes the modifier *skryté*, which appears excessive and may indicate a lack of the translator's knowledge, as it seems to be influenced by the English word disguise. It is possible that the translator intended a word-for-word translation, which proves ineffective in this context, resulting in an inadequate rendering of the original phrase.

The last example shows a problematic approach, that involves excessive reliance on the English phrase structure. In example 20a/b in Appendix, the translation as *Požehnání v převleku* (literally *blessing in disguise*) is misleading because *v převleku* in Czech implies physical disguise rather than hidden fortune. This demonstrates a failure to recognise the idiomatic nature of the phrase, resulting in an unnatural and confusing translation. The phrase adapts the identical form and meaning as in the original idiom. Additionally, the translation does not appear in the ČNK.

The quantitative breakdown of these findings reveals that 40 % of translations fall under the category of similar form but dissimilar meaning, primarily consisting of instances where *Štěstí v neštěstí* is used. Another 25 % feature dissimilar form and meaning, often employing

*Dobrodiní* or religiously inflected alternatives. The remaining 35 % represent inadequate translations, characterised by unnatural phrasing or misinterpretation.

Overall, the findings underscore that while *Štěstí v neštěstí* is the most common equivalent, Czech translations often introduce subtle shifts in meaning, influenced by cultural and linguistic factors. Where direct equivalence is not viable, alternative phrases such as *Dobrodiní* or *Požehnání* are employed, sometimes with religious connotations. In contrast, literal translations tend to produce unnatural results, highlighting the necessity of idiomatic awareness in translation.

### 5.5 Pull one's leg

Category	Subcategory	Number of Occurrences	Percentage
Adequate translation	Dissimilar form and dissimilar meaning	20	100 %
<b>Total</b>	1	20	100 %

The analysis of the idiom *Pull one's leg* in translation reveals significant patterns in how idioms behave across languages, even though they all fall in the category of adequate translation. In the examined examples, the Czech translations consistently shift away from the body-part reference present in the English idiom, opting instead for expressions that emphasise the act of joking, teasing, or deceiving in a more direct manner. This results in transformations that, while maintaining the original meaning, differ structurally and lexically from the source text.

One recurring pattern is the preference for Czech equivalents that directly convey playful deception without the metaphorical imagery of pulling or physical manipulation. For instance, in several cases, the English idiom is translated as *Dělat si legraci* (examples 1–7a/b in Appendix), which explicitly communicates the idea of making fun of or light-heartedly teasing someone without reference to body parts. That makes the trope X change to trope Ø. The grammatical structure is altered, with the Czech version opting for a more straightforward phrasing. The idiom itself is omitted in the translation.

The translation *Ty nás šidíš* (example 8a/b in Appendix) shifts the domain from body parts to the concept of dishonesty or trickery, also making the Czech phrase more explicit. The trope X changes to trope Y, as the Czech expression uses the verb *šidit* (to cheat or deceive) focuses on the act of tricking rather than using a metaphor based on a physical action. The grammatical structure changes, because the use of informal phrase at home or a familiar place is more appropriate. Despite the change in form, the overall meaning of the phrase remains similar, preserving the playful doubt expressed by the children. While the Czech verb *šidit* is not inherently idiomatic or emotionally charged, the paraphrase remains functional in conveying the intended message despite the differences in form and meaning.

The phrases *Utahovat si z někoho* (example 10a/b in Appendix) and *Tahat někoho za nos* (example 17a/b in Appendix) both involve pulling-related imagery. The English idiom implies playful deception. In example (10b), the Czech translation shifts the focus from a body part to the whole person, using a more colloquial phrase with a different grammatical structure (Verb-Prep-Pron), making it more natural while preserving the intent. In contrast, *Tahat za nos* closely matches the English meaning, maintaining the figurative sense of teasing or deception. Though the structure differs slightly, it remains a frequent, well-established Czech idiom, ensuring a natural and accurate translation. Additionally, *Tahat za nos* is a frequent and well-established saying in Czech, making the translation natural and contextually appropriate.

The Czech phrase *Strílet si z někoho*, which appears in multiple translations (examples 12–14 a/b in Appendix), shifts the conceptual metaphor from pulling to shooting, a change that aligns more naturally with Czech linguistic conventions while preserving the pragmatic function of the phrase. The translation is a common informal expression used to convey disbelief or playful teasing. Additionally, there are grammatical differences between the two phrases. Regarding the plural form in the noun *legs* in example 12b), Cruse (1986, 37–39) suggests that the transformation of idioms is acceptable to some extent. In this case, the plural form might be pragmatically justified – since Granpa Joe is depicted as a working-class character and potential grammatical inconsistencies could reflect his speech style rather than a linguistic rule.

Furthermore, certain translations reveal a preference for metaphors that reflect Czech cultural and linguistic norms. For instance, the phrase *Dělat si z někoho dobrý den* (examples 15 and 16a/b in Appendix) reframes the act of teasing as an expression of amusement rather than deception. A notable shift occurs in the domain of the idiom: the English phrase pulling

my leg references a physical action, whereas *Dělat si dobrý den* associates joking with having a good day. According to the *Slovník České Frazeologie a Idiomatiky* (Čermák 1994, 133), the Czech idiom means making fun of someone. Additionally, in example (15b) the word *snad* signals uncertainty, indicating that the speaker initially doubts Theodore's statement but is also surprised.

In example (18b) in Appendix, the translation *Tropit si žerty* employs a more colloquial expression than the English original phrase and does not require a literal interpretation to be understood, as the intended meaning remains clear. The phrase can be classified as semi-idiomatic, falling between a fully idiomatic and a literal expression. Despite the formal differences, the translation effectively preserves the communicative function and conveys the playful claim present in the original text.

Another example of a phrase that uses completely different imagery is *Dělat si šoufky* (example 19a/b in Appendix). The Czech phrase is much more colloquial. The word *šoufky* originates from *šufánek* (a ladle), as noted in the *Internetová jazyková příručka*, metaphorically implying light-hearted teasing or mockery. The Czech phrase uses the imagery of a kitchen utensil. Despite these differences in form and the use of distinct metaphorical domains, the translation remains functionally equivalent, effectively conveying the speaker's doubt in a casual, conversational tone.

In some cases, translations deviate more significantly, choosing phrasings that alter the nuance of the original idiom. For example, the phrase *Dělat z někoho kašpara* (example 20a/b in Appendix) introduces an element of making someone a fool/clown absent in the source text. Both expressions convey the idea of mocking or making fun of someone, often in a light-hearted or teasing manner. This adaptation represents a metaphorical shift from the original English phrase with a phrase, that suggests ridicule in a humorous way. Although the focus changes slightly, the overall meaning remains consistent.

The analysis also highlights instances where the idiom is omitted due to contextual constraints. For example, in 11a/b in Appendix, an ellipsis replaces the idiomatic expression, signalling hesitation and an implicit search for an alternative phrasing. The hesitation in the Czech version (*jak bych to jen řekla*) further implies that the character is searching for a more polite or acceptable alternative. This approach signals that a figurative expression is missing while maintaining the natural flow of the dialogue. This suggests that in certain contexts, direct

idiomatic translation may be challenging due to stylistic or pragmatic concerns, leading translators to favour implicit strategies over explicit equivalents.

Overall, the behaviour of idioms in translation exhibits both systematic and variable tendencies. All the analysed translations were categorised as adequate because pragmatically they all aligned with the original phrase. While the underlying meaning of *Pull one's leg* is consistently preserved, its form undergoes significant adaptation. This includes shifts in metaphorical domains, lexical substitutions, and syntactic restructuring, all of which serve to align the idiom with Czech linguistic norms while ensuring that the intended message remains intact. The findings reaffirm that idioms are dynamic expressions that are deeply embedded in cultural frameworks, necessitating careful consideration in translation.

## 5.6 The last straw

Category	Subcategory	Number of Occurrences	Percentage
Adequate translation	Similar form and dissimilar meaning	9	45 %
	Dissimilar form and dissimilar meaning	7	35 %
	Omission of a play on idiom	4	20 %
<b>Total</b>	3	20	100 %

The analysis of idiom translation reveals distinct patterns in how the English phrase *The last straw* has been rendered into Czech. Across the examples, three primary categories emerge: translations maintaining a similar grammatical form but altering the underlying metaphor, those that diverge both in form and meaning, often opting for entirely different idiomatic expressions or paraphrases and omission of a play on idiom.

In the first category, the Czech phrase *Poslední kapka* (literally *The last drop*) appears consistently in examples 1–8a/b in Appendix. This shift maintains the Adj-Noun structure but replaces the original metaphor with one based on water rather than straw. Kvetko (Kvetko 2009, 54) classifies such renderings as partially different equivalents within relative equivalence, as they retain the function and pragmatic meaning while modifying the imagery. The core concept is preserved in both expressions: the final, seemingly insignificant event that causes a breaking point or overflow and both metaphors are drawn from nature (straw; liquid).

Similarly, another change appeared in example 9a/b in Appendix, the Czech translation preserves the structure and meaning of the original, once again using *Poslední kapka* as an equivalent for the last straw. The addition of *Pověstná* mirrors *Proverbial* from the source text, ensuring contextual accuracy. While this adjective might seem excessive in isolation, its inclusion maintains the tone and emphasis present in the original, reinforcing the idea that this moment marked a tipping point for the character. The translation remains both idiomatic and faithful to the source.

In contrast, the second category of translations diverges more significantly, both in structure and in the idiomatic choices used to express the idea of a final breaking point. Here, the idiom *The last straw* is replaced with Czech expressions such as *K dovršení všeho*, *Ještě ke všemu*, *Vrchol všeho*, or *To mi ještě scházelo*. These choices reflect different ways of conveying exasperation, emphasising either accumulation or a climactic moment rather than the specific metaphor of a burden becoming too heavy.

For instance, in the example 10a/b in Appendix, the phrase is translated as *K dovršení všeho*, a common Czech phrase according to ČNK, preserving the meaning (there were already numerous ongoing issues and another complication was added). Structurally, the English phrase Adj-Noun changes to Noun-Pron. The domain moves from a concrete object (straw) to an abstract concept (completion of everything). The trope X changes to trope Y, as the metaphors differ and the English idiom focuses on the accumulation of small events (like drops of liquid), whereas the Czech phrase uses the idea of culmination, which emphasises the completion of a process or event.

Similarly, the English idiom in example 11a/b in Appendix becomes *Míra trpělivosti*, shifting the grammatical structure to a noun-noun construction, where *trpělivost* (patience) modifies *míra* (extent). This change emphasises the concept of patience being exceeded rather than the *last straw*. The metaphor of reaching a limit is preserved in both phrases, however,

while the English phrase involves an overflowing container, the Czech phrase focuses more directly on the limit of patience. The semantic change of the verb in the immediate context is noticeable: in English, it is just the general verb *být*, while the Czech phrase uses a more specific verb *přesáhnout*. The translation effectively conveys the idea of surpassing a boundary, leading to significant consequences, which aligns well with the context of a massive public demonstration.

In two instances, the phrase was rendered as *Ještě ke všemu* (examples 12 and 13a/b in Appendix), which is a well-established Czech phrase. It shifts the focus from a singular breaking point to an accumulation of burdens. The event is brought into the broader context rather than isolating it as a final trigger. Additionally, the translation in example (12b) maintains an anaphoric reference, reinforcing the idea that the parrot's illness was yet another misfortune among many.

Another two translations adopt very similar phrases. In example 14a/b in Appendix, *Vrchol všeho* replaces the idiom, conveying culmination but emphasising extremity rather than a breaking point. The example 16a/b in Appendix is translated as *Vrchol*, with the form shifting to a Noun structure, however, this does not diminish the impact in the context. The equivalent is a variant of example 10b: *Vrchol/Dovršení všeho*. The translation *Dovršení* rather describes the result of the action, while *Vrchol* conjures up the metaphorical image of a high, unclimbable hill, shifting the trope X to a trope Y. The grammatical structure shifts and it no longer forms an idiom. Additionally, the translation transforms the domain from a physical thing to an abstract notion of surpassing a limit, aligning with the broader theme of an overwhelming situation.

The Czech phrase *Tohle ještě scházelo* (examples 17–19a/b in Appendix) conveys a similar sense of frustration and irony to the English idiom. While the structure changes – moving from a noun phrase to a full sentence – the core meaning remains intact, emphasising the aggravation of an already difficult situation. The phrase is explicit, shifting the trope from X to Ø, omitting the figurative element altogether. It falls therefore in the category of omission of play on idiom. The use of irony in the Czech version further enhances the sense that this new development is unwelcome. The Czech translations employ an anaphoric reference in the phrase *Tohle ještě scházelo!* where *tohle* or *to* (this) refer to the previously mentioned situation, for example in excerpt (17a/b), the “enormous wax seal” hanging on the door-handle.

The last example, which is rendered as *To tedy přestávalo všechno!* emphasises an exaggerated reaction and uses hyperbole. Both versions express the protagonist's emotional outburst, the translation serving as a paraphrase rather than a literal statement. The phrase is direct, which makes the trope shift from X to Ø and is categorised as omission of play on idiom. Grammatically, the English noun phrase (*the last straw*) transforms into a sentence in Czech, with referential *to*, emphasising the emotional climax. The translation remains adequate, preserving the emotional intensity and expressive tone of the original.

The analysis of these examples highlights a broader pattern in idiom translation: Some idioms can be translated directly between languages with little alteration, while others need to be reworded or completely reimagined to convey the same meaning and emotional impact. In this case, 45 % of instances retained a similar form but altered the meaning, whereas 55 % diverged both in form and meaning. The preference for *Poslední kapka* where possible suggests a tendency toward maintaining a recognisable fixed expression, but the prevalence of alternative renderings underscores the necessity of flexibility in idiomatic translation.

Ultimately, these findings highlight the intricate relationship between linguistic structure, cultural conventions, and the translator's decision-making process. Whether maintaining the original idiomatic form or opting for a functionally equivalent paraphrase, each choice reflects an effort to balance accuracy with fluency in the target language.

## Conclusion

This thesis has explored the complexities of idiomatic expressions in English and Czech, focusing on their structural, semantic, and pragmatic characteristics, as well as the challenges they present in translation. Through a detailed analysis of selected idioms, the study has demonstrated that idioms are highly context-dependent and culturally embedded, making their translation a nuanced and complex process.

The research has shown that while some idioms have direct equivalents across languages, many require adaptation through various strategies to preserve their meaning and communicative function. The analysis identified different levels of equivalence, ranging from direct idiomatic matches to paraphrasing, omission, or shifts in metaphorical imagery. The study also highlighted the importance of linguistic flexibility in ensuring that idiomatic expressions remain effective in the target language.

Among the analysed idioms, the largest category in each case generally consisted of adequate translations with dissimilar form and meaning, demonstrating the natural adaptation of idioms to the target language. Conversely, the smallest category tended to be inadequate translations, where the original meaning was either misinterpreted or distorted. In total, a small percentage of idioms fell into the inadequate category due to incorrect word-for-word translations or unnatural phrasing that did not align with Czech linguistic conventions.

Expected deviations were observed, as idiomatic expressions rarely have one-to-one correspondences between languages. However, a notable distinction emerged between translations found in fictional literature and those appearing in subtitles. Fictional texts predominantly contained adequate translations, with idioms that are well-established in Czech culture. In contrast, subtitles often exhibited inconsistencies in adequacy, largely due to the fact that many were produced by amateur translators. As a result, some subtitle translations fell into the inadequate category, lacking linguistic naturalness or failing to convey the intended figurative meaning. The grammatical change in the structure of the idiom translation did not significantly affect its adequacy. Rather, the adequacy was more closely tied to the pragmatic and semantic aspects of the translation.

The findings support the theoretical frameworks proposed by scholars such as Baker, Kvetko, and Chesterman, confirming that idioms often undergo structural and semantic modifications in translation. The categorisation of translation strategies further illustrates how

translators navigate the challenges posed by idioms, balancing formal accuracy with functional adequacy.

Ultimately, this thesis underscores the intricate relationship between language, culture, and translation. It contributes to a broader understanding of how idiomatic expressions function across linguistic boundaries and offers insights into best practices for their translation. The results highlight the need for translators to adopt a flexible, context-sensitive approach when dealing with idioms, ensuring that their translations retain both the intended meaning and stylistic impact of the source text.

Future research could further explore the role of idioms in specialised fields such as legal, medical, or technical translation, where their interpretation may differ significantly. This could help improve translation strategies and offer practical recommendations for translators working with idiomatic expressions in various fields.

## Resumé

Tato bakalářská práce se zabývá problematikou idiomů v anglickém a českém jazyce, jejich strukturálními, sémantickými a pragmatickými vlastnostmi a výzvami, které představují při překladu. Idiomatické výrazy jsou zásadní součástí jazykové kompetence a kulturního porozumění, avšak jejich netransparentní povaha činí jejich analýzu i překlad složitými. Cílem této práce bylo identifikovat strategie, které překladatelé používají při překladu idiomů, zhodnotit jejich účinnost a určit faktory, které ovlivňují jejich adekvátnost v cílovém jazyce.

Povahou by tato práce mohla být rozdělena do dvou základních částí – části teoretické a části praktické.

Idiomy jsou pevně zakotvené víceslovné výrazy, jejichž význam nelze jednoduše odvodit ze slov, která je tvoří. Každý jazyk má své vlastní idiomatické výrazy, které často odrážejí historické, kulturní nebo sociální specifika dané jazykové komunity. Překlad idiomů proto vyžaduje nejen jazykovou zdatnost, ale také znalost kulturních reálií. V první kapitole byly idiomy definovány z pohledu různých lingvistů, mezi které patří například Peter Newmark (1988), Mona Baker (1992; 2018), David Allan Cruse (1986) a Lubomír Kvetko (2009). Přestože se jednotlivé definice mohou lišit v detailech, všechny se shodují v tom, že idiomy představují fixní jazykové jednotky s významem odlišným od součtu jejich částí. Mezi hlavní faktory klasifikace patří míra idiomatické průhlednosti, tedy zda lze význam idiomu odvodit z jeho složek, nebo zda je plně neprůhledný. Kapitola se rovněž zabývá flexibilitou idiomů a možnostmi jejich modifikace, přičemž jsou uvedeny příklady různých stupňů idiomatické pevnosti.

Druhá kapitola se soustředí na definici českých idiomů a jejich specifické vlastnosti. Popisuje, jak jsou idiomy chápány v české lingvistice, přičemž se opírá o teorie Františka Čermáka, který se českou frazeologií detailně zabýval. Kapitola se zaměřuje na klasifikaci českých idiomů a jejich rozdíly oproti anglickým idiomům, zejména pokud jde o formální, sémantické a kolokační nepravidelnosti. Důraz je kladen na to, že české idiomy jsou často obrazné a odrážejí specifické kulturní reálie, což činí jejich překlad obtížnějším.

Třetí kapitola se zabývá problematikou překladu idiomů a rozebírá klíčové překladatelské teorie související s idiomatickými výrazy. Představuje koncept ekvivalence podle autorů, kteří se zabývali způsoby zachování významu idiomů v cílovém jazyce. Newmark například rozlišuje mezi sémantickou a komunikativní ekvivalencí a zdůrazňuje, že překlad

idiomů musí být nejen věcně přesný, ale také přirozený pro čtenáře cílového jazyka. Baker klasifikuje ekvivalenci do několika kategorií, včetně ekvivalence na úrovni slov, gramatiky, textu a pragmatiky. Kvetko doplňuje tyto kategorie svými, které se liší terminologií, ale princip zachování či odchýlení se od formy a významu idiomu zůstává stejný. Dále se Kvetko a Čermák zaměřují na klasifikaci idiomů a jejich strukturální vlastnosti v češtině a slovenštině. Kapitola se dále věnuje různým přístupům k překladu idiomů, včetně použití ekvivalentního idiomu v cílovém jazyce, parafráze, doslovného překladu nebo vynechání idiomatického výrazu. Diskutuje také problematiku kulturních rozdílů a jejich vliv na překlad idiomů, kdy některé výrazy mohou být v jednom jazyce běžné, zatímco v jiném nemusí mít žádný přirozený ekvivalent. Závěrem kapitoly je konstatování, že překlad idiomů není pouze otázkou jazykové ekvivalence, ale také kulturní adaptability.

Analytická část práce se zaměřila na překlad šesti anglických idiomů do češtiny: Kick the bucket, It's raining cats and dogs, Beat around the bush, A blessing in disguise, Pull one's leg a The last straw. Data byla získána z Českého národního korpusu (ČNK), kde byly analyzovány autentické překlady těchto idiomů v různých kontextech. Pro hodnocení adekvátnosti překladů byly vytvořeny kategorie na základě typologie ekvivalence podle Bakerové. Překlady byly rozděleny do dvou hlavních skupin: adekvátní překlady, které zachovávají význam a funkci idiomu v cílovém jazyce, a neadekvátní překlady, které význam idiomu zkreslují nebo narušují přirozenost cílového jazyka. Do adekvátních překladů byly zařazeny překlady s podobnou strukturou a podobným významem, překlady s podobnou strukturou, ale odlišným významem, překlady s odlišnou strukturou, ale podobným významem, překlady s odlišným tvarem i významem, které však zůstávají funkční, a překlady, které idiom nahrazují běžnou frází, ale zachovávají sdělení. Neadekvátní překlady zahrnovaly doslovné překlady, které nedávaly smysl nebo překlady, které neodpovídaly kontextu.

Analýza ukázala, že nejčastěji se vyskytovaly překlady, které zachovávaly význam idiomu, ale přizpůsobily jeho formu českému jazykovému prostředí. Tento přístup potvrzuje, že idiomy se při překladu běžně přetvářejí, aby odpovídaly jazykovým a kulturním specifickým cílového jazyka. Naopak překlady, které byly hodnoceny jako neadekvátní, se vyskytovaly jen v menší míře a obvykle vznikaly v důsledku doslovného překladu bez ohledu na idiomatický význam nebo kvůli nesprávnému pochopení původního výrazu. Jelikož idiomy často nemají přímý ekvivalent v jiném jazyce, určité odchylky byly očekávatelné. Znatelné rozdíly se projevíly mezi překladem v beletrii a v titulcích. V literárních textech byly idiomy obvykle přeloženy přesněji a s využitím ustálených výrazů, zatímco titulky často vykazovaly

nekonzistentnost, což souviselo s tím, že je často zpracovávali amatérští překladatelé. To vedlo k tomu, že některé idiomy v titulcích ztratily svůj obrazný význam a působily nepřírozeně nebo nejasně.

V práci byly použity klíčové pojmy související s idiomy a jejich překladem. Mezi základní terminologii patří idiom jako ustálený víceslovný výraz s významem, který nelze jednoduše odvodit z jednotlivých slov, ekvivalence jako stupeň shody mezi významem idiomu v původním a cílovém jazyce, sémantická ekvivalence, která se zaměřuje na zachování významu idiomu při překladu, a komunikativní ekvivalence, která zdůrazňuje zachování účinku idiomu na čtenáře. Dalšími klíčovými pojmy jsou trope change, tedy změna tropu (obrazného vyjádření) při překladu, a parafráze jako překlad idiomu pomocí volného vyjádření, které zachovává jeho význam.

Výsledky této práce podporují teoretické rámce navržené Bakerovou, Kvetkem a Chestermanem, kteří zdůrazňují, že překlad idiomů často vyžaduje strukturální a sémantické úpravy. Kategorizace překladových strategií ukazuje, jak překladatelé přistupují k překladům idiomů, ať už prostřednictvím ekvivalence, parafráze, nebo adaptace na kulturní realie cílového jazyka. Celkově tato práce zdůrazňuje složitý vztah mezi jazykem, kulturou a překladem. Přispívá k lepšímu porozumění tomu, jak idiomy fungují napříč jazyky, a poskytuje vhled do osvědčených postupů při jejich překladu. Výsledky ukazují, že překladatelé by měli přistupovat k idiomům flexibilně a s ohledem na kontext, aby zajistili, že jejich překlady budou nejen věcně správné, ale i přirozené pro čtenáře cílového jazyka. Kromě jazykové správnosti je zásadní také zachování stylistické konzistence, což přispívá k plynulosti překladu. Nedostatečná adaptace idiomů může vést k neporozumění nebo narušení původního sdělení, což podtrhuje důležitost důkladné znalosti obou jazykových systémů. Překladatelé by proto měli využívat nejen lingvistické, ale i pragmatické a kulturní strategie, aby dosáhli co nejpřesnějšího a nejpřirozenějšího přenosu významu idiomů do cílového jazyka.

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Statement: During the preparation of this thesis, I used ChatGPT 4 in chapters one, two, three and five to enhance the readability and academic style of the text. After using this tool, I reviewed and edited the content as needed. I take full responsibility for the content of the thesis.

# Appendix

## Kick the bucket

1a) *If I'm right, he won't be the only one to kick the bucket.*

1b) *Jestli to vidím správně, tak nebyl sám, kdo dnes natáhl brka. [fiction]*

2a) *Perhaps five more cars to sell before I kick the bucket, I calculate that would mean another five hundred pounds a year.'*

2b) *Kdyby to bylo takových pět aut, než natáhnou bačkory, tak počítám, že by to mohlo nést ještě takových dalších pět set liber ročně.“ [fiction]*

3a) *And Harry's still with us because he's not stupid enough to see one and think, right, well, I'd better kick the bucket then!" Ron mouthed wordlessly at Hermione...*

3b) *A Harry je pořád ještě mezi námi, protože není takový hlupák, aby si hned řekl - páni, to byl Smrtonoš, to abych honem natáhl bačkory." Ron otevřel ústa, nakonec však Hermioně nic neřekl... [fiction]*

4a) *Dino. Dad's calling you. Please, let me see! It's not good at all. Maho's going to kick the bucket on you. Don't joke about it, Maho. Let me see, mammy! Meeting. Regular or emergency? Emergency.*

4b) *Dino. Táta tě volá. Já se chci taky podívat. To nevádí. Maho prostě natáhne bačkory. Nedělej si z toho srandu, Maho. Já se chci taky podívat, mami. Schůze. Normální nebo mimořádná? Mimořádná. [subtitles]*

5a) *Hey, patsak! You're going to kick the bucket anyway. Tell the truth just once in your life.*

5b) *Hej, pacaku! Stejně teď natáhneš bačkory. Alespoň jednou v životě řekni pravdu. [subtitles]*

6a) *Maybe no one has died. Maybe it was a man who died. Women of little faith! No one, male or female, is going to kick the bucket today. Hey, come here!*

6b) *Možná nikdo neumřel. Nebo umřel jenom nějaký chlap. Malověrná ženo! Nikdo, muž ani žena, dneska bačkory nenatáhne. Hej, pojd'te sem! [subtitles]*

7a) *That's Kitamura of the Tesshinkai gang. Why the hell did he have to kick the bucket in this area? No idea, sir.*

7b) *To je Kitamura z gangu Tesshinkai. Proč musel natáhnout bačkory zrovna tady? Nemám tušení, pane. [subtitles]*

8a) *They don't even give me anything.' 'That's impossible.' 'Shut up. Give me a couple of dollars. I tell you, here. They're just waiting for me to kick the bucket.' 'You imagine things.*

8b) *Nedávají mi nic k jídlu." "To není možné." "Nemluv. Dej mi pár dolarů. Říkám ti, jako bych tu byl cizí člověk. Jenom čekají, až zaklepu bačkorama." "Přeháníš." [fiction]*

9a) *Well, then I guess we should consider ourselves dead already. It's a trial. Everyone will be tried, one by one. - Yeah? Who's the judge? - The eternal father. And then you kick the bucket. If you've done dirty deeds, straight to hell.*

9b) *Potom si myslím, že se můžeme považovat za mrtvé. Je to soud. Všichni budeme souzeni. Jeden po druhém. - Jo? Kdo je soudce? - Boží otec. A pak zaklepeš bačkorama. Jestlis konal zlé skutky, jdeš rovnou do pekla. [subtitles]*

10a) *Before my eyes, the world suddenly turned black. What happens to me now I don't care a brass tack. But when I kick the bucket I'll be buried in my best. And all this luxury is needed so that above they'll know just what a lad I was.*

10b) *Mně před očima rázem zčernal celej svět, ted' už je mi všechno šmafů, ted' už můžu zcepenět. Až jednou sklapnu paraple, to bude legrace, to bude teda funus, no zkrátka senzace, teda do rakve chci žaket a zlatý prsteny, aby vyštafirovaly moje tělo studený. Ten luxus, ten je nutnej, aby pámbu pochopil, jak velkej jsem byl sekáč... [subtitles]*

11a) *To be the incredible decaying man.. Worm buffet.. Kick the bucket. Buy the farm.. Take the cab.. Cash in your chips..*

11b) *Jít k ledu. Dorachotit. -Praštit lžící. -Zařvat. -Natáhnout klepeta. -Natáhnout brka. [subtitles]*

12a) *Really, I believe every one was delighted; for me the choice lay between prison and flight. In the first you kick the bucket, usually from colic, which isn't very glorious; and flight means squaring your shoulders and becoming a rat.*

12b) *Beztak jsem přesvědčen, že tím všichni byli nadšení; měl jsem na vybranou jen vězení, nebo útěk. V prvním člověk zajde většinou na koliku, což není moc slavná smrt; a prchnout znamená zase stáhnout ramena nazad, jak říkají šermíři, a stát se sketou. [fiction]*

13a) *You never know, this might be our last walk together; tomorrow I might kick the bucket and we won't see each other ever again.*

13b) *Nevíš, jestli tohle třebaš není naše poslední procházka, zejtra to se mnou může seknout a už se víckrát nevidíme. [fiction]*

14a) *There's a selection tomorrow morning, and you're not going to get through. You'll kick the bucket. 'I lay down on the cold floor with a smile on my face.*

14b) *Zítra ráno je selekce, a ty neprojdeš. Chcípneš. " Usmála jsem se a položila jsem se na studenou zem. [fiction]*

15a) *"Old Gráf is showering again, when is he going to kick the bucket? - my wife naturally seethes.*

15b) *" To se zas starej Gráf koupe, kdy už pojde ten chlap - " hněvá se přirozeně má žena. [fiction]*

16a) *Since then all I've gotten from him is a letter telling me he invested our money in paintings whose value has dropped to almost nothing and there's not even enough left to pay for a coffin if I kick the bucket.*

16b) *Od té doby jsem od něj dostala jen dopis, v kterém mi psal, že prachy uložil do obrazů nějakých malířů, které šly v ceně hrozně dolů, a už mi nemá ani z čeho zaplatit rakev, kdybych zhebla. [fiction]*

17a) - *See? They're taking him to the dying room. - Dying room? When you're ready to kick the bucket, they get you out of the way so they can use the bed.*

17b) *Vidíte? Berou ho na umíračku. Na umíračku? Když seš na umření, vezmou tě pryč, aby měli volnou postel. [subtitles]*

18a) *What's the matter with old Miss Johnson? She kicked the bucket. She didn't kick the bucket. She passed away. My Miss Johnson? My old Sunday School teacher? - The very same one.*

18b) *Co se stalo se starou paní Johnson? Klepla ji pepka. Nekrepla ji pepka. Zemřela. Mojí paní Johnson? Mojí starou učitelku z nedělní školy? – Přesně. [subtitles]*

19a) *And then he added grimly: "It's not possible for me to pop off or kick the bucket; I'm too small. But what about the coffin, Mr Vorobyatinov? Do you really want one without tassels and brocade?"*

19b) *A stroze dodal: "Já natáhnout brka nemůžu, ani se hlásit u generála Červíčka, já mám slabou konstituci... Ale jak to bude s rakví, pane Vrabčinský? Opravdu chcete bez třepení a brokátu?"* [fiction]

20a) *-So, soon you'll be an archeologist! But don't dig me up when I kick the bucket! Don't worry, we just dig up works of art.*

20b) *-Takže, brzy budete se archeolog! Ale ne, když mě vykopat I kick the bucket! Nebojte se, my prostě vykopat uměleckých děl.* [subtitles]

### It's raining cats and dogs

1a) *On a bench in a corner of the inn Corkan drowsed overcome by fatigue, the moist heat and the first glasses of plum brandy; it was raining cats and dogs.*

1b) *Na lavici v rohu hospody podřimuje Ćorkan, zmáhá ho spánek, vlahé teplo a první kořalka; promokl dneska na kůži, když nesl nějaké věci až do Okoliští.* [fiction]

2a) *I'd say it's raining cats and dogs.*

2b) *Řeknu vám, leje jako z konve.* [subtitles]

3a) *Ladies and Gents... This is incredible! A minute ago it was gorgeous. Now it's raining cats and dogs.*

3b) *Dámy, něco pro umělkyni? Pánové, děkuji vám. Počasí je nepochopitelné. Ještě před chvílí bylo krásně a teď leje jako z konve.* [fiction]

4a) *It's raining cats and dogs. - A rainy opening is good luck.*

4b) *Lije jako z konve. - Děšť při premiéře nese štěstí.* [subtitles]

5a) *I was drunk, it is true, but I was not there. It was raining cats and dogs. You remember that afternoon? I was sure the gunpowder would never go off.*

5b) *Je pravda, že jsem byl opilý, ale nebyl jsem tam. Lilo jako z konve. Pamatujete si to odpoledne? Byl jsem si jist, že se střelný prach nevznítí.* [subtitles]

6a) *It's raining cats and dogs we can't leave now.*

6b) *Pořád silně prší. Myslím, že nemůžeme odjet.* [subtitles]

7a) It's raining cats and dogs. I said, it's raining cats and dogs. Yes, I heard you. - You might have answered. - I m sorry.

7b) Strašně prší. Říkám, že strašně prší. Slyšel jsem tě. Mohls něco říct. Promiň. [subtitles]

8a) I like it raining cats and dogs!

8b) Mám rád když padají trakaře! [subtitles]

9a) Pa, look, it's pouring. How strange! Every time your sis comes home, it pours. It's raining cats and dogs in Sichuan.

9b) To je zvláštní! Pokaždé, když tvá sestra přijde domů, tak začne slejvák. V Sichuanu padají trakaře. [subtitles]

10a) - Dennis Waterman here to see you. Lovely. Send him in. - Hello! It's raining cats and dogs out there! - Hello, Dennis. Let me take that from you.

10b) - Dennis Waterman je tu a chce vás vidět. Skvěle. Pošlete ho dál. - Ahoj! Venku padají trakaře! - Ahoj, Dennisi. Dovol, postarám se o to. [subtitles]

11a) I've never known weather like it. It's raining cats and dogs on the moors. I've not seen such a heavy flow since my last period.

11b) Takový počasí jsem ještě nezažila. Nad blatama ted' úplně padaj trakaře... Takovou potopu jsem naposled viděla, když jsem měla minulej měsíc krámy. [subtitles]

12a) Robin, what did they make you call Tropical Storm Hector when it was raining cats and dogs? A furrricane.

12b) Robin, jak jsi musela říkat tropické cykloně Hektor, když venku padaly trakaře? Trurikán. [subtitles]

13a) I tell you what. It's raining cats and dogs outside. Mostly cats. I just wish I brought an umbrella.

13b) - Venku snad padají trakaře. - To teda. - Kéž bych měl deštník. [subtitles]

14a) Don't tell me your water broke. Sprinkler system went berserk. It's raining cats and dogs, and we can't shut it off! Need a hand here, quick!

14b) Praskla vám voda? Protipožární systém zešilel. Všude je voda a nejde to vypnout! Potřebuju pomoc! [subtitles]

15a) Do you want a cup? Is that all right? Just raining cats and dogs out there. I'd just as soon not go back in it. Heh. I don't know how fresh it's gonna be.

15b) Dáte si šálek? Rád. Dneska se tam žení čerti. Moc se mi tam nechce. Ale není moc čerstvý. [subtitles]

16a) The feeling of peace is infinite... It's raining cats and dogs Are you sure this is closed Are you more calm now?

16b) Pocit klidu je nekonečný. Pěkná průtrž mračen. Určitě je pořádně zavřené? - Už jsi klidnější? [subtitles]

17a) In the rain, on the road. I feel like one of those... Hot bubble bath spa, but without the heat. And without the bubbles. O spa. Raining cats and dogs! Only rain, rain, rain, rain...

17b) v dešti po dálnici. Cítím se jako v... v horké lázni s bublinkami. ale bez toho horka... nebo bublinek. ... nebo lázně. Tohle je peklo. Prostě jenom prší, prší a prší ... [subtitles]

18a) Her eyes widened. "It must be raining cats and dogs out there.

18b) "Venku snad padají nejen trakaře, ale i traktory," vydechla. [fiction]

19a) But I hear it's raining cats and dogs in Idaho. Sure, Tom.

19b) Slyšel jsem, že vás prší jako o život v Idaho. Dobře, Tommy... [subtitles]

20a) These are spectacular shoes. It's probably best not to wear those today, son. It's raining cats and dogs. Oh, no! Actually, it's raining rain.

20b) Tohle jsou senzační boty. Pravděpodobně není nejlepší si je dnes brát, synu. Prší psy a kočky. Ale, ne! Vlastně, prší déšť. [subtitles]

## Beat around the bush

1a) I just got some bad news." Curtis didn't beat around the bush. "Your friend Valentino jumped his deadline.

1b) Právě jsem dostal špatné zprávy." Curtis nechodil kolem horké kaše. „Váš kamarádíček Valentino nedodržel termín. [fiction]

2a) She didn't beat around the bush. "What did you come here for? I warn you, if it's just to annoy us, you shouldn't have bothered."

2b) Nechodila dlouho kolem horké kaše. „Co tu chceš? Upozorňuji tě, že jestli jsi nás jen přijel otravovat, můžeš si ušetřit námahu.“ [fiction]

3a) Well, I'm not going to beat around the bush. The long and short of it is, he asked me to tell you that...

3b) Nebudu chodit kolem horké kaše. Zkrátka a dobře, požádal mě, abych ti řekl, že... [subtitles]

4a) Mr. Hulen, are you trying to discourage us? I certainly am. Don't beat around the bush. Just answer yes or no.

4b) Pane Hulene, pokoušíte se nás odradit? Bezesporu. Nechod'me okolo horké kaše. Odpovězte – ano nebo ne. [subtitles]

5a) So why did you want to talk to me? I'm not one to beat around the bush. You're here to cash in Kurt's life insurance: a million dollars.

5b) Takže, o čem chcete mluvit? Nejsem ta z těch, co chodí okolo horké kaše... Jste tady proto, aby vám byla vyplacena v hotovosti Kurtova životní pojistka. Milión dolarů... [subtitles]

6a) I can't stand to beat around the bush.

6b) Chodit kolem horké kaše se mi protiví. [fiction]

7a) "Round one is over," he said. " Don't beat around the bush!" "You just made ten million bucks," he said

7b) První kolo skončilo," řekl. "Nenapínej mě!" "Právě jsi vydělala deset milionů dolarů," prohlásil. [fiction]

8a) "Come on, don't beat around the bush, damn it. What's up?" "You've got people waiting for you over there, don't you?"

8b) „No tak, nevytácej se ksakru. Co se děje?“ „Máš tam lidi, ne?“ [fiction]

9a) Listen, Karin. Let's not beat around the bush. You want to tell me about it and I want to know. What exactly happened that night?

9b) Poslyš, Karin. Nebudeme kolem toho chodit jako okolo horké kaše. Chceš mi něco povědět a já to chci slyšet. Co se to přesně stalo ten večer? [fiction]

10a) I don't get it. You all beat around the bush. At this rate, we'll lose all the farms one after the other. I can't act on mere supposition.

10b) Nechápu to. Všichni jenom mlátíte prázdnou slámu. Takto budou zničena všechna hospodářství jedno po druhém. Nemůžu nic vyvozovat jen na základě domněnek. [subtitles]

11a) M. de Tartas, I won't beat around the bush. My mother told me you're a widower. Ah, yes, yes. What did your wife die of? What did your wife die of?

11b) Pane de Tartasi, jdu rovnou k věci. Matka mi řekla, že jste vdovec. - Ano. - Na co umřela vaše žena? Na co umřela vaše žena? [subtitles]

12a) Well, eh... Mr. Montgolfier let's not beat around the bush. My dukes and I are very busy men. What we'd like to do is see the plans of your proposed balloon if that's at all possible.

12b) Tož... pane Mongolfiér... tož pojďme k věci... moji vévodové aj ja jsme dost' robotní. Chceme vidět plány vašeho balóna, je-li možná. [subtitles]

13a) Actually, wanted to ask you a favor. Out with it. No need to beat around the bush with your old mom.

13b) Jo, mami, vlastně jsem tě chtěl i o něco poprosit, ale... Jen pokračuj, ven s tím! Nebo máš snad zábrany před svou starou mámou. [subtitles]

14a) Yes, and as your lawyer it's my duty to hear all serious proposals, - as well as advise you on any ... - Micheli, don't beat around the bush. It's our fault.

14b) - Ano. Jako váš poradce mám povinnost vám případnou výhodnou nabídku doporučit. - Vyjádrete se jasně, Micheli. - Za to můžeme my. [subtitles]

15a) Now don't get angry, but you're starting to fall off a bit That's how it is We're old friends and I don't have to beat around the bush.

15b) Nic ve zlém, ale začíná ti trochu ujíždět vlak. No je to tak. Jsme staří kamarádi, snad můžu mluvit upřímně. [subtitles]

16a) ...and even my old friend Pere Ordóñez has some readers, and even I, why beat around the bush, why not just say so, even I have my share of readers too.

16b) ...dokonce i můj starý kamarád Pere Ordóñez má pár čtenářů, a proč to prodlužovat a chodit tak daleko, vždyť i já tu mám svou dávku čtenářů. [fiction]

17a) *Let's say five thousand pesos," he said. "You don't beat around the bush," the widower answered him, his dignity aroused. "The house isn't worth all that."*

17b) *Dejme tomu pět tisíc pesos," řekl. „Hrajte čistou hru," ohradil se vdovec s ostrážitou důstojností. „Ten dům takovou hodnotu nemá.“ [fiction]*

18a) *What business took me away? I won't beat around the bush: outside the Pestalozzi School, which had been converted into barracks for the Luftwaffe, I met my master Bebra.*

18b) *Jaké záležitosti mě odvedly pryč? Tedy beze všech oklik a okolků: před Pestalozziho školou, která se proměnila v letecká kasárna, jsem potkal svého mistra Bebru. [fiction]*

19a) *"You don't have to beat around the bush with me. Tell me what you want me to do, so that I can decide whether I want to do it or not."*

19b) *"Celé je to velice jednoduché. Nepotřebujete žádné okliky. Povězte mi, co chcete, abych udělal, a já posoudím, jestli to udělám nebo ne." [fiction]*

20a) *Don't drown yourself in that filthy stuff. You never did beat around the bush. How else can I keep my spirits up? Everything's so screwed up, it makes me want to throw up.*

20b) *Ta louže je moc špinavá. Děláte si legraci, jako vždycky. Musím si udržovat náladu. Nic už nedává smysl. [subtitles]*

## Blessing in disguise

1a) *I was, as you can imagine, pretty down on my luck at this time, for I was a useless cripple though not yet in my twentieth year. However, my misfortune soon proved to be a blessing in disguise. A man named Abel White, who had come out there as an indigo-planter, wanted an overseer to look after his coolies and keep them up to their work.*

1b) *Nebylo mi ještě dvacet let a už jsem byl fyzicky vyřízený člověk. Zanedlouho se však ukázalo, že jsem měl štěstí v neštěstí. Nějaký Abel White, který tam přijel pěstovat indigo, potřeboval na plantáže dozorce, aby mu dohlížel na kulie a popoháněl je do práce. [fiction]*

2a) *The predominant idea of prolonging working life beyond the age of 65 has, admittedly, met with mixed reactions among the general public. However, this may be a blessing in disguise, as other levers will necessarily have to be activated.*

2b) *Převládající názor, že by se měl pracovní život prodloužit nad 65 let, se, pravda, setkal se smíšenými reakcemi mezi veřejností. Může to ovšem být štěstí v neštěstí, neboť by jinak musely nepochybně být aktivovány jiné páky.* [discussions - transcripts]

3a) *We all feel the same about what's happened so there's no point in discussing it. Let's just say we've learned a very important lesson which may well prove a blessing in disguise. All right, let's get on with the job.*

3b) *Všichni máme stejné pocity z toho, co se stalo,... takže není o čem diskutovat. Řekněme, že jsme se poučili z velmi důležité lekce,... při níž jsme měli štěstí v neštěstí. Tak pokračujme v práci.* [subtitles]

4a) *Don't argue with me, young man. I'm telling you. This little mouse is a blessing in disguise. First of all, a pet keeps you company. They don't talk back.*

4b) *Nedebatujte se mnou, mladíku. Říkám vám. Tato malá myš má štěstí v neštěstí. Především, je mazlíček vaše společnost. Oni neodmlouvají.* [subtitles]

5a) *You know changing jobs can be a blessing in disguise. It gets you out of a rut. A girl like you ought to travel see the world a bit.*

5b) *Změna zaměstnání může být štěstí v neštěstí. Únik z vyježděných kolejí. Děvče jako ty by mělo cestovat, poznávat svět.* [subtitles]

6a) *I hope it wasn't the little glass horse with the horn. - Yeah Oh. It broke? - Now it's just like the other horses. It's lost its - horn. It doesn't matter. Maybe it's a blessing in disguise. He'll never forgive me, I bet that was his favorite piece of glass.*

6b) *Doufám, že to nebyl ten skleněný kůň s rohem. Ó ne! Rozbil se? No, teď už je jak ty ostatní koně. Přišel o svou věcičku. Možná je to štěstí v neštěstí. To mi nikdy neprominete. To byl jistě Váš oblíbený kousek!* [subtitles]

7a) *- I didn't know I had this little brat. - I hate you too, Dad. When I was a mountaineer, I only saw you a few months every year. My accident was a blessing in disguise. But now it's payback time.*

7b) *- Nevěděl jsem že mam prcka. - Taky tě nesnáším, Tati. Když jsem byl horolezec, viděl jsem tě jen pár měsíců každý rok. Moje nehoda byla štěstí v neštěstí. Ale teď přichází odplata.* [subtitles]

8a) *What he never forgot was Fanucci holding the cream-colored fedora under his chin to catch the dripping blood as he ran. As if he did not want his suit soiled or did not want to leave a shameful trail of carmine. But this attack proved a blessing in disguise for Fanucci. The three young men were not murderers, merely tough young boys determined to teach him a lesson and stop him from scavenging. Fanucci proved himself a murderer.*

8b) *Nikdy nemohl zapomenout, jak si Fanucci v běhu držel měkký krémový klobouk pod bradou, aby do něho chytal tekoucí krev. Jako by si nechtěl zašpinit oblek nebo zanechávat za sebou potupnou karmínovou stopu. Jak se ovšem ukázalo, byl tenhle útok pro Fanucciho darem z nebe. Ti tři mladíci totiž nebyli vrahové, nýbrž pouze ostří hoši, kteří mu chtěli dát výstrahu a zarazit další vydírání. Jako vrah se projevil až Fanucci. [fiction]*

9a) *Thus the growing complications of our everyday life, which might have been an affliction, proved to be a blessing in disguise.*

9b) *Tak se stalo, že materiální potíže, které byly nutným zlem, se časem změnilly v dobrodiní.*

10a) *But in a way that time lag, though it could be frustrating, was also a blessing in disguise. Like every man of his age, Poole took it for granted that he could talk instantly, to anyone on Earth, whenever he pleased. Now that this was no longer true, the psychological impact was profound.*

10b) *Svým způsobem však bylo to opožďování času, třebaže působilo i tíživě, současně také dobrodiním. Jako každý člověk oné doby považoval Poole za jednu z jistot, že může hovořit s kýmkoli na Zemi, kdykoli se mu zachce. Nyní už to neplatilo a těžce to doléhalo na jeho psychiku... [fiction]*

11a) *Indeed, for Rieux his exhaustion was a blessing in disguise. Had he been less tired, his senses more alert, that all-pervading odor of death might have made him sentimental.*

11b) *Ještě štěstí, že tu byla ta únava. Kdyby byl Rieux býval svěžejší, byl by se asi z toho ustavičného pachu smrti stal přecitlivělý. [fiction]*

12a) *Tokyo... Bombed! Sir, I understand your deep concern for the Emperor's safety, but... You may speak freely, Commander. Sir, this raid is a blessing in disguise. The Americans have done us an invaluable service. They have proven you correct. Our homeland is not invulnerable to attack.*

12b) Tokio... bombardováno! Pane, plně chápu vaši starost o císařovu bezpečnost, ale... -  
Můžete mluvit otevřeně, veliteli. - Ten nálet je pro nás požehnáním. Američané totiž dokázali,  
že máte pravdu. Naše země není nezranitelná. [subtitles]

13a) I think we took the wrong turn. Jeez! [Grunting, Panting] Perhaps this is a blessing in  
disguise. - At least nobody knows where we are. - Including us.

13b) Asi jsme špatně odbočili. Možná, že je to boží znamení. - Aspoň nikdo neví, kde jsme. -  
Včetně nás. [subtitles]

14a) As you will recall, the 1983 election was apparently a disaster for the by now Hard Left-  
dominated Labour Party. Yet I suggest the outcome was in fact a blessing in disguise.

14b) Jak si jistě vzpomenete, volby v roce 1983 znamenaly pro labouristickou stranu, ovládanou  
radikální levicí, úplnou katastrofu. Avšak já se domnívám, že výsledek voleb byl ve skutečnosti  
skrytým požehnáním, protože vedl k upřímnému a skromnému realismu. [subtitles]

15a) So I suppose you could argue that deafness was responsible for his greatness as an artist  
too, like Goya's, but Beethoven certainly didn't look at it in that way, as a blessing in disguise.  
He was distraught when he realised he was losing his hearing, searched frantically for cures...

15b) Takže asi byste mohli tvrdit, že i jeho uměleckou velikost zařídila hluchota, stejně jako u  
Goyi, ale Beethoven sám to tak jistojistě nebral, neviděl to jako maskované požehnání. Když  
zjistil, že ztrácí sluch, skoro šlel, zběsile si zjišťoval kdejaké způsoby léčby... [subtitles]

16a) „Did you ever invite him out to Montauk?” „As a matter of fact...” Cue the theremin  
music, and you, Maxine, get a grip. „This split could all turn out to be a blessing in disguise  
for you, Tallis, and meantime, you... have called your mother.”

16b) “Pozvali jste ho někdy na Montauk?” „Vlastně když o tom tak...” „Pusťte zvuk thereminu  
a ty se, Maxine, vzpamatuj. “Ten rozchod pro tebe nakonec bude nečekaný požehnání, Tallis, a  
mezitím... co nejdřív zavolej mámě.” [subtitles]

17a) Nothing like a crisis to bring the estranged couple together. Or pull them apart if the gods  
are smiling. - Please. I am simply pointing out that this could be a blessing in disguise. Would  
you consider giving me a few days? I shall pretend I didn't hear that, Audra.

17b) Krize dá odcizený pár dohromady. Nebo je odtrhne, - dají-li bohové. - Prosím. Jen  
poukazuju na to, že by to byla požehnaná zástěrka. Můžeš mi dát pár dní?. Budu dělat, že jsem  
to neslyšel, Audro. [subtitles]

18a) *Look like this babe's having a bad hair day. They must have followed us. Perhaps, but it may be a blessing in disguise. We need Sindel to close Kahn's portals forever. - I'll take care of her. - I'll rescue Kitana.*

18b) *Asi měla špatný den. Museli nás sledovat. Asi ano, ale snad jen díky maskování. Potřebujeme Sindel k uzavření Kahnovy brány navždy. - Já se o ni postarám. - Já jdu zachránit Kitanu. [subtitles]*

19a) *And I believe there's now the growing sense... that we can accomplish more by cooperating. And in the end, this maybe the eventual blessing in disguise... to come out of the Iran-Contra mess.*

19b) *Věřím, že dnes roste přesvědčení, že dojdeme dále, budeme-li spolupracovat. A to je snad i skryté požehnání, které ukončí aféru Írángate. [subtitles]*

20a) *The first thing that came to mind was my god gold must be exploding. Fortunately for us all our clients were in gold. So when it went up they all doubled their money. They've all doubled their money. It was a blessing in disguise. Devastating you know crushing heart shattering but on the financial sense for my clients that were in the market they all made money. Now I wasn't looking for this type of help but it happened.*

20b) *První myšlenka, která přišla na mysl, byla: Bože, zlato muselo vylétnout nahoru. Naštěstí naši zákazníci vlastnili zlato. Takže když stoupl, všem se zdvojnásobily peníze. Všem se zdvojnásobily jejich peníze. Bylo to požehnání v převleku. Devastace, likvidace, pukání srdce, ale z finančního hlediska všichni moji zákazníci, co byli na trhu, vydělali peníze. Víte, já jsem takovou pomoc nehledal, ale stalo se to. [subtitles]*

## Pull one's leg

1a) *They pull his leg, you know,' said Silver, 'but they'd do anything for him.'*

1b) *„Mají z něho legraci,“ prohodil Stříbrák. „Ale udělali by pro něj, co mu na očích vidí.“ [fiction]*

2a) *'I know because I was a member,' he replied. In amazement I asked what his name was. He bowed and introduced himself as Vuhulum Chuh-yuh. "At first I thought he was pulling my leg, but when I looked into his serious, honest face I understood that he was telling the truth.*

2b) *'Vím to, protože jsem byl jejím členem.'* Zeptal jsem se ho užasle na jméno. Uklonil se a představil se mi jako Vhlm Čj. Nejdřív mě napadlo, že si ze mne dělá legraci, ale pak jsem se podíval do jeho vážného, poctivého obličeje a pochopil jsem, že to, co říká, je pravda. [fiction]

3a) *„Didn't I try to talk you out of it? How many times did I call?“* „Oh, don't worry, little friend, I'm pulling your leg,” Oliver says. *“I don't regret anything, not one thing.*

3b) *"Cožpak jsem se ti to nesnažil vysvětlit? Kolikrát jsem ti tenkrát volal? "* "Zapomeň na to, příteli. Dělal jsem si legraci," uklidňuje ho Oliver. *"Není nic, čeho bych musel litovat.* [fiction]

4a) *Charlie's face was bright, and his eyes were stretched so wide you could see the whites all around. 'Is all this really true?' he asked. 'Or are you pulling my leg?' 'It's true!' cried all four of the old people at once.*

4b) *Obličej mu zářil vzrušením a kulil oči, divže si je nevykulil. „A to všechno je fakticky pravda?“ zeptal se. „Nebo si ze mě děláš legraci?“ „Samosebou že je to pravda!“ volali staroušci jeden přes druhého.* [fiction]

5a) *'Magic,' said the man solemnly. 'Magic that my great-great-grandfather passed down to me. 'I felt sure that he was pulling my leg, but, intriguing though the discussion on talking heads was, I felt we were wandering away from my main objective...*

5b) *"Čarodějná moc, kterou mi předal můj praprapradědeček." Byl jsem přesvědčen, že si ze mne dělá legraci, a i když mě rozhovor o mluvící hlavě ohromně zajímal, nechtěl jsem se dát odvést od svého hlavního cíle... [fiction]*

6a) *'What you sent me weren't male mannequins at all, you must be pulling my leg, I 'm not going to pay for that!'*

6b) *A šéf toho obchodního domu ho přijal a křičel: ,To, co jste mi poslal, to vůbec nejsou mužský figury, to si ze mě snad děláte legraci, za to já vám platit nebudu!'* [fiction]

7a) *By the time Billy Harris came around – he reported the Chamberlain news - she had already gotten the roof fixed, and when people told him the stones had gone right through it, I think he thought we were all pulling his leg." Nobody wants to believe it, not even now.*

7b) *Když na místo přišel Billy Harris - tehdejší reportér Chamberlain News - paní Whitová už měla střechu skoro opravenou, a když mu lidé vyprávěli, jak byla poničená a zprorážená kameny, nejspíš si myslel, že si z něj všichni děláme legraci. Nikdo tomu nechce věřit, dokonce ani teď'... [fiction]*

8a) *It's been snowing all night, it's like the North Pole outside, " Mum plays her trump card. "What?" „You're pulling our leg!“ „Now why would I do that?“ But now we're running over to the window and beyond the glass the rising sun is revealed...*

8b) *„Celou noc sněžilo, venku je jak na severní točně,“ trumfuje maminka. „Cože?“ „Ty nás šidíš!“ „Co bych šidila?“ Ale to už utíkáme k oknu a za sklem zjevuje se nám vycházející slunce... [fiction]*

9a) *I would never be able to manage the demands of everyday life, like making sure I had clean socks for court. I've since wondered whether Jenner was pulling my leg or making a serious point about how tough the law still could be for women.*

9b) *...není člověk schopný zvládnout požadavky každodenního života zahrnující i jistotu, že se k soudu dostaví v čistých ponožkách. Ještě dlouho jsem si lámala hlavu, jestli si ze mě utahoval, nebo mi chtěl vážně dát na srozuměnou, že právníččina je pro ženy až příliš tvrdá dřina. [autobiography]*

10a) *Maybe she wasn't so stupid. She was pulling his leg while he was seriously and intently listening to her babbling.*

10b) *Možná, že nebyla tak hloupá. Utahovala si z něho, zatímco on vážně a zaujatě naslouchal jejímu žvanění. [fiction]*

11a) *And no matter what Doctor Lacour says about Satie's pulling my leg... what would you say.*

11b) *A i když doktor Lacour říká, že si Satie ze mě... jak bych to jen řekla. [fiction]*

12a) *Nobody dared to speak or move. It was a magic moment. Then, very softly, Grandpa Joe said, 'You're pulling our legs, Charlie, aren't you? You're having a little joke?' 'I am not!' cried Charlie...*

12b) *Nikdo se neodvažoval promluvit či se jen pohnout. Byla to vyloženě kouzelná chvíle. První prolomil ticho dědeček Pepa. „Že si nás jenom střílíš, Karlíku, že je to tak? Děláš si legraci, vid'?“ řekl tenkým hlasem. „Nedělám!“ vykřikl Karlík. [fiction]*

13a) *Piggy was a bore; his fat, his ass-mar and his matter-of-fact ideas were dull, but there was always a little pleasure to be got out of pulling his leg, even if one did it by accident. Piggy saw the smile and misinterpreted it as friendliness.*

13b) Čuňas byl otrava; jeho tloušťka, jeho ásma a jeho střízlivé nápady byly nudné; ale člověk si vždycky přišel na své, když si z něho vystřelil, třeba i bezděky. Čuňas si jeho úsměvu všiml a mylně si jej vyložil jako projev přátelství. [fiction]

14a) Tommy came up behind me and said quickly: ' Kath, I wasn't trying to pull your leg, if that's what you think. It's what happened. I'll tell you about it if you give me half a chance.'

14b) Tommy se objevil za mnou a spěšně řekl: „Kath, jestli si myslíš, že si z tebe střílím, tak jsi vedle. Takhle to opravdu bylo. Pověděl bych ti to, kdybys mi dala šanci“ [fiction]

15a) 'That's not the mother, that's the father.' At first I thought that Theodore was pulling my leg, but he went on to explain that, when the female laid the eggs and they had been fertilized by the male, they were taken into this special brood pouch by the male and there they matured and hatched.

15b) "to není matka, ale otec." Podezíral jsem ho, že si snad ze mne dělá dobrý den, ale Theodor mi vysvětlil, že když samička naklade jikry a sameček je oplodní, pojme je do speciálního břišního vaku a tam zůstávají, dokud se nevylihnu. [fiction]

16a) For a moment I suspected that he was pulling my leg, but a glance at him convinced me otherwise. 'After that I lived like a young rajah in all the capitals of Europe – Paris, Venice, Rome - collecting jewels, chiefly rubies, hunting big game...

16b) Chvilku jsem měl podezření, že si ze mne dělá dobrý den, ale pohled na něj mě přesvědčil o opaku. "Potom jsem žil jako mladý rádža ve všech hlavních městech Evropy – v Paříži, v Benátkách, v Římě – sbíral jsem klenoty, hlavně rubíny, lovil jsem... [fiction]

17a) ...the real killer was still at large. And Ted sort of grinned at me, in this way when he's pulling your leg, and he said, ' I don't know what you're talking about.' And so I actually said, 'I'm talking about the person who killed our daughter.'

17b) ...skutečný vrah je stále ještě na svobodě. A Ted se na mě tak trochu usmál, takovým tím způsobem, jako když člověk dává najevo, že toho druhého tahá za nos, a prohlásil: Vůbec nevím, o čem to mluvíš. A já na to popravdě řečeno odsekla: Mluvím o člověku, který zabil naši dceru. [fiction]

18a) 'What do you think you're selling, you old nursemaid? Are you trying to pull my leg? This edition of Our Blooming Homeland you 've been selling is a week old.' Mrs Mooshaber staggered back, lost for words.'

18b) "Co to prodáváte, chůvo," zakřičel, "co si z nás tropíte žert. Vždyť vy prodáváte Rozkvět tejdén starý." Paní Mooshabrová se zapotácela a nebyla schopna slova. [fiction]

19a) "Frightened?" "Course I'm frightened. Who wouldn't be?" He turned to the twins, yearning but hopeless. "I suppose you aren't pulling our legs?" The reply was too emphatic for anyone to doubt them.

19b) "Bojíš se?" "Samo, že se bojím. Kdo by se nebál?" Obrátil se k dvojčatům, toužebně, ale bez naděje. "Ale neděláte si z nás šoufky, že ne?" Odpověď byla příliš důrazná, než aby ještě někoho nechala na pochybách. [fiction]

20a) He was an actor – and slightly drunk – and he was pulling his leg in front of everybody and especially in front of her.

20b) Je to herec - trochu v náladě - a tak z něho dělá kašpara přede všemi a hlavně před ní. [fiction]

## The last straw

1a) Janet, exasperated, asks Nate if he's got any liquor on him; to rivive her, Elizabeth assumes. For once he doesn't, and for Janet this is the last straw.

1b) Popuzená Janet se Nate zeptá, jestli má u sebe nějaký alkohol; to aby ji probral, předpokládá Elizabeth. Pro jednou u sebe placatku nemá a to je pro Janet poslední kapka. [fiction]

2a) But now they are not competing for a lost relative, or rising en masse to greet the spirit forms of loved ones. They are walking out. Perhaps the appearance of Emily Wilding Davison has been the last straw for them too.

2b) Nehlásí se však k zemřelým příbuzným ani společně nevstávají, aby pozdravili duchy svých milovaných, ale odcházejí. Možná že zjevení Emily Wilding Davisonové bylo i pro ně tou poslední kapkou. [fiction]

3a) He cursed the useless car, the last straw that broke his spirit; then, nothing for it but to fasten his old sheepskin coat around him, abandon the heap of metal and set off down the snow-filled lane to look for help.

3b) *Osopil se na nepojízdný vůz, tu poslední kapku, která zlomila jeho odhodlání. Pak už mu nezbylo než se zahalit do starého ovčího kožichu, opustit tu hromádku šrotu a vyrazit po sněhem zaváté cestě vyhledat pomoc. [fiction]*

4a) *In a New York Times Magazine article on June 1, 1997, Starr questioned my truthfulness and alluded to possible obstruction charges. For David Kendall that was the last straw, and he suggested it was time for a counteroffensive.*

4b) *V článku v New York Times Magazínu z 1. června 1997 Starr zpochybnil mou pravdomluvnost a nastínil, že mě lze obvinít ze soustavného maření vyšetřování. To byla pro Davida Kendalla poslední kapka. Usoudil, že nadešel čas protiofenzivy. [fiction]*

5a) *“I’ll tell you one thing, right or wrong and no matter what I’ve done, if I ever had anything on her I’d divorce her. I can’t have my pride hurt — that would be the last straw.”*

5b) *Povím vám jedno, ať je to dobře či špatně a bez ohledu na to, co jsem udělal: kdybych jí na něco přišel, tak se s ní v tu ránu rozvedu. Nesnesu, aby urazila mou hrdost – to by byla poslední kapka.” [fiction]*

6a) *As Philip drew level, one said something funny, and the other laughed aloud, drowning the gabbled words of the sacrist. This was the last straw for Philip, and all thought of treading softly disappeared from his mind. He opened his mouth and shouted at the top of his voice: “BE SILENT!” The laughter was cut off.*

6b) *Sotva se Philip vyrovnal s tím, co před sebou vidí, jeden z mladíků poznamenal cosi vtipného a druhý se rozchechtal tak hlasitě, že přehlušil sakristiánovo odevzdané drmolání. To byla pro Philipa poslední kapka. Myšlenka, že by měl postupovat vstřícně, ho rázem opustila. Otevřel ústa a zařval, co mu síly stačily: „TADY BUDE TICHŮ!“ Smích ustal, jako když utne. [fiction]*

7a) *...couldn't resist buying it, brought it to Prague, and when his wife Miluška saw it she flew into a terrible rage and they had an argument and the next day she moved out and a week later she filed for divorce because she said it was the last straw.*

7b) *Tak nevodolal, koupil ji, přivez ji do Prahy, a jeho žena Miluška když ji viděla, tak se hrozně namíchla a pohádala se s ním a další den se vod něj vodstěhovala a eště ten tejdén zažádala vo rozvod, poněvadž to pro ni údajně byla poslední kapka. [fiction]*

8a) *It costs money to fetch water. And then you go and throw it away! Why don't you fill the bath with water and get into it, instead of wasting it and throwing it away each time? 'She was furious. This seemed the last straw.*

8b) *Jezdit pro vodu stojí peníze. A ty si pak přijdeš a vyléváš ji! Proč si nedáš vodu do vany a nevolezeš si tam, místo abys s ní takhle mrhala a pokaždé ji vylévala? " Rozzuřila se. Tohle byla zřejmě poslední kapka. [fiction]*

9a) *They demanded to see her ID card. This might have been the proverbial last straw, because her look at once mutated into one big surprise.*

9b) *Chtěli po ní občanku. Možná šlo o pověstnou poslední kapku, protože obličej se jí rázem proměnil v jedno veliké překvapení. [fiction]*

10a) *Rose's peculiar blindness and many ailments, added to the stubborn silence of the household servants, quickly undermined Jeremy's resolve. As the last straw, Mama Fresia, mysteriously acquainted with the private discussions between brother and sister, became a formidable ally of her patrona.*

10b) *Rosina podivná slepota a násobící se nevolnosti, stejně jako nevládné ticho sloužících v domě, rychle podryvaly jeho odhodlanost. A k dovršení všeho se Mama Fresia, která se nějakým záhadným způsobem dozvěděla o soukromých rozhovorech obou sourozenců, stala strašlivou spojenkyní své paní. [fiction]*

11a) *The affair of the magazine, however, was the last straw for a public that for years had endured the abuses of dictatorship, and within a few hours a massive demonstration was organized...*

11b) *Tato vražda přesáhla míru trpělivosti veřejného mínění, které nešvary diktatury snášelo po mnoho let, a za několik hodin se uspořádala mohutná manifestace... [fiction]*

12a) *As the last straw, the parrot fell ill of a catarrh and neither the homeopathic pills nor the aspirins dissolved in gin its owner forced into its beak with a dropper did any good.*

12b) *Ještě ke všemu se papoušek nějak ošklivě nachladil a nepomohla mu homeopatika ani aspiriny rozpuštěné v jalovcové, které mu jeho pán kapal do zobáku kapátkem... [fiction]*

13a) *As the last straw, the truck drivers went out on strike and there was no way to transport cargo from one end of the country to the other: some cities lacked food while in others produce and seafood lay rotting.*

13b) Ještě ke všemu začali stávkovat řidiči kamionů a po zemi se nedalo přepravovat zboží, některá města zůstala bez potravin, zatímco jinde hnily plody ze zahrad a z moře. [fiction]

14a) I was ready to massacre all the characters in a hail of bullets to get out of the mess and be rid of them. As the last straw, halfway through I was left without a male protagonist.

14b) ...málem jsem všechny postavy nechala padnout v přestřelce, abych se nějak dostala z úzkých a zbavila se jich. Vrchol všeho byl, když jsem asi v polovině přišla o mužského protagonistu. [fiction]

15a) One day I got a letter from Jacinto Requena saying, among other things, that Arturo didn't read his mother's letters. That dumb jerk Requena meant it as a joke, but that was the last straw and I wrote Arturo a letter with nothing in it about literature and plenty about money matters, health, and family problems.

15b) Jednou jsem dostal dopis od Jacinta Requeny, kde mi mimo jiné vykládal, že Arturo máminy dopisy nečte. Ten blbec Requena to napsal, jako by to bylo bůhvíjak zábavné, ale mně to připadalo jako vrchol, tak jsem mu napsal dopis, kde nebylo ani slovo o literatuře, zato hodně o hospodaření, zdraví a rodinných problémech. [fiction]

16a) Once, I don't know why, they said something about Tamayo, something negative about Tamayo, and that was the last straw, I can't remember the context, and in fact I don't even know where it was...

16b) Jednou, už nevím proč, něco řekli o Tamayovi, proti Tamayovi, a to byl vrchol, nevím v jaké souvislosti, po pravdě řečeno už ani nevím kde... [fiction]

17a) There, tied to the door-handle, hung an enormous wax seal. 'My God!' said a voice in Stepa's head. 'If that isn't the last straw!'

17b) Na klíče se houpala úctyhodně velká pečeť. Pěkně děkuju! zabručel v něm vnitřní hlas. Tohle ještě scházelo! [fiction]

18a) The professor stared at his patient, at his head, at his damp trousers, and thought: 'This is the last straw - some madman...'

18b) Profesor si ho pátravě změřil, spočinul očima na jeho hlavě a mokrých kalhotách a usoudil: Nějaký blázen, to mi ještě scházelo... [fiction]

19a) *A big mistake! I'd given her the cue for her finest speech, the one she'd been waiting for. "Oh God, the disgrace! The hospital! Oh, doctor! The disgrace of it! All we needed! The last straw!" There was nothing I could say.*

19b) *Ach, já nešťastný! Tím jsem jí zavedl příležitost k nejkrásnější replice její role, k té, na kterou čekala: "Ach, ta hanba! Nemocnice! Taková hanba, pane doktore! V naší rodině! To nám tak ještě scházelo! Nic horšího nás už nemůže potkat!" Co jsem ještě mohl říkat?*

20a) *...she discovered that Mademoiselle Rouault, who had been brought up at an Ursuline convent, had had what is called 'a fine education', and had, consequently, learnt dancing, geography, drawing, tapestry work, and the piano. It was the last straw!' So, 'she said to herself, 'that's why he's all smiles when he's going to see her...*

20b) *...dozvěděla se, že slečně Rouaultové se v klášteře u Uršulinek dostalo, jak se říká, dobrého vychování, takže umí tančit, kreslit, vyšívát, zná zeměpis a dovede brnkat na klavír. To tedy přestávalo všechno! "Proto má tak rozzářený obličej, když tam za ní jede!" říkala si...  
[fiction]*