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Anglické sponové predikace se slovesy smyslového
vnímání a jejich české protějšky

English copular predications with verbs of sensory
perception and their Czech counterparts

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Velmi děkuji vedoucí své práce, PhDr. Markétě Malé, Ph.D., za její odborný dohled, cenné rady a nekonečnou obětavost. Za podporu, nejen v době zpracovávání diplomové práce, náleží poděkování i mým rodičům. Petrovi L. Jedelskému patří můj dík za pomoc s grafickou úpravou diplomové práce.

Prohlašuji, že jsem tuto diplomovou práci vypracovala samostatně a že jsem uvedla všechny použité prameny a literaturu. Souhlasím se zapůjčením diplomové práce ke studijním účelům.

I declare that the following diploma thesis is my own work for which I used only the literature and sources mentioned. I have no objections to the diploma thesis being borrowed and used for study purposes.

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Abstrakt

Tato diplomová práce má za cíl popsat české protějšky anglických sponových sloves smyslového vnímání a předpokládá, že při překladu nastávají syntaktické a sémantické rozdíly kvůli nepoměru ve velikosti repertoáru sponových sloves mezi zkoumanými jazyky. Po shrnutí a porovnání přístupů autoritativních gramatik angličtiny se tato diplomová práce zabývá analýzou překladových ekvivalentů excerpovaných z anglicko-české sekce vícejazyčného korpusu InterCorp. Celkový počet zkoumaných překladových párů tvoří 217 příkladů (spony *look, feel, smell, sound* po 50 větách a dále 17 vět obsahující sponu *taste*). Analýza, která je rozdělena do sekcí podle jednotlivých spon, ukázala, že nejčastějším překladovým protějškem anglické verbonominální predikace jsou plnovýznamová slovesa (v 78% případů), nejčastěji modifikovaná příslovečným určením (v 72% z celkového počtu). Nejfrekventovanější byla konkrétně realizace pomocí intranzitivního slovesa modifikovaného příslovcem. Slovesa vyžadující komplementaci se naopak vyskytovala v malé míře. Podobně tomu bylo u protějšků pomocí fúze (obvykle u spony *feel*). Sponová slovesa se v češtině jako protějšek anglických spon smyslového vnímání vyskytla pouze v nedokonavém vidu slovesa *být* a tvořila 9% všech protějšků. Při porovnání spon zkoumaných jazyků se ukázalo, že české spony jsou sémanticky prázdnější a vyznačují se menší mírou subjektivity, což způsobuje, že chybějící rysy musí být doplněny jinými lexikálními způsoby (například pomocí předmětu v dativu). Nulová korespondence, obvykle v překladu pomocí idiomu, patřila mezi nejméně frekventované protějšky (6% z celkového množství). Ostatní způsoby překladu tvořily poslední skupinu protějšků (3% z celkového počtu) a obsahovala příslovečná určením (nejčastěji vyjadřující komunikační zdroj u slovesa *sound*) a podměty (hlavně nominalizace slovesa *smell*).

Abstract

This MA thesis aims at describing the Czech counterparts to the English copular verbs of sensory perception, presupposing lexical differences due to the unequal size of the repertoire available to each of the languages. After discussing the approaches of the major grammars of English to copular verbs, the MA thesis analyses the translation equivalents excerpted from the English-Czech section of the multilingual corpus InterCorp. The final set of translation pairs comprises 217 examples, with 50 examples of copular clauses with *look*, *feel*, *smell*, *sound* and 17 sentences with the predicate *taste*. The analysis, divided into sections investigating each copula individually, shows that the prevailing means of translating an English copular predication of perception are lexical verbs (in 78% of occurrences), most frequently followed by an adverbial (in 72% of occurrences). In particular, the most usual translation was an intransitive verb followed by an adverb. Verbs with a complementation comprise a low number of occurrences. Similarly, fusion appeared very rarely (usually with the copula *feel*). Czech copular verbs as counterparts of the English copulas of perception occurred only in the imperfective aspect (*být*) comprising 9% of all counterparts. Comparing the languages revealed that Czech copulas are semantically emptier and less subjective, which results with the compensation for the lacking characteristics by another lexical intervention (e.g. by an indirect object). Zero correspondence, mainly represented by idioms, is one of the least frequent counterparts of English copulas of perception, constituting 6 % of the total. Finally, the least frequent group of counterparts covers miscellaneous means of translation (it constitutes 3% of total), including adverbials (mostly expressing a medium of communication in the case of *sound*) and subjects (mainly a nominalised copula *smell*).

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LIST OF ABBREVIATIONS

A	adverbial
adjP	adjectival phrase
Adv	adverb
advP	adverbial phrase
AEG	<i>Analyzing English Grammar Klammer</i>
AmE	American English
AN	animate subject
BrE	British English
CamGEL	<i>Cambridge Grammar of the English Language</i>
CGEL	<i>A Comprehensive Grammar of the English Language</i>
Cl	clause
Cs	subject complement
Cz	czech
IN	inanimate subject
Intrans.	intransitive verb
lex.	lexical
LGSWE	<i>Longman Grammar of Spoken and Written English</i>
NP	noun phrase
O	object
P	predicate
PC	predicate complement
PP	prepositional phrase
S	subject
SGEL	<i>A Student's Grammar of the English Language</i>
subord.cl.	subordinate clause
Trans.	transitive verb
Vcop	copular verb
zero	zero correspondence

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1 INTRODUCTION

“Copular verbs (or copulas) are used to associate some attribute, expressed by the subject predicative¹ following the verb, with the subject of the clause.” (*Longman Grammar of Spoken and Written English*, D. Biber et al., 2007: 435). This statement applies to copulas both in English and Czech. The main difference between the languages lies in the number of copular verbs available. Whereas Czech has only two basic copulas (*to be* and *to become*), in English these two verbs constitute two principle groups of a large variety of copulas further divided to a complex system. Due to this disparity, a translator may encounter problems with finding a suitable Czech counterpart. This MA thesis focuses on the copular verbs of sensory perception. The principle aim is to compare English source texts with Czech translations and to examine means of compensating for the absence of sensory copulas in Czech.

The English source texts are excerpted from Intercorp², a multilingual parallel translation corpus including various works of fiction. The material obtained comprises 50 occurrences of each sensory copula (namely *look*, *feel*, *sound*, *smell*) except the less frequent *taste*. The resultant number of analysed examples comes to 217 occurrences.

After presenting approaches to copular verbs (both in general and with the focus on sensory verbs) of several generally accepted grammars of English, the thesis will proceed to the examination of the English copulas and their Czech counterparts in practice. The investigated copular verbs will be systematically discussed in separate sub-sections following the same structure: the first part will analyse examples which do not have a direct counterpart in Czech. Such occurrences will be termed zero correspondence. The following part will present overt representations of copulas. This section will comprise copular verbs, lexical verbs (further divided into intransitive and transitive verbs and fusion), verbo-nominal constructions and other means of expressing English copulas in Czech (e.g. adverbials and subjects). At the end of the analysis, all copulas will be summed up in the conclusion by comparing individual means of translations across all five copulas.

Besides analysing syntactic differences between the languages, the thesis will also focus on semantic effects caused by the process of translation. For instance, the analysis will investigate how the semantically neutral copula *smell* is translated into Czech, which has mainly expressions for positive or negative meaning of this verb.

The thesis will attempt to give a basic insight into the English- Czech translation of sensory copulas which would contribute to the better understanding of the relationship of the two languages.

1 This work uses the term subject complement according to the terminology of CGEL.

2 <http://www.korpus.cz/intercorp/>

2 THEORETICAL BACKGROUND

2.1 COPULAR VERBS IN GENERAL

2.1.1 GRAMMARS OF ENGLISH

Grammars of English discuss copular verbs to a great extent. All of them describe copulas as a type of a verb that links a subject with other sentence elements. A typical copula is semantically empty and functions as a carrier of information about grammatical categories. Grammars generally analyse copulas from two points of view. Firstly, the formal relationship of sentence elements is discussed, i.e. which sentence elements can complement a copular verb. In particular, all grammars agree on nominal and adjectival phrases as a subject complement, however, they divide on the opinion about adverbials. Secondly, a definition of copulas can be taken from a semantic point of view (i.e. copulas functioning as means of ascribing a property to a subject). The grammars differ greatly in their descriptions and terminology; however, they share a basic idea of classifying copulas to verbs expressing continuing state of existence and verbs expressing a result of a process. The pivot grammar, to which other grammars will be mostly compared to, is *Mluvnice současné angličtiny na pozadí češtiny* (L. Dušková et al., 1994).

By contrast, the repertoire of Czech copulas is much poorer in comparison to English. There is only *být* and *stát se* (and their imperfective counterparts *bývat* and *stávat se*) that function on the same principle as copulas in English. Therefore, Czech needs to compensate for this disparity by other means (e.g. different syntax or lexical choice) when translating from English. However, such a process involves various semantic modifications.

Contrasting differing approaches of English grammars and discussing specifics of Czech copulas in relation to English will be the principle subjects of the theoretical part of this diploma thesis.

2.1.2 Mluvnice současné angličtiny na pozadí češtiny

According to *Mluvnice současné angličtiny na pozadí češtiny* (Dušková et al.: 1994, thereafter referred to as *Mluvnice*), English predicates are classified into two major groups: a verbal and a verbo-nominal category. The latter one comprises copular verbs, which are carriers of verbal categories and serve to link the subject with a subject complement. The subject complement (or the nominal part of the predicate, to use the terminology employed in *Mluvnice*) follows the copula and expresses the properties of the subject. The most frequent copulas are *to be* and *to become*. Other copular verbs (including sensory copulas) belong either to a type corresponding to the verb *be* (expressing continuing state of existence) or to a type corresponding to the verb *become* (expressing a result of a process). Both types may represent the same

semantic types of predications as the verb *be* with a strong preference for qualifying and classifying predications.

The sentence pattern of copular sentences is S- V_{cop}- C_s. A verbo-nominal predication mainly expresses characteristics or relationships, whereas full verbs describe events and processes. The subject complement is typically represented by a noun or an adjective phrase, even though other forms are also possible. The adjective form helps to recognize the copular use of the verb and to distinguish it from the lexical use, e.g. *The train appeared fast*. This sentence has two interpretations depending on whether the word *fast* functions as an adjective (and thus complements the subject via the verb functioning as a copula) or as an adverb modifying a lexical verb.

From the semantic point of view, there are several subtypes of copular predications. *Mlumnice* classifies copular predications as qualifying, identifying, classifying, possessive and eventive.

2.1.2.1 Types of predications (cf. *Mlumnice*, 13.23.)

2.1.2.1.1 Qualifying, identifying and classifying predications

A qualifying predication is used to ascribe a quality to the subject. The subject complement is typically expressed by an adjective phrase (which may contain modifiers and complements, e.g. *You are very kind to invite me*, *Mlumnice*, 1994: 351)

An identifying predication identifies the subject of the sentence with the subject complement, both having the same degree of specificity. The word in a predicate usually stands with a definite or no article, e.g. *The tall man is the guide*. (*Mlumnice*, 1994: 351).

A classifying predication describes the subject by means of assigning it to a class. Such a class is typically an indefinite noun phrase expressing, for example, a social role: *he is a promising student* (*Mlumnice*, 1994: 351). There is a special subcategory – qualification by a nongenuine classification – with two possible realisations that are difficult to translate to Czech. Firstly, the subject is referred to in the subject complement by means of a proform *one*, e.g. *the job is an exacting one* (*Mlumnice*, 1994: 351). Secondly, the subject has a form of an independent possessive proform, e.g. *hers was a fruitful life* (*Mlumnice*, 1994: 351).

In comparing the identifying and classifying predications, both elements of the former have the same degree of specificity whereas a classifying predication consists of one element (most frequently a subject) being more specific in comparison to the other, representing the general class of characteristics. As a result, a predicate of a classifying type of predication has an indefinite article. By contrast, a predicate of an identifying predication has none or a definite article as both elements of the copular sentence have the same degree of specificity and thus they are interchangeable.

- a) *The first president of the United States was George Washington.*
- b) *George Washington was the first president of the United States.*
- c) *Her brother is a radio announcer. *A radio announcer is her brother.*

(Mlumnice, 1994: 408)

Examples a) and b) prove, due to the possibility of interchanging the subject and the subject complement that the elements are of the same degree of specificity. Therefore the predication is characterized as identifying. Example b) cannot undergo the same operation and thus the copular sentence is classifying.

2.1.2.1.2 Possessive predication

The next kind of copular predication is called a possessive predication, mostly formed by the verb *have*. In spite of the fact that the sentence structure is S- V- O, the verbal meaning of the predicate verb *have* is reduced to that approximating a copula. The meaning of the predicate is dissociated into two parts, as in copular predications proper: the verb is the carrier of grammatical categories and serves to link the subject with the verbal meaning expressed by the eventive object, e.g. *to have a smoke*. (Mlumnice, 1994: 409) There are many copular predications with the verb *have* which transparently show the copular use: *to have a bath/ a chat*. (Mlumnice, 1994: 409).

2.1.2.1.3 Eventive predication

An eventive predication most frequently specifies general characteristics. Although the subject complement takes the form of an adjective or noun phrase (typically with a de-verbal head-noun), this construction may appear both in a formal (e.g. *Such discussions are productive only of quarrels.*) and a conversational style (e.g. *I am not a big eater.*). Moreover, copular sentences with an eventive predication may form constructions corresponding to the passive (e.g. *The patient is under observation.* All examples Mlumnice, 1994: 351)

2.1.2.2 Realisations of the subject complement (cf. Mlumnice 13.23.1)

2.1.2.2.1 An adjectival subject complement

The most typical form of the subject complement is the adjective phrase. Apart from the adjectival head the phrase may comprise modifiers and complements. An adjective predicate may be postmodified by an infinitive which either refers to the subject complement or the subject itself (e.g. *She is very kind to offer help.*) Some adjectives can be replaced by a prepositional construction of + noun, which is characteristic of a formal style (e.g. *this case is interesting- this case is of interest*). Adjectival predicates expressing an eventive predication (e.g. *He was very emphatic in his refusal.*) are also typical of formal English.

2.1.2.2.2 A nominal subject complement

A nominal predicate may represent an identifying, classifying or qualifying predication (see above). However, these categories often intermingle, i.e. the predicate is used to classify the subject to a specific category and to ascribe the quality at the same time (e.g. *He is a woman-hater*. Mlumnice, 1994: 411).

2.1.2.2.3 Prepositional phrase as a predicate? (cf. Mlumnice 13.23.2)

In Dušková's point of view (Mlumnice, 1994: 412), an adverbial (locative) prepositional construction is not considered to be a part of a copular predication. In contrast to other linguists, the sentence *He is out of Prague* (Mlumnice, 1994: 412) is not considered a copular predication but a special kind of a locative predication. Only those prepositional phrases which have a qualifying, classifying or eventive function, parallel to that expressed by the adjectival subject complements, can be considered nominal parts of copular predications. The prepositional phrase can usually be paraphrased using an adjective or noun phrase, e.g. *the result is beyond any doubt* (cf. *the result is indubitable*), or a verbal predication in the case of eventive predicates, e.g. *he was in a hurry* (cf. *he hurried*. Mlumnice, 1994: 412- 413)

2.1.2.2.4 Other forms of a predicate

A subject complement may also be expressed by an infinitive (e.g. *the best thing would be to return*), a gerund (e.g. *this is carrying coals to Newcastle*) or a subordinate clause (e.g. *another excellent thing was that we were sometimes left to shift for ourselves*).

2.1.2.3 Other copular verbs

English copular verbs are classified into two categories: current (expressing continuing state of existence) and resulting (expressing a result of a process) copulas. Copulas different from *to be* and *to become* typically add some semantic information to the predication. The following list shows the copular verbs in groups according to semantic characteristics:

Sensory verbs: *look, feel, sound, smell, taste*

Relativizing verbs: *seem, appear, prove, turn out*

Verbs expressing a continuing state of existence: *remain, turn, grow, get, go, come, fall, make, etc.*

Verbs expressing a result of a process: *become, turn, grow, get, go, come, fall, make etc.*

2.1.3 A Comprehensive Grammar of the English Language

Generally, verbs can be divided into five categories: copular, intransitive, monotransitive, complex transitive and ditransitive verbs. According to the *Comprehensive Grammar of the English Language* (Quirk et al.: 1985, thereafter referred to as *CGEL*; 1171), a verb is considered copular if a subject complement (Cs) or a predication adjunct which follows is an obligatory element of the clause (the meaning of the verb would be changed otherwise). Copular sentences have patterns S- V- C or S- V- A. *CGEL* differs from *Mluvnice* in subsuming locative adverbials under copular predications.

2.1.3.3.1 Current and resulting copulas

Copular predications can be distinguished according to the role of the subject complement: current attribute or resulting attribute. This distinction can also be applied to verbs.

Compare (the letter A means that the verb may be complemented by an adjective phrase only):

Current copular verbs are *appear, be, feel, look, seem, smell, smell (A), sound, taste (A)*.

Resulting copular verbs are *become, get (A), go (A), grow (A), prove, turn*.

Speakers of British and American English, however, prefer to use an infinitive construction *to be* after a finite copular verb:

- a) *It appears the only solution.*
- b) *It appears to be the only solution.*

Similarly, in informal American English the word *like* is more frequently used before copulas such as *seem*:

- c) *It seems like the only solution.*

(*CGEL*, 1985: 1173)

2.1.3.1 Adjectival complements

The following list of verbs (CGEL,1985: 1172) are copulas used most frequently with adjectival subject complements (N means that the verb can be complemented by a noun as well), some of them are lexically or semantically restricted with respect to the adjectives they combine with (e.g. *rest assured*, *blush scarlet*):

CURRENT	RESULTING
Be (friendly) [N]	Become (older) [N]
Appear (happy) [N]	Come (true)
Feel (annoyed) [N]	End up (happy) [N]
Look (pretty) [N]	Get (ready)
Seem (very restless) [N]	Go (sour)
Smell (sweet)	Grow (tired)
Sound (surprised) [N]	Prove (rather useful) [N]
Taste (bitter)	Turn (cold) [N]
Remain (uncertain) [N]	Turn out (fortunate) [N]
Keep (silent)	Wind up (drunk) [N] <informal>
Stay (motionless) [N]	

As stated above, copular verbs can be complemented either by adjectives or nouns. Several copulas, however, are restricted to adjectival complements only: *loom* (*large*), *fall* (*silent*), *plead* (*innocent*), *rest* (*assured*), *run* (*wild*), *spring* (*open*).

2.1.3.2 Nominal complements

Noun phrases most frequently complement the copular verb *be*. The following list (CGEL,1985: 1173) contains the majority of verbs which can be followed by a nominal complement.³

CURRENT	RESULTING
Be (my friend)	Become (an expert)
Appear (! the only solution)	End up (her slave)
Feel (!a fool)	Prove (!his equal)
Look (!a fine day)	Turn (traitor)
Seem (a genius)	Turn out (a success/disaster)
Sound (! a reasonable idea)	Wind up (a millionaire) –informal
Remain (good friends)	

³ The exclamation mark means that the copular verb may be followed by an infinitive construction *to be*.

2.1.3.3 Adverbial complementation

CGEL accepts the complementation of copular verbs, by adverbials (*CGEL*, 1985:1174). The adverbial complementation comprises mainly space adjuncts, less frequently time adjuncts with an eventive subject. Other kinds of adjuncts can form a complementation too (e.g. *She is in good health.*) Similarly to adjective complements, copulas complemented by adverbials are followed by *as if* or *as though* (It seems as if the weather is improving.).

- a) *The kitchen is downstairs.*
- b) *The outing is tomorrow.*

Verbs *get* and *keep* are most frequently used with place adjuncts.

- c) *At last we got home.*
- d) *They kept out of trouble.*⁴

(*CGEL*, 1985: 1174)

2.1.4 Cambridge Grammar of the English Language

In contrast to *Mluvnice*, which focuses on classification of predications (i.e. verbal and verbo-nominal predications), *Cambridge Grammar of the English Language* (R. Huddleston, G.K. Pullum: 1985, thereafter referred to as *CamGEL*; 217) puts an emphasis on complements categorized according to transitivity. Moreover, *CamGEL* uses a different terminology, which reflects a slightly different view on copular verbs. For example, a predicative complement (PC) in *CamGEL* refers to a subject complement and an object complement in *Mluvnice*. The following examples clarify the difference:

- a) *Ed seemed quite competent.*
- b) *She considered Ed quite competent.*

(*CamGEL*, 2001: 217)

The sentence pattern of example a) is S- P- PC^S (so called a complex-intransitive) whereas example b) is S- P- O- PC^O (so called a complex- transitive). As the syntactic characteristic shows, *CamGEL* focuses on the relation of the complement and the verb (*a predicate* in terms of *CamGEL*). By contrast, *Mluvnice* emphasizes the connection of the subject and the (subject) complement by means of a linking verb (*Mluvnice*, 1994: 350). The examples consider the complement as a property that functions as a further predication (subject – oriented in case of example a) and object-oriented in b). The orientation of the complement is clear from the (in-) transitivity of the verb. Both grammars, however, agree on the fact that the complement can be realised by a noun or adjective phrase and to a limited extent by adverbials (*cf.* 13.23.13 *Mluvnice*, 1994).

4 Examples c) and d) partly differ due to the fact that *out of trouble* has a transferred meaning as it does not literally express location. The underlying sentence would be, for example, *they kept troublefree*.

Moreover, both *CamGEL* and *Mlumnice* consider sensory verbs to be a subtype of verbs taking a predicative complement (i.e. a nominal part of the verbo-nominal predicate in *Mlumnice*).

The term *copular clause* is, according to *CamGEL*, reserved for the verb *be* only and defined as “the commonest complex-intransitive construction” (*CamGEL*, 2001: 218). The copular clauses are syntactically and semantically specific as the verb *be* does not carry a meaning and serves to fill in the position of the verbal predicator, having the only function of carrying the tense inflection.

2.1.4.1 Ascriptive and specifying uses of the copula *be*

CamGEL bases the concept of copular clauses on the same classification as *CGEL*. (*CamGEL* slightly differing in the approach to adverbials, being considered as “syntactically distinct kinds of complement that exhibit certain semantic resemblances”, *CamGEL*, 2001: 257) The grammar differs, however, in terminology. *CGEL* uses terms “qualifying” and “classifying” predications whereas *CamGEL* speaks about “ascriptive” and “specifying” uses of copular verbs (respectively). *CamGEL* also adds that some copulas can be interpreted in both ways.

There are two major differences between these two types of predications. Firstly, the ascriptive predication usually has the form of an adjective phrase or a non-referential noun phrase whereas a subject is referential and a predication represents the property of the subject. By contrast a subject and a subject complement of a specifying predication are both referential. Secondly, most specifying constructions are limited to *be* clauses whereas ascriptive clauses can be expressed by other verbs as well (e.g. sensory copulas).

2.1.5 Longman Grammar of Spoken and Written English

Longman Grammar of Spoken and Written English (D. Biber et al., 2007, thereafter referred to as *LGSWE*) extensively discusses copular verbs (434- 450). Copular verbs link an attribute to a subject and express, for example, time or location in relation to a subject by means of obligatory elements such as adverbial of position, duration, or direction. There are several verbs which can change their characteristics in relation to a context, i.e. be transitive, intransitive or copular. In admitting adverbials as a part of a copular predication, *LGSWE* agrees with *CGEL* (cf. 1171) and differs from *Mlumnice* (cf. 412)

2.1.5.1 Types of complements

LGSWE, similarly to *CGEL*, distinguishes copular verbs according to the meaning of the verb: current copular verbs (“attributes that are in a continuing state of existence”) and resulting copular verbs (“an attribute that happens as a result of some process of change”, *LGSWE*, 2007: 436).

Complements of copular verbs are, according to *LGSWE*, either a subject predicative or an obligatory adverbial. To express the syntactic pattern of the copular sentence, *LGSWE* uses S- V- Ps⁵. A subject predicative is represented by a nominal, adjectival or a prepositional complement. An adverbial in a copular sentence, however, can only be realised by a prepositional phrase.

The following examples show the use of prepositional phrases as subject predicative and with an adverbial meaning, respectively:

- a) *I don't feel [in a mood for fireworks].*
- b) *It was [in the road of the hospital].*

(*LGSWE*, 2007: 437)

2.1.5.2 Register distribution

LGSWE also gives characteristics of copular verbs by means of register distribution (*LGSWE*, 2007: 437- 442). According to the authors, the copular verb *be* is the most frequent verb (approximately 20 times more frequent than other verbs). An adjectival predicate of this verb occurs 5000 times per million words, especially in academic prose and fiction. Other frequent copular verbs, often complemented by adjectives, are *become*, *get*, *look* and *feel*. The other copular verbs are complemented by fewer adjectives, often having a unique set of predicates. By analysing these links, we can characterize the relationships of the verb and the predicate. For instance, the copula *look* is frequently linked with evaluative adjectives (e.g. *awful*, *different*, *happy*, *young*) (*LGSWE*, 2007: 442). Furthermore, there is an evident parallel between registers, such as conversation and academic prose.

2.1.6 Other grammars of English

Authors T. P. Klammer et al., T. Givón, J. Eastwood, R. L. Trask also describe copular verbs in their grammars of English. In particular, T. P. Klammer et al. and T. Givón pay special attention to dependency relations, using diagrams to describe them, whereas Eastwood concentrates on idiomatic co-selections.

T. P. Klammer et al. in *Analyzing English Grammar* (2007; thereafter referred to as AEG) uses two types of a diagram to show the relationships of sentence elements in copular clauses: a tree diagram and the Reed- Kellogg diagram. A subject complement may be realised by a noun or an adjective.

Similarly to AEG, T. Givón also uses tree diagrams to express the dependency relations of sentence elements (*English Grammar* 1993: 101- 102). However, he defines copular verbs from a different point of view. His aim is to characterize them by means of function roles: generally, a copular clause expresses a state and its subject has a role

5 Ps means a subject predicate, which formally corresponds with a subject complement (Cs; see *Mlunvice*)

of a patient (e.g. *he is tall*) or a experiencer (e.g. *she is angry*). Similarly to the approach of *Mluvnice* to locative adverbials, Givón does not consider an adverbial predication to be a type of copular complementation; the predicate is either adjectival or nominal.

J. Eastwood uses in *Oxford Guide to English Grammar* the same characteristics of copular verbs as CGEL. He states, moreover, that there are also several idiomatic expressions which are formed by linking a copular verb with a specific adjective, for instance, *burn low, come true, fall asleep, ring true, run dry, wear thin*. He also adds that the infinitive *to be* can be inserted after finite forms of *seem, appear, look* and *sound*. However, such rule can be applied to noun phrases with a non- identifying function only. (*Oxford Guide to English Grammar*, 1994: 9).

In comparison, R. L. Trask (*A Dictionary of Grammatical Terms in Linguistics*, 1993) generally defines copulas as semantically empty formatives, which, in most cases, are verbs. The author considers the verb *be* to be a true copula whereas other verbs that link a subject with a nominal or adjectival predicate are called quasi- copulas. Such verbs have a semantic meaning which enriches the sentence (mostly aspectual, modal or perceptual).

2.1.7 COPULAR VERBS IN CZECH

2.1.7.1 Skladba spisovné češtiny and Příruční mluvnice češtiny

Similar to English, the principle function of Czech copulas is to carry grammatical information only. Therefore, in both languages copular verbs express person, number, mood and tense. However, the Czech copular verbs can express due to its inflectional nature, gender and aspect as well.

The major difference between English and Czech copular verbs consists in the size of the repertoire as the number of copular verbs in Czech is much smaller. There are only two principle copulas: *být* and *stát se* (and the imperfective counterparts *bývat, stávat se*). Similarly to English, the verb *být* is polysemic and thus it can function either as a copula or a full lexical verb. It is typically complemented by an adjective, noun, infinitive, or a subordinate clause.

2.1.7.1.1 Types of predications

From the semantic point of view, Czech predications can be classified as follows:

2.1.7.1.1.1 Qualifying predication

This kind of predication functions to assign a property, mostly evaluative, to its subject. Unlike the above-mentioned grammars of the English language, grammars of Czech subsume the classifying function of copular predications under the category of qualification (*ona je harfenistkou, on je lenoch*). Moreover, the subject complement may also represent states and events (*je dobré, že už jde* - the predication evaluates the event from the point of necessity or possibility. *Skladba spisovné češtiny*, 1989: 250)

2.1.7.1.1.2 Stative predication

Copular sentences with stative predication are usually subjectless. The predication consists of a copular verb and an adverb describing various circumstances, for example a) atmospheric states (*je ošklivo*) which do not require any constitutive element (i.e. any obligatory sentence element), b) environmental states (*je tam hlučno*) requiring one constitutive element, c) location or d) affective states (*bylo mi zima*), which require the affected role to be in the dative case (*Příruční mluvnice češtiny*, 2003: 394).

Further, predicates also express time and place. These, however, are not considered to be copular due to the fact that the verb of such predications can be substituted by another, lexical, verb. The borderline between a full (lexical) and a copular use is not clear. There is a gradual transition depending on the degree of coherence of an adverb and a subject complement by means of describing the property of the subject. However, a verb is always considered lexical in cases of expressing existence.

The second Czech copular verb, *stát se/ stávat se*, is similar in its characteristics to *být*. In addition, this verb contains one more semantic piece of information, i.e. an onset of a predicate meaning (a phase).

Copular verbs may be ellipped in some cases. Such situation occurs especially in fixed idiomatic phrases, sayings or proverbs in which it is not important to express the tense, e.g. *sliby chyby*; *mluviti stříbro*, *mlčeti zlato*. The underlying verb, however, is recoverable.

2.1.7.1.2 Sentence elements

2.1.7.1.2.1 Predication

A predication consists of a full lexical verb or a verbo-nominal construction, which describes the subject. In its non-copular use, the verb has an existential meaning (i.e. functions as a lexical verb) or it can be used as a proform or an auxiliary. For example: *Strašidla nejsou* (*Ghosts do not exist*; a lexical use).

2.1.7.1.2.2 Subject complement

A subject complement may be represented by most word classes, especially by adjectives, nouns, adverbs and numerals. Clauses and infinitives also function as subject complements.

Adjectives as a subject complement often occur in the nominative case.

In a predication with the verb *státi se*, adjectival subject complements may be either in the nominative or instrumental case.

Similarly to adjectives, the nominative case is a default form of nouns in a position of a subject complement, which is in an agreement with a subject (number and gender). The principle function is to express property by means of classifying;

in the case of evaluation the nominative case of nouns is obligatory (**to je pravdou*). The instrumental case occurs in sentences which have a subject in a postposition. The predicate of the verb *státi se* appears in the instrumental case only. Finally, a nominal subject complement may rarely occur in the genitive case. Such use is stylistically marked as archaic.

Adverbs and adverbial expressions as a subject complement are mostly formed by derivation from adjectives. Such expressions are often fixed phrases (e.g. *být v letech*). A construction S – V_{cop} – A_(prep) may appear due to the elision of a lexical verb (*židle je vyrobena- ze dřeva*). The adverbial may be replaced by an adjective (*židle je dřevěná*).

2.2 COPULAR VERBS OF SENSORY PERCEPTION

2.2.1 Mluvnice současné angličtiny na pozadí češtiny

Perceptual verbs that may function as copulas are *look, feel, sound, smell* and *taste*. It is perceptual sensation that links an attribute to the subject of the sentence. According to *Mluvnice*, a subject complement of perceptual verbs is either an adjective or a nominative. An adverbial, by contrast, modifies the verb which is always lexical. If an adverbial has the same form as an adjective, the sentence may become ambiguous.

Examples of perceptual verbs in copular use a)–e), an ambiguous sentence f) :

- a) *You look gorgeous.*
- b) *He felt ill*
- c) *The scent smells nice*
- d) *The wine tastes bitter*
- e) *That sounds odd*
- f) *He looked hard*

(*Mluvnice*, 1994: 413-414)

In American English, words with the ending *-ward* may be both an adverbial and an adjective. Therefore, such identical form leads to ambiguous meanings (e.g. *the boy looked backward*). In British English, the ending *-ward* is associated with adjectives only. Adverbials have own distinctive ending *-wards*.

The verb *feel* offers two possible constructions depending on whether the subject is animate or inanimate. In the case of an animate subject, the verb *feel* may have a continuous tense whereas the inanimate subject cannot (**the carpet is feeling soft*). The verb, however, may be postmodified by, for example, *to me*. (*the surface felt smooth to me*).

Next, a subject complement may be a noun. In such cases, the predication is classified as a qualification by a non genuine classification. However, a more frequent construction includes the word *like*, e.g. *She felt (like) a different person. He looks (like) a fool*.

Like and *of* become obligatory after the copular verbs *smell* and *taste*, e.g. *it smells like sherry, the soup tastes of garlic*. Their meanings are different, which is especially clear in Czech translation: *Voní to jako sherry. V polévce je cítit česnek*.

Feel and *look*⁶ also occur in reflexive constructions. The verb *look* may be complemented by an infinitival subject complement *to be*. *She doesn't feel quite herself today. He looked (to be) stronger than he really was*. *Look* is also used in fixed phrases such as *she doesn't look her age, she looks her best in sports- clothes*.

Other instances of perceptual verbs as copulas are as follows: *The wine drank flat. Filter-tipped cigarettes smoke delicious. Crackers alone eat very dry*. In general, the predicates imply the attributive relation, i.e. *the wine was flat (when it was drunk)* etc.

2.2.2 A Comprehensive grammar of the English language

The classification of *CGEL* distinguishes two categories: current and resulting verbs. Current verbs are further classified to verbs of remaining and seeming. Perception verbs, along with *seem* and *appear*, belong to the latter category.

Feel complemented by a noun phrase means “to have the sensation of being...” By contrast, an adjective complement has, in addition, the meaning of “to cause a sensation...” (*CGEL*, 1985: 1173). Contrastingly, *look* requires a subject complement (a noun or an adjective) expressing a visual feature.

Perceptual verbs may be followed by an adverbial clause beginning *as if*, *as though* or *like*. For example, *Jill looked as if she had seen a ghost. That music sounds like Mozart*. Moreover, *like* introduces clauses; such constructions are, however, considered to be of an informal register. *It seems like the weather is improving*. *Like* after *feel* is also used to express a will, e.g. *I feel like a cup of coffee*. However, such use is not copular as it belongs to the category of monotransitive prepositional verbs.

2.2.3 Oxford Guide to English Grammar

Eastwood's definition (*Oxford Guide to English Grammar*: 9) of perceptual copular verbs agrees with definitions stated in other grammars. However, the author differs in his opinion on the distribution.

According to the grammar, *sound* is followed by an adjective and a noun phrase. By contrast, *feel*, *smell*, *taste* are complemented by adjectives only. Furthermore, an infinitive *to be* must follow after *look* and *sound* if the predicate is an identifying noun phrase. In non-identifying predication, the infinitive *to be* is optional, e.g. *the woman seemed (to be) a real expert*.

⁶ *Look* may also occur as a noun in predications consisting of the verb *to have* + an object, i.e. *to have a look*. This construction stands as one semantic unit, which is, however, replaceable by the verb functioning as a noun in the object position.

2.2.4 Analyzing English Grammar

AEG describes copular verbs expressing sensory perception as verbs of senses. In particular, the grammar states that a subject complement is formed by adjectives, dependent clauses, prepositional phrases and infinitives (e.g. *to be*). In comparison to other grammars, nouns as a subject complement are not included. In order to find out whether a word or phrase is a subject complement, *AEG* suggests subjecting the constituent to a substitution test, which illustrates that despite different forms, their function is equivalent.

2.2.5 Longman Grammar of Spoken and Written English

According to the authors, sensory copular verbs belong to the class of current copular verbs. However, they make an exception to the group of verbs as perceptual sensory events do not express an existence domain.

Sensory words appear mainly in fiction due to the fact that feelings and appearances are the principle means of describing characters in the narrative. They have an evaluative character as they give information perceived by senses. The grammar accepts only adjectives as possible subject complements. Common adjectives to all sensory verbs are *nice*, *good* and *bad*.

The copula *look* often occurs in fiction and to some extent in conversation as well. Its function is to evaluate physical appearance. The most frequent subject complement is the adjective *nice* (in conversation it occurs once every 200 minutes, i.e. 40- 50 occurrences per million words). The next most frequent adjective is *good* which is common in conversation and fiction (ten occurrences per million words).

Feel is more common in fiction than in conversation and news. Its function is to give evaluation about a physical or mental state of being.

Sound occurs moderately both in fiction and conversation. However, this copula has two meanings. In literature, sound means information/noise that has been heard whereas in conversation, this verb is used to express reactions of what has been said (and thus heard). The former meaning is mostly accompanied by adjectives *awful*, *angry*, *sad* and *strange* whereas *good*, *nice*, *silly*, *stupid* and *interesting* occur with the latter sense.

The copula *smell* is generally rare both in conversation and fiction. Its function is to report evaluation about smells that the person perceives. The adjectives are mostly evaluative, both positively and negatively.

Taste is even rarer than *smell*. Similarly to other sensory verbs, the adjectival subject complements are evaluative as well.

2.3 A SUMMARY OF INVESTIGATIONS ON COPULAR VERBS

2.3.1 Syntactic Constancy of the Subject Complement Part 1, 2: A Comparison between English and Czech

An investigation of a subject complement in English and Czech has shown a great difference in constancy of this sentence element. The study consists of two parts. The first part analyses a Czech original fiction text with the English translation. The second part aims to compare the same pair of languages in the opposite direction, i.e. an English original fiction text was compared with a translation to the Czech language. With the result that the research in the Czech to English direction showed that a subject complement is the least constant element of all (82 percent), which has been supported by the study of the opposite direction with an even greater difference (the constancy being 20 per cent lower in comparison with the former one).

In summary, 77 percent of divergent instances consist of three syntactic structures: fusion of a copula and a subject complement to a lexical verb; an adverbial and an object. Such a result probably lies in a more verbal nature of Czech, even though Dušková (2005) admits that the use of a copular or lexical verb is a matter of choice to some extent.

The analysis also points out other differences between the languages. Firstly, a different frequency of divergent parts has been proved (in the Czech to English direction it is more numerous). Secondly, Czech lacks cleft constructions (both types- it-clefting and wh-clefting) that are typical of English. The reason is given by the different nature of a subject complement in Czech, which does not allow to be formed by it/wh-clefting.

Considering the functional sentence perspective (FSP), neither the postverbal elements representing divergent counterparts nor a FSP function has been affected. The reason for divergence probably lies in a more verbal nature of Czech. To sum up, different syntactic and semantic structures of the language cause a lack of correlation between Czech and English.

2.3.2 Copular Verbs *Sound* and *Look*

This research focuses on comparing English sensory copular verbs with the counterparts in Czech, whose repertoire of copulas is restricted to *být* and *stát se* only. The aim of this paper is to describe translation counterparts that compensate this disproportion in the number of copulas. For this purpose, four hundred examples were excerpted from a parallel English- Czech corpus of multilingual corpus InterCorp.

The result being that English copulas *sound* and *look* can be translated with a zero correspondence in Czech. In particular, such a case occurs in participial adverbial

clauses of manner (example *a*) and secondly, in postmodifying relative clauses, where the English copula would be redundant in translation:

- a) *"I know you haven't," said Professor McGonagall, sounding half exasperated, half admiring. (Rowling)*
„Já vím, že vy ho nemáte," řekla profesorka McGonagallová napůl podrážděně, napůl s obdivem.

(Malá, 2010: 173)

The second major class of possible English to Czech correspondences of copular verbs are overt counterparts. In particular, Czech has a more verbal character in comparison with English, therefore, the meaning of the English subject complement is "imported" into Czech verbs, verbo-nominal constructions (both types express mainly a subjective evaluation, *podobat se, připadat*) and epistemic adverbials (e.g. *zřejmě*).

- b) *Hermione looked convinced, but Ron didn't. (Rowling)*
Hermionu zřejmě přesvědčil, Rona však ne.
- c) *The crickets outside sounded like water running interminably in pipes. (Franzen)*
Cvrčení cvrčků za oknem připomínalo vodu neúnavně běžící potrubím.

(Malá, 2010: 178, 179)

From the opposite view, the Czech counterparts of the copulas *sound* and *look* may correspond to other copular verbs as well. When investigating the relationship of the most frequent subject complements of *sound* and *taste*, there is a tendency to sub-grouping copulas, with a dominant position of *seem* and *appear*. Such results support the epistemic nature of the sensory copulas. Moreover, a subjective evaluation is closely connected to the person undergoing the perceptual experience. Therefore, the dative is often present to explicitly state the experiencer (being more frequent in Czech due to a number of lexical verbs requiring an overt experiencer or, contrarily, due to a more inherent information about the experiencer in English copulas).

2.3.3 English copular verbs *feel* and *sound* and their Czech translation equivalents

A similar research has been made in the BA thesis of L. Špryslová, who analysed copulas *feel* and *sound*. 200 sentences of English original fiction have been excerpted from the electronic corpus InterCorp and compared with Czech translation.

As the results showed, the English verbo-nominal predications were translated as lexical verbs, adverbials and copular predications, with the meaning of English subject complements "imported" into the adverbial, the subject, the attribute or the object.

An extended use of adverbials in Czech is due to a number of lexical verbs that require an adverbial complementation. Moreover, Czech adverbials often take the meaning of the English copula (e.g. adverbials of place: *v hlase*, expressing the media of a produced sound). In case of *sound* and *feel*, an adverbial often also occurs as an adverbial of manner expressing a qualifying kind of predication

Due to the above mentioned differences in the languages, the English copulas are rarely translated as a copula to Czech. As in the research of Malá (2010), this analysis points out the subject inherency and relativity of English sensory verbs, which in Czech translation must be achieved by adverbials (e.g. *zřejmě*) whereas subjectivity is expressed in Czech mainly by a nominative phrase in the dative case.

Another point that is covered in the paper deals with the in/animate nature of subjects. For example, where English favours animate subject with the copula *sound*, Czech prefers an inanimate translation equivalent (e.g. *znělo to vyděšeně*). In case of *feel*, however, Czech retains the animate character of the English counterpart.

There are also zero correspondences, for example in a combination of an inanimate subject and *feel* with a meaning “to give a sensation”. In contrast, zero verb correspondences of *sound* occur principally in sentences with an animate subject. Zero correspondences of a subject complement are rarer. The reason might be a use of frequent English constructions with a proform (e.g. *like that*), which translators try to describe more explicitly. Zero correspondences are, however, distinguished from lexical fusion, which means that the English copula and a subject complement merge in Czech to a lexical verb. This tendency shows that verbs in Czech are semantically more important components in comparison with English, which comprises a great repertoire of less semantically weighted copulas.

3 MATERIAL AND METHOD

The principle aim of this thesis is to describe the similarities and differences between English copular verbs of perception and their Czech translation equivalents. After comparing various theoretical approaches to copulas both in English and Czech, the thesis will follow the definition of copular verbs in *Mluvnice současné angličtiny na pozadí češtiny* (L. Dušková et al., 1994) in further investigation of excerpted data.

The material was excerpted from the English-Czech section of the multilingual corpus InterCorp⁷ in which finite copulas were selected from various works of English fiction. A list of novels was set in a fixed order. All copular verbs of perception (i.e. *look*, *feel*, *smell*, *sound*, *taste*) were excerpted from at least two sources, the first 25 instances of the discussed copula from each. If the two sources did not contain a sufficient number of occurrences, another source was added. This process was repeated until the limit (50 examples of each copular verb) was reached.

The most frequent copulas were *look* and *feel* (see the chart below), whose limit of 50 occurrences was satisfied by excerpting from the minimum of two sources, i.e. J. Lindsey (*A Loving Scoundrel*) and V. Woolf (*Mrs. Dalloway*). In order to reach the number of 50 occurrences for the copula *sound*, another two sources had to be added. *Smell* is a less frequent copula, therefore 14 novels were needed to obtain 50 instances. However, all accessible English novels of InterCorp did not suffice to form an equal list of the copula *taste* as there were only 17 instances in total. Interestingly, most of the novels did not contain any use of *taste* as a copula whereas a few others included up to 5 instances (J. Franzen, J. Irving, S. Brown).

⁷ The corpus is compiled within the research project Czech National Corpus and Corpora of Other Languages MSM 0021620823, InterCorp, <http://www.korpus.cz/intercorp>.

Graphical representation of novels which were excerpted in the given order to obtain the desired number of 50 instances per a copula:

			look	J. Lindsey: <i>A Loving Scoundrel</i>
				V. Woolf: <i>Mrs. Dalloway</i>
		feel	D. Adams: <i>The Hitchhiker's Guide to the Galaxy</i>	
			C. Day: <i>The Circus in Winter</i>	
		sound		D. Steel: <i>Johnny Angel</i>
				J. Angell: <i>Callgirl</i>
				S. Brown: <i>The Crush</i>
				S. Brown: <i>The Man Must Marry</i>
				A. C. Clarke: <i>Rendezvous with Rama</i>
				J. Fielding: <i>Puppet</i>
	smell		J. Franzen: <i>The Corrections</i>	
			J. Grisham: <i>The Partner</i>	
			A. Hailey: <i>The Final Diagnosis</i>	
			J. Irving: <i>A Widow for one Year</i>	
			B. Kilham: <i>Among the Bears</i>	
			J. A. Krentz: <i>Falling awake</i>	
			M. Ondaatje: <i>The English Patient</i>	
			Ch. Palahniuk: <i>Choke</i>	
			A. Robilant: <i>A Venetian Affair</i>	
			J. Rowling: <i>Harry Potter and the Philosopher's Stone</i>	
taste		D. Steel: <i>Second Chance</i>		
		V. Woolf: <i>Between the Acts</i>		
		V. Woolf: <i>A Haunted House</i>		

Table 1. List of sources

The queries were formulated as a combination of a lemma and a part-of-speech tag. While this approach made it possible to retrieve all the forms of the verbs of perception, the elimination of non-copular uses of the verbs still required manual sorting.

Moreover, some examples with copular verbs had also to be excluded as well due to a missing Czech counterpart in the translation, as in example a). Sentences that were too loose in translation and lacked formal ties to the sentence in English (ex. b) had to be also excluded; even though the pair of examples retained the discourse function (the material is insufficient to draw conclusions about an idiomatic correspondency).

- a) *Feel free to do so anytime now.*
Co kdybys ted' utekla?

(J. Lindsey, *A Loving Scoundrel*)

- b) *How does that sound?*
Co vy na to?

(D. Adams, *The Hitchhiker's Guide to the Galaxy*)

- c) *She felt a blush coming, but with it, some of her anger returned, too, which bolstered her enough to say, „I've retired from robbing.”*
Zrudla, ale společně s rozpaky se vrátila i část zlosti. „Už nekradu”

(J. Lindsey, *A Loving Scoundrel*)

The verb in ex. c) can be considered to have a marginal connection to a copular function, even though the sentence structure is S-V-O. Since the verb *feel* in this sentence has a reduced lexical meaning and the underlying sentence would allow the object to fully substitute the verb, the use of the verb is comparable to, for instance, *have*, *make*, *take* that may be used as copulas with object type complementation (Mluvnice, 1994: 417)⁸. We, however, decided to focus mainly on central finite uses of copular verbs with the clause pattern S- V- Cs.

The list of examples was further cemented by omitting interrogative dependent copular clauses having a subject or a subject complement expressed by an interrogative pronoun.

- d) *So in effect we've spent six thousand dollars to be reminded of what a pit toilet smells like.*
Takže ve výsledku jsme zaplatili šest tisíc dolarů, abychom si připomněli, jak smrdí suchý záchod.

(J. Franzen, *The Corrections*)

Generally, the translation pair comprises an English copular clause and its Czech counterpart. The excerpts were split into two examples if they contained more than one copula and the verbs differed in the complementation or the translation. As a result, the sentence was coded and analysed as two examples.

- e) *Masterly and dry and desolate he looked, his thin shoulder-blades lifting his coat slightly; (L_W-D_11 and L_W-D_12)*
Zdálo se, že se ovládl, vypadal suše a bezútěšně, hubené lopatky mu mírně zvedaly kabát.

The final set of translation pairs comprises 217 examples, with 50 examples of copular clauses with *look*, *feel*, *smell*, *sound* and 17 sentences with the predicate

⁸ One could, however, argue that the complement of the verb *feel* is not a *blush* but a *blush coming*

taste. Most of the verbs and subject complements in the original sentences have direct counterparts in Czech, i.e. the English verb is reflected in the Czech verb and the subject complement is traceable in the complement of the verb. Such correspondence is so called overt and comprises most of the instances. However, there are also occurrences of zero correspondence causing a mismatch between the sentence elements of the original example and the translation: the meaning of the predication is retained but differently represented in Czech (frequently, it is a case of idiomatic expressions).

- f) *Something about this doesn't smell right.* (Sm_Fr_5)
„Něco se mi na tom pořád nezdá.“

A Czech counterpart that combines the verb and the subject complement of English into one sentence element shall be assigned as “fusion of V+ Cs”, following terminology of *Syntactic Constancy of Subject Complement* (Dušková, 2005).

- g) *He felt immediately contrite, knelt down next to her, took her hand in his to bring it to his lips.* (F_L_21)
Okamžitě se kál. Klekl si k posteli a uchopil ji za ruku, kterou políbil.

An opposite tendency to fusion can be seen in verbo-nominal constructions in Czech. According to *Příruční mluvnice* (M. Grepl et al., 1995: 398), a construction of more words constituting one semantic unit is considered to be lexical (unless it contains a copular verb *být* or *stát se*)⁹. In particular, such constructions occurred as counterparts to the copulas *feel* and *taste*. The lexical verb is complemented by an object carrying the meaning of the copular verb. The subject complement is expressed, for example, by means of a modifier of the object.

- h) *Since he had brought the pillow, she would lie down... But – but – why did she suddenly feel, for no reason that she could discover, desperately unhappy?* (F_W-D_15)
A když už přinesl ten polštář, lehne si ... Ale – ale – proč má zničehonic pocit, aniž k tomu dokáže najít nějaký důvod, že je zoufale nešťastná?

All English copular verbs of perception were systematically investigated in the chapter Analysis. In particular, both English and Czech counterparts were analysed from the syntactic and semantic point of view. The English copular verbs were

9 In order to distinguish the cases, lexical use will be termed “a verbo-nominal construction” whereas the copular use as “a verbo-nominal predication”. Similarly, verbo-nominal predications with an object complementation also occur in English (e.g. *to have a look*). However, this predication is copular. (*Mluvnice*: 1994, 417)

discussed separately, each of them following the same pattern. Firstly, examples of zero correspondence were investigated. The following section dealt with overt counterparts comprising copular verbs, lexical verbs (further subclassified to intransitive and transitive¹⁰ verbs and fusion), verbo-nominal constructions and other means of translating English copulas (including adverbials and subjects). In the conclusion, all English copulas were summed up.

In consideration of realisation forms, subjects of the English section were classified as animate (AN) or inanimate (IN) and the subject complements were analysed in terms of their realisation forms (a noun phrase, prepositional phrase, subordinate clause, etc.). By contrast, the Czech translation counterparts involved more investigated categories due to varying types of verbs and verb complementation. Thus, another division had to be added in order to distinguish the complementing sentence element and its realisation form (for example, a subordinate clause may represent an object or an adverbial). To the class of a subject, a type “subjectless” were added besides the “animate” and “inanimate” common for both languages. Verbs were identified as “lexical”, “copular” (represented by the imperfective form *být* only), “zero” or as a “fusion of V+Cs”.

In order to easily trace a particular example in the analysis, a code was assigned to each analysed sentence. The first letter represents the first letter of the analysed copula (with exception of two characters in *smell* and *sound* to distinct them). An underscore and an abbreviation of the author’s name follow it (again, the first letter or two in case of a concurring letter). Further, a dash with a first letter of a novel is added in instances where more than one book of an author is analysed (the analysed material includes three novels by V. Woolf, two by D. Steel and S. Brown). For instance, **Sm_S-J_#** represents an example with analysed copula *smell* in the novel *Johnny Angel* by D. Steel, example number 12.

¹⁰ In this thesis, transitive verbs are defined as verbs complemented by a direct object (typically realised by a prepositional phrase in the accusative, *Encyklopedický slovník češtiny*, P. Karlík et al: 2002, 417)

The following table gives a full list of source literature, number of occurrences of a particular copula in a given title and a complete list of codes:

verb	source	number of occurrences	code
look	J. Lindsey: <i>A Loving Scoundrel</i>	25	L_L_#
	V. Woolf: <i>Mrs. Dalloway</i>	25	L_W-D_#
feel	J. Lindsey: <i>A Loving Scoundrel</i>	23	F_L_#
	V. Woolf: <i>Mrs. Dalloway</i>	21	F_W-D_#
	D. Adams: <i>The Hitchhiker's Guide to the Galaxy</i>	6	F_Ad_#
sound	J. Lindsey: <i>A Loving Scoundrel</i>	23	So_L_#
	V. Woolf: <i>Mrs. Dalloway</i>	5	So_W-D_#
	D. Adams: <i>The Hitchhiker's Guide to the Galaxy</i>	16	So_Ad_#
	C. Day: <i>The Circus in Winter</i>	6	So_D_#
smell	J. Lindsey: <i>A Loving Scoundrel</i>	1	Sm_L_#
	V. Woolf: <i>Mrs. Dalloway</i>	2	Sm_W-D_#
	C. Day: <i>The Circus in Winter</i>	11	Sm_D_#
	D. Steel: <i>Johnny Angel</i>	2	Sm_S-J_#
	J. Angell: <i>Callgirl</i>	1	Sm_An_#
	S. Brown: <i>The Crush</i>	4	Sm_B-C_#
	S. Brown: <i>The Man Must Marry</i>	4	Sm_B-M_#
	A. C. Clarke: <i>Rendezvous with Rama</i>	3	Sm_C_#
	J. Fielding: <i>Puppet</i>	4	Sm_Fi_#
	J. Franzen: <i>The Corrections</i>	12	Sm_Fr_#
	J. Grisham: <i>The Partner</i>	1	Sm_G_#
	J. Irving: <i>A Widow for one Year</i>	5	Sm_I_#
taste	S. Brown: <i>The Crush</i>	4	T_B-C_#
	J. Franzen: <i>The Corrections</i>	4	T_Fr_#
	J. Irving: <i>A Widow for one Year</i>	5	T_I_#
	J. A. Krentz: <i>Falling awake</i>	1	T_Kr_#
	Ch. Palahniuk: <i>Choke</i>	1	T_P_#
	J. Rowling: <i>Harry Potter and the Philosopher's Stone</i>	2	T_Row_#

Table 2. List of sources and codes

4 ANALYSIS

4.1 LOOK

The verb *look* seems to be the most frequent copula of perception since data obtained for this thesis was sufficiently collected by means of two sources only.

4.1.1 Zero correspondence

The copula *look* does not have, in contrast to other copulas, many instances of zero correspondence. In fact, there was just one occurrence.

- (1) *In London for the first time, come to take up a post at her uncle's in Leadenhall Street, and now walking through Regent's Park in the morning, this couple on the chairs gave her quite a turn: the young woman seeming foreign, the man looking queer; (L_W-D_5)*

Octla se poprvé v Londýně, měla dostat místo u strýce v Leadenhall Street, a jak teď šla dopoledne přes Regent's Park, ti dva na lavičce ji pěkně vylekali; ta mladá žena vypadala jako cizinka, ten muž jako blázen;

In ex. 1, the source sentence contains two copular verbs that follow each other in separate clauses having the same structure: an animate subject – a copular verb – a subject complement (in the form of an adjective). Having used similar constructions, the author might have aimed at contrasting the two subjects. In order to satisfy the stylistic intention of the author, the translation also uses one type of a construction for both clauses with an ellipsis of the verb in the second one. An omission of one of the verbs is possible thanks to coordination (*look* could replace *seem* as they both express epistemic modification).

4.1.2 Overt counterparts

Overt counterparts comprise expressions that are direct equivalents to the original. In other words, a particular word or phrase can be assigned to a specific expression in the translation. The verb *look* is similar to other copulas of perception in the fact that it can be translated as a copular or lexical verb. In contrast to other copulas, however, it does not contain any occurrence of the translation of the verb by an adverbial or a subject (referred to as “other counterparts” in sections of other English copulas).

4.1.2.1 Copular verbs

English copular verbs of sensory perception can be translated by a copula in Czech as well. There are two copular verbs in Czech; however, only one of them occurred in the excerpted material: the verb *být* (*to be*) in the imperfective aspect. The list of excerpted verbs *look* comprised only three occurrences translating the copula by

means of a copula (in two cases the copula was complemented by an adjective phrase, once as a noun phrase in Czech).

- (2) *Why, I look so much like my uncle Tony that most people who meet us think he's m'father.*" (L_L_20)

„Jsem hodně podobný strýci Tonymu, takže si většina lidí myslí, že je můj otec.“

Ex. 2 expresses the copula *look* by means of the verb *být* (*to be*) in copular use. In contrast to the English copula, by which the emphasis is placed on the visual perception, the Czech translation ceases to express this notion. On the contrary, the Czech copula seems to be rather objective.

4.1.2.1.1 Complementation

Similarly to the English copulas, the Czech uses of *být* are followed by a subject complement which ascribes a certain quality to the subject of the sentence. The excerpted three Czech copulas did not correspond in the type of complementation to the English original since prepositional phrases function as a subject complement only marginally in Czech (e.g. in fixed phrases such as *Byl jako vyměněný*.) On the contrary, adjectives form a typical subject complement as it is illustrated in ex. 2, whose verb is complemented by a prepositional phrase in the source language. The Czech copular counterpart is complemented by an adjective phrase (including a postmodification *strýci Tonymu* which corresponds with the noun in the original prepositional phrase). The adjective *podobný* is semantically significant for it expresses the visual aspect which the verb lacks.

4.1.2.2 Lexical verbs

Lexical verbs are the most frequent means of translating copular verbs. The remaining verbs appeared on a maximum of just four occasions. Moreover, the excerpted material does not refer to any occurrences of verbo-nominal constructions.

Czech counterparts of the verb: <i>LOOK</i>			A					S	O		Fu-	Σ	%	% of counter- parts
			Adj	Adv	PP	Cl.	NP		NP	Cl.	sion			
lexical verb	in- trans.	<i>připadat</i>	3	0	1	0	0	0				4	9	8
		<i>vypadat</i>	1	18	3	6	0	0				28	61	56
		<i>oblékat se</i>	0	0	1	0	0	0				1	2	2
		<i>tvářit se</i>	0	2	0	1	0	0				3	7	6
		<i>zardít se</i>	0	0	0	0	1	0				1	2	2
		<i>zatvářit se</i>	0	1	0	1	0	0				2	4	4
		<i>zdát se</i>	1	1	0	0	0	2				4	9	8
	trans.	<i>mít</i>							1	0		1	2	2
	fusion									2		2	4	4
total			41					2	1	2	46	100	92	

Table 3. Czech lexical counterparts of the verb *look*

Even though the copular verbs of perception are said to be more semantically weighted than *to be*, the Czech equivalents seem to add even more semantic information due to their lexical nature. In contrast to less frequent translation counterparts having a rather dynamic nature, *vypadat* might be the most preferable counterpart to *look* thanks to sharing both stative and visual characteristics with the original.

4.1.2.2.1 Intransitive verbs

Lexical intransitive verbs are followed only by adverbials, which can be realised by many forms. As it is stated above, the most frequent counterpart to *look* is *vypadat*. The counterparts to the subject complements are therefore mostly in connection with this Czech verb. The most numerous adverbials are adverbs (18 occurrences) and subordinate clauses (6 occurrences). In minority, there were also occurrences of prepositional phrases, noun phrases and subjects.

Considering the syntactic structure of the translation and the original, the adverbial complementing the verb in Czech (*ztrhaně* in ex. 3) is a counterpart to the subject complement in English (*haggard*).

- (3) *He looked haggard at the moment. (L_L_11)*
Vypadal ztrhaně , jako by byl stejně unavený jako Danny.

Similarly, an adverbial in Czech might be realised by a subordinate clause. Such a construction is also widely used as a subject complement in English; therefore, the syntactic structures of the counterparts are similar. Ex. 4 shows a typical instance of a sentence that has a copula *look* which is followed by a subordinate clause in the function of a subject complement.

- (4) *But in the meantime, it looks like you're the only one available to fetch Jeremy for us. (L_L_23)*
Zatím to ale vypadá, jako bys tady byl jediný, kdo nás může dovést k Jeremymu.
- (5) *He looked so disgruntled to be doing something so simple as snoring. (L_L_6)*
Malory se tvářil, jako by ho tak prostá činnost, jako je chrápání , urážela.

On the contrary, ex. 5 illustrates a sentence which is syntactically different in the translation: the English subject complement comprised of an adjective and its postmodification corresponds with the Czech subordinate clause (an adverbial clause of manner). In particular, the object (*something so simple as snoring*) in the postmodification of the adjective corresponds to the subject of the subordinate clause in Czech.

4.1.2.2.2 Transitive verbs

Transitive verbs are very rare, in contrast to the intransitive counterparts. As the analysis shows, the only example of transitive verbs as a counterpart to *look* is *mít*.

(7) *Too many wounds, it looked like, that never dried up. (L_L_1)*

Má spoustu zranění, asi vykrvácela.

The ex. 7 illustrates how the epistemic modality of the copular verb in English is retained in the translation thanks to a modal particle *asi*.

4.1.2.2.3 Fusion

The predication with the copula *look* can also be translated by means of fusion, i.e. the copular verb and the subject complement of the source sentence become one word in Czech that covers the meaning of both English words. However, such constructions are rather rare. Out of 50 excerpted sentences with the copula *look*, only two examples were translated by means of fusion.

Fused elements are clearly illustrated in ex. 6: *looked curly* is a predication which is expressed by one lexical verb *vlily* se in Czech.

(6) *The other new one was younger, perhaps twenty-five, with black hair that looked naturally curly and soft gray eyes. (L_L_22)*

Druhá byla mladší, snad pětadvacetiletá. Měla černé vlasy, které se přirozeně vlnily, a měkké šedé oči.

4.2 FEEL

Feel is the second most common copular verb of sensory perception. In contrast to the verb *look*, this verb is more frequently translated by the Czech copula *být*. As it appears, according to the excerpted data, the most frequent counterpart of *feel* is *cítit se*. A fairly characteristic features of translating the copula *feel* are, however, constructions consisting of two syntactic elements that behave as one semantic unit (mainly *mít pocit*).

4.2.1 Zero correspondence

The excerpted data of *feel* contain four instances of zero correspondence. Due to the scarce number, however, we cannot consider them systemic.

Comparing zero correspondences of *feel* with other copulas of sensory perception, we can assume that one of the reasons for the occurrence of these mismatching elements is the translator's choice of an idiomatic expression. In such a case, the direct counterparts cannot be linked to each other as the translation is too loose. Excerpted idiomatic zero correspondences (exx. 8 and 9) are both connected with the state of mind of the experiencer.

(8) *She felt bad about that. (F_L_6)*

Neměla z toho zrovna čisté svědomí.

(9) *He wished that someone would come and tell him that it was all wrong so that he could shout at them and feel better. (F_Ad_5)*

Přál si, aby k němu někdo přišel, a řekl, že to nebylo správné, aby ho pak mohl seřvat a spravit si náladu.

The two remaining examples show differences between the Czech and English languages, which might have been confirmed as regular if the corpus were more extended.

(10) *It was too beautiful to pass up, ice-blue satin and lace that was so soft it felt like silk. (F_L_23)*

Byly příliš krásné, aby odolala, ušité ze světle modrého saténu a zdobené krajkou, která byla jemná jako hedvábí.

(11) *The guard vanished immediately, feeling rather relieved. (F_Ad_6)*

Voják se zřejmou úlevou poslechl.

Ex. 10 uses the copular verb *feel* in connection with an inanimate subject, which could be interpreted as “to give a sensation”. However, such meaning cannot be expressed the same way in Czech. Therefore, the translator chose to omit the copular verb *feel* and attach the subject complement directly to the preceding adjectival subject complement of the copular verb *to be*.

Ex. 11 illustrates another diverging tendency in the analysed languages. Unlike English, Czech tends not to use participles to such an extensive degree. Therefore, the copular verb of the participial construction is omitted and the translation retains the subject complement only which is translated as an adverbial in the form of a prepositional phrase.

4.2.2 Overt counterparts

As it has been mentioned above (see 2 *feel*), the most frequent counterparts of the copula *feel* are a) lexical verbs, b) verbo-nominal constructions followed by a postmodification and c) copular verbs (in this order).

4.2.2.1 Copular verbs

In comparison to other copular verbs of perception, the copula *feel* is translated by the copular verb *být* relatively frequently. The Czech copular counterparts have two basic uses: to express a state of mind or some characteristics of a person/thing. As the chart shows, the most frequent subject complement of Czech copulas is an adjective phrase.

Czech counterparts of the verb: <i>FEEL</i>		Cs		
		PP	advP	adjP
copular verb	<i>být</i>	1	3	5
total		9 (18 % of counterparts of <i>feel</i>)		

Table 4. Czech copular counterparts of the verb *feel*

Firstly, the copular *být* is used in subjectless sentences expressing a state or mood of the experiencer, which functions syntactically as an obligatory indirect object in the dative. In the original (as in exx. 12 and 13), the experiencer performs the syntactic function of a subject (c.f. the analysis on the subject complement in 4.2.2.1.1 **Complementation**).

(12) *I'm feeling sick, Danny said. (F_L_8)*

„Není mi dobře,“ ozvala se Danny.

(13) *She'd felt light-headed after two glasses, but then she'd gone on to have two more. (F_L_15)*

Po dvou sklenkách jí bylo tak báječně, ale pak si dala ještě další dvě.

Secondly, predications with the copular verb in Czech as counterparts to *feel* may express characteristics of the person or thing in the subject. In contrast to the copula *feel*, however, *být* loses some of the information contained in *feel*. As a result, the translation gives more permanent meaning to the sentence and, moreover, loses the subjectivity of perception.

(14) *Yet that felt exquisite, too. Deceptive, that tender kiss. (F_L_17)*

Také objetí bylo báječné a něžný polibek byl velmi zrádný.

(15) *She'd played her part well, though, and was feeling mighty triumphant about it. (F_L_14)*

Danny však hrála svou úlohu dobře a začínala být na sebe pyšná.

For instance, ex. 14 involves the copula *feel*, which, due to the context of physical closeness, puts an extra emphasis on the meaning of sensory perception, i.e. touch. The translation, as it has been mentioned above, does not allow the same construction combining an inanimate subject and a verb of perception. Therefore, the translator opted for a copular verb, which, however, does not have the subjective character of the English verb of perception. In order to compensate for the loss, the original anaphoric proform is replaced with a proper noun expressing a physical contact.

Feel in ex. 15 is also translated by the copular verb *být*. To express the subjectivity, the translator chose a phrase that involves a copular verb, an adjective corresponding to *triumphant* and a reflexive prepositional phrase *na sebe*, which compensates for the lacking subjectivity in the verb. Moreover, in contrast to the original, a verb expressing

a phase is implemented in order to lower the permanent character of the copula *být* and to partly express the past continuous tense in the source sentence.

4.2.2.1.1 Complementation

Out of ten occurrences, two pairs of subject complements are not identical in its realisation forms (i.e. a different word class is used to fill in the position of the subject complement). These examples were discussed above as exx. 12 and 13, expressing the state of health: the English subject complement as an adjective in contrast to an adverb in Czech. In order to compensate for the lacking subjectivity of the Czech copula, an obligatory indirect object is used.

4.2.2.2 Lexical verbs

A lexical verb is the most frequent counterpart of the verb *feel*. It is realised either by an intransitive or transitive form. Each subclass has its specifics which will be discussed in separate sub-sections. Regardless of categories, the verb *feel* is most frequently translated as *cítit se*.

4.2.2.2.1 Intransitive verbs

The verb *feel* was translated by intransitive verbs *cítit se*, *připadat si* and in one case as *chutnat*. All three verbs were followed by an adverbial which corresponds to the subject complement in English. The most frequent verb *cítit se* occurred in combination with an adverb phrase as an adverbial. The second most frequent adverbial was an adjective phrase.

Czech counterparts of the verb: <i>FEEL</i>		A			Σ	% of intrans.verbs as counterparts	% of counterparts
		AdjP	advP	PP			
lexical intrans. verb	<i>cítit se</i>	5	8	1	14	70	28
	<i>chutnat</i>	0	1	0	1	5	2
	<i>připadat si</i>	3	2	0	5	25	10
total		20			20	100	40

Table 5. Czech intransitive counterparts of the verb *feel*

(16) *She felt very young; (F_W-D_3)*

Cítíla se velmi mladě;

(17) *Just feels deuced awkward, having made such a colossal mistake. (F_L_10)*

„Proboha, takhle se splést! Cítím se strašně trapně.“

(18) *Never had she felt so happy! (F_W-D_18)*

Ještě nikdy si nepřipadala tak šťastná!

(19) *And it felt so bleeding nice. (F_L_16)*

A chutnal tak zatraceně sladce.

From the semantic point of view, ex. 16 illustrates a very typical translation equivalent. In ex. 17, the translator had to deal with the same difficulty as in ex. 14: finding a counterpart sentence to a construction comprising an inanimate subject and a verb of perception. Therefore, the subject was changed from the ellipted “*it*” to the experiencer. On the contrary, the subjectivity is intensified in this case as the perspective shifts from the impersonal description of the situation (ellipted *it*) to the revealing of one’s feelings (*cítím se*).

Ex. 18 shows that there is not a significant difference between *cítit se* and *připadat si* in Czech: firstly, both verbs require an obligatory adverbial complementation and secondly, they could be interchanged with only a slight shift in meaning. Moreover, both verbs are reflexive, having the character of introspection.

The wider context of ex. 19 reveals that the anaphoric pronoun *it* refers to a kiss. Interestingly, the translator had to decide for a change of sense perception due to a wider sense of touch in the English language. In relation to this shift, the meaning of the following adverbial, standing for the subject complement, had to be changed accordingly.

4.2.2.2.2 Transitive verbs

Transitive verbs appeared scarcely in the excerpted material as there were only three occurrences of the same verb varying in aspect. Ex. 20 shows the perfective aspect, the ex. 21 illustrates the use of an imperfective aspect.

(20) *Jeremy might have felt sorry for the lad because of that „I think,” which implied he wasn’t sure what year he’d been born, which was usually the case with orphans. (F_L_3)*

Jeremy pocítil lítost. Neušel mu ten dodatek „tedy myslím”, což znamenalo, že si chlapec není jistý, kdy přesně se narodil. Zřejmě sirotek.

(21) *He always felt vaguely irritable after demolishing populated planets. (F_Ad_4)*

Jako vždycky po demolici obydlených planet cítil jakési neurčité podráždění.

To *feel sorry* in ex. 20 is a frequent phrase in English, whose counterpart in Czech is mainly expressed by a subjectless sentence *být někomu někoho líto* (the verb *to be* followed by the indirect and direct object). The translator, however, chose to retain the meaning of the verb, which led to an obligatory complementation by an object *lítost*. Such restructuring causes a further complication as this construction does not allow the prepositional phrase in the original.

The translation of ex. 21 has the same type of a structure: a verb of a perceptual character complemented by an obligatory object, which is an adjectivalized noun, having the meaning of the original subject complement. In the case of ex. 21, the Czech

sentence could also be translated with an intransitive verb followed by an adverbial, which is the most frequent type of a counterpart to the verb *feel*. Therefore, a question could be raised whether the change in structure was made with a particular intention; for instance, to express a temporarily more limited state of mind in contrast to a reflexive intransitive verb *cítit se* that might give an impression of more internal and permanent characteristics. However, such discussion would have to be based on more examples.

4.2.2.2.3 Verbo-nominal constructions

Verbo-nominal constructions constitute a special group of counterparts. Such constructions resemble the English verbo-nominal predications in the fact that two elements form one semantic unit. Unlike English, however, the Czech construction is not considered copular. Thus, a modification of the object functions as a counterpart to the subject complement in English.

Czech counterparts of the verb: <i>FEEL</i>		modifier				Σ	% of verbo-nominal constructions as counterparts	% of counterparts
		subord. cl.	adjP	PP	NP			
Verbo- nominal construction	<i>mít pocit</i>	7	1	0	1	9	90	18
	<i>mít vztah</i>	0	0	1	0	1	10	2
total		10				10	100	20

Table 6. Czech verbo-nominal counterparts of the verb *feel*

Ex. 22 illustrates how both the semantic and the syntactic point of view can be satisfied. In particular, the meaning of the verb *feel* is reflected in *pocit*, together with the subjective undertone, and the syntactic structure of the subject complement is retained: a premodified adjective *desperately unhappy* is translated by *zoufale nešťastná*, which is also a premodified adjective (imbedded in a subordinate clause postmodifying the noun *pocit*).

(22) *Since he had brought the pillow, she would lie down... But - but - why did she suddenly feel, for no reason that she could discover, desperately unhappy?*
(F_W-D_15)

A když už přinesl ten polštář, lehne si... Ale - ale - proč má zoufale nešťastná, aniž k tomu dokáže najít nějaký důvod, že je zoufale nešťastná?

In ex. 23, the English subject complement realised by a subordinate clause (an adverbial clause of manner) is also expressed by a subordinate clause in Czech.

(23) *It felt as if her heart just dropped on the ground.* (F_L_22)

Měla pocit , jako by se jí zastavilo srdce.

In contrast, the two-word adjectival subject complement in ex. 24 is partly reflected in the premodification of the noun *pocit* and partly realised as a subordinate

clause, similar to exx. 22 and 23. The subject complement may also be realised as a postmodification of the above mentioned *pocit* (ex. 25).

(24) *and felt very sisterly and oddly conscious at the same time of her hat.*
(F_W-D_2)

a v tu chvíli měla velice sesterský pocit, ale zároveň jako by jí začal vadit její klobouk.

(25) *feeling hollowed out, utterly empty within . Clarissa refused me, he thought.*
(F_W-D_5)

a měl pocit vykotlanosti, naprosté prázdnoty uvnitř.

4.2.2.2.4 Fusion

The verb *feel* was translated by means of fusion in three cases. Ex. 26 represents all of them since they are syntactically identical: the copulas *feel* complemented by a subject complement in the form of an adjective whereas the Czech counterparts of the two elements are fused into one lexical intransitive reflexive verb.

(26) *He felt immediately contrite, knelt down next to her, took her hand in his to bring it to his lips.* (F_L_21)

Okamžitě se kál. Klekl si k posteli a uchopil ji za ruku, kterou políbil.

4.2.2.3 Other counterparts

4.2.2.3.1 Adverbial

An adverbial is another type of a counterpart to *feel*. There was, however, just one occurrence. The adverbial is a prepositional phrase *s pocitem* followed by a postmodification that is a counterpart to the subject complement.

(27) *I haven't felt so young for years! thought Peter, escaping (only of course for an hour or so) from being precisely what he was, and feeling like a child who runs out of doors, and sees, as he runs, his old nurse waving at the wrong window.* (F_W-D_8)

Už léta jsem se necítil tak mladý! pomyslel si Peter, když unikl (samozřejmě jenom tak asi na hodinku) od toho, čím přesně byl, s pocitem dítěte, které uteče z domu ven, a jak utíká, zahlédne svou starou chůvu, která mává u nesprávného okna.

4.3 SOUND

4.3.1 Zero correspondence

Zero correspondence, similar to the preceding analysed copulas, occurs rarely and almost exclusively in connection with idioms. The idiomatic translation of *sound* applies in exx. 28 and 29.

(28) *Don't sound so hopeful, Amy huffed. (So_L_20)*

„Jen si to moc nemaluj,“ obořila se na něj Amy.

(29) *Could her own meaning sound like that? (So_W-D_4)*

Opravdu je možné, že tohle měla na mysli?

Zero correspondence occurs also in ex. 30. The copula does not have a direct counterpart in the translation; however, its subjectivity is compensated for by means of a conditional mood, which functions as a means of an epistemic modality.

(30) *Sounds like she should be in a sickbed, not showing up at a ball. (So_L_12)*

To by měla radši zůstat v posteli a neukazovat se na nějakém bále.

4.3.2 Overt counterparts

The excerpted material contains various kinds of counterparts of the verb *sound*, however, the most numerous translation of the verb occurs as an intransitive verb *znít*, mostly followed by an adverb in an adverbial phrase (in 19 cases). *Znít* was also often followed by a prepositional phrase (in 5 cases). A combination of *vypadat* and an adverbial phrase occurred with similar frequency. There were other various means of translation; however, they each occurred approximately in one instance each.

4.3.2.1 Copular verbs

The copular verb *sound* is specific in meaning, in contrast to Czech *být*, which is semantically empty. Unlike *feel*, which was translated with the copula *být* ten times, it occurs scarcely in connection with *sound* (only two times).

(31) *Now tell me that don't sound like a nice way to celebrate? (So_L_15)*

Neříkej mi, že by to nebyla hezká oslava!

The translation of ex. 31 widens the negation scope of the sentence as the negative prefix is added to the finite verb of the superordinate clause which covers the following subordinate nominal content declarative clause. However, such a construction is obligatory since Czech grammar requires double negation in this case.

4.3.2.1.1 Complementation

The second example of the two occurrences of copulas in Czech (ex. 32) expresses a resemblance in a subject complement (*ledový jako kámen*- ice-cold as a stone) in order to enrich the predication.

(32) *She was trembling with passion while he didn't sound the least bit affected by what had just passed between them. (So_L_13)*

Zatímco ona se chvěla vášní, on byl ledový jako kámen!

4.3.2.2 Lexical verbs

Generally, lexical verbs prevail as counterparts to the copular verbs in English. In the case of *sound*, the verbs are exclusively intransitive (except one occurrence of a transitive *mít*). A further investigation shows that reflexive verbs comprise a significant part of the lexical verbs. Copular verbs, as translation counterparts, were used only in two cases. In one instance, another means was employed on a maximum of one instance. No verbo-nominal construction occurred in the excerpted material.

4.3.2.2.1 Intransitive verbs

Czech counterparts of the verb: <i>SOUND</i>			A				Σ	% of intrans. counterparts	% of counter-parts
			AdjP	AdvP	PP	Subord.cl			
lexical verbs	intrans.	<i>mluvit</i>	0	1	2	1	4	10	8
		<i>připadat</i>	0	0	2	0	2	5	4
		<i>vypadat</i>	0	4	1	1	6	15	12
		<i>znít</i>	0	19	5	1	25	63	50
		<i>zatvářit se</i>	0	1	0	0	1	3	2
		<i>zdát se</i>	1	0	0	0	1	3	2
		<i>chovat se</i>	0	0	1	0	1	3	2
total			40				40	100	80

Table 7. Czech intransitive counterparts of the verb *sound*

As has been mentioned in the introduction to this verb, intransitive verbs form a prevalent part of the counterparts of the verb *sound*. Unsurprisingly, the most numerous verb is semantically closest to *sound*: *znít* is nonreflexive and most frequently, it is followed by an adverbial phrase (19 cases), which is a counterpart to the English subject complement, being mostly adjectival. Ex. 33 is a typical instance of the commonest English sentence with copular *sound* and its translation in the excerpted material.

(33) *It sounds awful.* (So_Ad_9)

Zní to hrozně.

Moreover, ex. 33 illustrates that the translation equivalent of *sound* can be used in connection with an inanimate subject (with an anaphoric *it* in this example). In contrast, Czech does not allow an inanimate subject in constructions involving the copula *feel* (cf. ex. 17). The reason for this difference may lie in a divergent understanding of the semantic role of the subject.

A prepositional phrase was also often used to complement *znít*. This phrase was applied independently from the fact of having or not having a prepositional phrase in the original sentence (exx. 34 and 35)

(34) *It sounded like a measurement of probability. (So_Ad_7)*

Znělo to jako počet pravděpodobnosti.

(35) *Mr Prosser thought it sounded perfectly potty. (So_Ad_1)*

Pan Prosser si pomyslel, že to zní jako pěkná magořina.

Next, *sound* is also often translated as *vypadat* or *připadat* – *vypadat* (ex. 36) has much in common with *sound* as it is often used with an anaphoric *it*. It also ascribes a quality to an inanimate thing and has a certain undertone of subjectivity (in contrast to the copula *být*).

Připadat could be considered even more subjective as it requires an obligatory indirect object (in the dative), which assigns to whom a certain perception or evaluation appeals. Therefore, ex. 37 has a slightly different focus in the original and the translation: the English sentence expresses concern about asking a silly question whereas the Czech translation about evaluation of the hearer.

(36) *To wipe out a whole family sounds like revenge no matter how you look at it.*

(So_L_22)

Vyvraždit celou rodinu -- to vypadá jako nějaká pomsta, ať už se na to díváte jakkoli.

(37) *Ford, insisted Arthur, „I don't know if this sounds like a silly question, but what am I doing here?“ (So_Ad_3)*

„Forde,“ nedal se odbýt Arthur. „Možná ti to bude připadat jako hloupá otázka, ale co tady vlastně dělám?“

The verb *mluvit* (to speak) was used as a counterpart in the case where *sound* expressed the manner of speaking. Interestingly, as the excerpted material shows, English prefer to assign someone's accent according to the part where the speaker lives whereas Czech evaluates manner of speech according to one's occupation as in the following examples (exx. 38 and 39).

(38) *They were a middle-class household trying to move up the social ladder, which meant they wanted only a better class of servant, at least none that sounded like gutter trash or looked like whores. (So_L_5)*

Jednalo se o středostavovskou domácnost , která se snažila o vzestup na společenském žebříčku , což znamenalo , že zaměstnávali jen lepší služebnictvo , rozhodně ne někoho , kdo mluvil jako dlaždič , nebo se oblékal jako děvka.

(39) *Cor, you sound like a street urchin. (So_L_7)*

„Vždyť mluvíš jako dlaždič.“

4.3.2.2.2 Transitive verbs

As has been stated above, the prevailing counterparts of *sound* are intransitive verbs. Ex. 40 illustrates the only instance of a transitive verb. The syntactic structure is completely different as the original subject stands in the position of an object in Czech; the Czech subject is taken by an unexpressed personal pronoun reflecting a possessive pronoun involved in the nominal phrase of the subject in English.

(40) *She thought his name sounded nice.* (So_W-D_3)

Připadalo jí, že má hezké jméno.

4.3.2.2.3 Fusion

This example illustrates a fusion of *sounded painful* to a one word counterpart, i.e. *nezamlouvala*. Interestingly, there is an additional clause in the translation (*protože měl pocit*) which the translator might have included in order to give more subjective character to the Czech sentence.

(41) *He didn't even want to ask what a pinhead was-it sounded painful.*

(So_D_1)

Co to je špičatá lebka , se radši nezeptal, protože měl pocit, že by se mu odpověď nezamlouvala.

4.3.2.3 Other counterparts

4.3.2.3.1 Adverbial

Sound can also be translated by means of an adverbial. Ex. 42 illustrates an adverbial which expresses the medium of the sound: *podle hlasu*. Similarly to ex. 37, the translator chose a lexical verb which shifts the focus of the sentence from the speaker to the hearer. Therefore, the subjectivity is expressed with more emphasis in Czech thanks to the experiencer, which stands in the subject position.

(42) *He sounded a little scared.* (So_D_2)

Podle hlasu poznala, že má trochu nahnáno.

Similar to the preceding example, ex. 43 expresses the origin of the *sound* as a counterpart to the English copula. Contrastingly, the Czech verb *ozvat se* is semantically closer to *sound* than ex. 42. A note should be also made on the different syntactic structure: a subject complement becomes a subject of the sentence.

(43) *This won't take long, will it? she asked, sounding somewhat annoyed now that she ,d given in.* (So_L_10)

„Nepotrvá to ale dlouho, že ne?“ zeptala se a v jejím tónu se ozvalo podráždění.

4.3.2.3.2 Subject

A subject can be a counterpart of *sound* as well: it is based on the same principle as adverbials, expressing the origin of the sound. The subject complement *quite nervous* is implicit in the finite verb *třásl se* and the original subject is present as an object in the dative (jí)

(44) *She didn't move, sounded quite nervous again when she asked, „ Don't ye ,ave a man for that? (So_L_6)*

Nepohnula se, ale když se ozvala, hlas se jí třásl: „ A nemáš na to nějakýho chlapa?

4.4 SMELL

4.4.1 Zero correspondence

Zero correspondence occurs with *smell* for the same reasons as with other verbs. Comparable to ex. 8 in *look*, for instance, idioms are one of the reasons that lead to loose translations whose individual elements must be semantically taken as a whole as particular elements do not have direct counterparts. Ex. 45 illustrates an idiomatic use of *smell*, which the translator chose to translate by an idiom as well. The reciprocity, however, is not required as it can be seen in ex. 46 in which an idiom was used in Czech only. In consequence, a change of subject takes place from the inanimate *breath* to the origin of the smell, *whiskey a tabákový kouř*.

(45) *Something about this doesn't smell right. (Sm_Fr_5)*

„Něco se mi na tom pořád nezdá.“

(46) *He dressed in black, like a minister turned to the Devil-florid, rumped, and red-eyed. His breath smelled of whiskey, his clothes of smoke sunk into the threads. (Sm_D_1)*

Táhla z něj whisky a tabákový kouř, povadlou kůži měl zarudlou, oči podlité krví, a protože byl celý v černém, vypadal jako zpustlý kněz.

Zero correspondence occurred also due to an ellipsis of the verb, which is clear in ex. 47. The verb might have been omitted for stylistic reasons: *smell* is a neutral expression whereas the noun in the prepositional phrase is derogatory. In contrast, Czech has counterparts to *smell* with various connotations, often positive or negative. The translator used a phrase which was closest to neutrality in the preceding sentence (illustrated in square brackets). Therefore, s/he wanted to avoid repetition in the following one. Moreover, the translation could sound more callous than the original if a verbal counterpart with a negative connotation were used along with the prepositional phrase.

- (47) [„You smell different“ Mildred said.] *You smell like a whore. „Well, you know, it was hot tonight.“ (Sm_D_7)*
 [„Jsi tak divně cítit,“ řekla matka.] *Jako prodejná děvka. „Copak nevíš, jaké bylo dneska vedro?“*

4.4.2 Overt counterparts

4.4.2.1 Copular verbs

Similar to other copular verbs of perception, copular counterparts occur very rarely in translation. In the case of *smell*, there were only three instances. All of them have an infinitival subject complement in common (see 4.4.2.1.1)

- (48) *You smell different Mildred said. (Sm_D_6)*
„Jsi tak divně cítit,“ řekla matka.
- (49) *The empty rooms smelled like the sawdust left over from the uncompleted renovation. (Sm_B-C_3)*
Prázdné místnosti byly cítit po pilinách zanechaných po nedokončené přestavbě.
- (50) *You smell like al-co-hol. (Sm_Fr_6)*
“Ale je z tebe cítit al-ko-hol.”

4.4.2.1.1 Complementation

The verb *smell* can be translated by a special copular counterpart construction which comprises the copular verb *být* and an infinitive (representing a subject complement) with a perceptual meaning (*cítit* in case of *smell*). The subject complement of the English sentence is expressed in a variety of ways, mostly as a modification. Ex. 48 uses an adverb as a premodification of the subject complement whereas the English subject complement in ex. 49 is expressed by means of a postmodification (a prepositional phrase) of the Czech subject complement. Ex. 50 is based on the same principle, however, the syntactic structure might also be interpreted differently as the translator could have opted for a subjectless¹¹ sentence. The subject, *you*, is expressed as a prepositional phrase having the function of a postmodification.

4.4.2.2 Lexical verbs

The excerpted material on *smell* does not contain any transitive verbs as counterparts, verbo-nominal constructions or fusion as counterparts of this copula. In contrast, the intransitive verbs offer a wide range of possibilities for translation.

¹¹ Formal Czech requires the subjectless construction *být cítit* to be complemented by a direct object in the accusative (e.g. *Je//Bylo cítit polévku*). In a colloquial speech, however, a nominative case of the object may be used (e.g. *Je//Byla cítit polévka*). Consequently, the sentence may be used either with the subject (*byla cítit polévka*) or without it (*bylo cítit polévku*).

4.4.2.2.1 Intransitive verbs

As the excerpted material shows, the English verb *smell* is a neutral expression in contrast with the wide range of possible verbal counterparts in Czech. The Czech verbs are often evaluative, expressing the attitude of the experiencer: *páchnout* and *smrdět* mean to smell unpleasantly whereas *vonět* is used in connection with positive perception. In addition, the two negative verbs are stylistically different (*páchnout* is more formal than *smrdět*).

Czech counterparts of the verb: <i>SMELL</i>			A			Σ	% of intrans. counterparts	% of counter- parts
			advP	PP	NP			
lexical verbs	intrans.	<i>páchnout</i>	2	1	12	15	38	30
		<i>smrdět</i>	4	5	1	10	25	20
		<i>vonět</i>	8	3	4	15	38	30
total			40			40	100	80

Table 8. Czech intransitive counterparts of the verb *smell*

The English subject complement of *smell* has a form of a prepositional phrase (*like*- and *of*- constructions) or an adjective phrase. Both kinds of phrases are translated as an adverbial (as noun phrases solely in case of *of*-constructions and characteristically adverbial phrases as counterparts to adjective phrases). From the semantic point of view, the prepositional *of*- construction refers to the source of the smell whereas the *like*- construction expresses the resemblance of the smell. The adjective phrase functions to evaluate the smell (e.g. *good*, *great*, *bad*, *musty*, etc). Interestingly, *like*- constructions and adjective phrases are more likely to be used in connection with pleasant experience whereas constructions with *of* refer to negative experience only.

Cs of <i>SMELL</i>	PP		AdjP	Clause
	<i>like</i>	<i>of</i>		<i>like</i>
no. of occurrences (% of A as a counterpart of <i>smell</i>)	14 (35%)	12 (30%)	13 (33%)	1 (3%)
adverbial counterpart in Czech	yes	yes	yes	yes
realisation forms in Czech	AdvP, NP, PP	NP	advP (10 cases) or NP (3 cases)	AdvP
correspondence with a Czech in/ animate subject	yes	yes	yes	yes
semantics	resemblance	source	evaluation	resemblance
polarity of experience (neg./pos).	10neg./4pos.	12neg./0pos.	2neg./11pos.	1neg./0pos.

Table 9. Comparison of the English copula *smell* and its Czech counterparts

Considering prepositional phrases, the *of*- construction occurred in 12 cases and the only counterpart to the subject complement was an adverbial in the form of a noun phrase in the instrumental. Semantically, such constructions refer to something which

the experiencer believes to be the source of the smell. Interestingly, these constructions are used with negative connotation only. Exx. 51 and 52 illustrate typical occurrences with a copular verb *smell* and an *of*- construction as a prepositional phrase in the position of a subject complement.

(51) *It was her father, back from the boat, smelling of fish, sweat, and whiskey.*

(Sm_D_2)

Byl to otec. Vrátil se z práce a páchl rybami, potem a whisky.

(52) *After the surgery, Mildred told the doctors she couldn't care for him at home, and they suggested she find him a bed at Sunset Village, a local nursing home that smelled of urine, mothballs, and talcum. (Sm_D_11)*

Mildred po operaci prohlásila, že se o něj doma starat nemůže, a tak jí lékaři navrhli, ať mu zaplatí pobyt v Sunset Village, místní léčebně pro přestárlé, kde to páchlo močí, kuličkami proti molům a zásypem.

The second possible construction as a prepositional phrase comprises a preposition *like* and a noun. With *smell*, such a construction occurred in 14 cases. All the counterparts are adverbials, however, they are not consistent in realisation forms as exclusively as the *of*- construction, being represented as an adverbial phrase (3 cases), a noun phrase in the instrumental (2 cases), a prepositional phrase with the preposition *jako* or *po* (8 and 1 case, respectively). From the semantic point of view, the *like*- constructions refer to a smell that resembles something/someone. Taking into consideration the polarity of evaluation, the negative experience prevailed (10 cases of unpleasant perception, 4 cases of positive perception). Ex. 53- 56 illustrate the above mentioned characteristics of the *like*- construction.

(53) *Something smells like earthworms! the moleman thought, sniffing closer and closer to Ruthie.' (Sm_I_5)*

Něco tady voní jako žížaly, pomyslel si krťák a číchal blíž a blíž k Rutince."

(54) *Jonah came back inside smelling like mesquite. (Sm_Fr_4)*

Vešel Jonah a páchl jako nabobtnalý hrách.

(55) *That his socks were soaked and his jacket smelled like a wet cow at the seashore and he had no way to dry his hands or hair was certainly unpleasant, but he was still enjoying not having two pounds of Norwegian salmon in his pants. (Sm_Fr_3)*

To, že měl úplně promočené ponožky, že smrděl jako mokrý pes, který se vyvážel v mršině na břehu moře, a že si nemohl ani utřít ruce a usušit vlasy, bylo jistě nepříjemné, ale pořád ještě ho neopouštěla radost z toho, že už nemá v kalhotách dvě libry norského lososa.

(56) *But no dead machine ever smelled like that!* (Sm_C_3)

„Jenže žádný rozbitý stroj nikdy takhle nesmrđěl!“

The English original of ex. 53 includes the copula *smell* as other examples of this chapter. However, without a context, readers would hardly know, whether it was a desirable smell. In contrast, this is clear in Czech due to the fact that the translator decided for the verb *vonět* with a clearly positive connotation. Moreover, comparing exx. 54 and 56, readers of the Czech translation can differentiate the stylistic information as *páchnout* is a formal expression in contrast to a colloquial *smrdět*. Considering the subject complement counterparts, ex. 53- 55 correspond in the realisation forms with the original sentences (i.e. they are prepositional phrases). In ex. 56, the subject complement (a prepositional phrase *like that*) is translated by an adverbial, expressed by the adverb *takhle*. Ex. 55 shows how two languages are similar and still different as they correspond in the type of a comparison to the verb *smell* but make an association with a different animal.

Thirdly, a copula may also be followed by an adjective phrase. In the excerpted data, the adjectival subject complement occurred 12 times. The Czech counterpart was always translated as an adverbial, being either an adverbial phrase (10 cases; ex. 57) or a noun phrase (3 cases; ex. 58) in the instrumental case. From the semantic point of view, the adjectives express mainly the degree of positive or negative perception. The majority of the sentences involved the positive perception (11 cases, exx. 57 and 58), a perception with a bad evaluation occurred only twice (exx. 59 and 60). Even though the adverbial is not an obligatory complement, the verb is always followed by an adverb in the translation equivalents. This may be caused either by translator's tendency to keep faithfully to the original (and so overtly express the subject complement) or this explicitness could be considered as an effect of the specifics of literary language.

(57) *Boy, that smells great, Mo.* (Sm_S-J_2)

„Páni, ta krůta báječně voní, mami.“

(58) *The room smelled flowery and feminine.* (Sm_B-C_2)

Místnost voněla květinami a ženskostí.

(59) *The room smelled musty.* (Sm_B-C_4)

Pokoj zatuchle smrděl.

(60) *Danny preferred not to go in it again herself, so did n't. It smelled much nicer out with the trash.* (Sm_L_1)

Danny raději zůstala venku mezi odpadky, kde to tak nepáchlo.

Finally, an English subject complement may be translated as a clause introduced by a conjunction *like*. Such construction occurred once. Therefore, any generalisation cannot be made.

(61) *Curtis would leave there feeling and smelling like he had smoked three packs himself. (Sm_B-M_3)*

Až odtud Curtis půjde, bude si připadat, že sám vykouřil tři balíčky, a taky tak bude smrdět.

4.4.2.3 Other counterparts

As table 10 shows (see above), the excerpted material on taste comprises mainly lexical intransitive verbs. In contrast, there are no occurrences of transitive counterparts. Moreover, the material lacks the translation equivalents by an adverbial or a subject (enlisted as “other counterparts” in sections of other copulas).

4.4.2.3.1 Adverbial

(62) *Ruth crept out of her bed and tiptoed through the master bathroom to the master bedroom, where her father lay smelling of whiskey or gin - as strongly as a car smells of motor oil and gasoline in a closed garage. (Sm_I_1)*

Rút se vyplížila z postele a po špičkách šla přes koupelnu do ložnice, kde v oparu whisky nebo ginu, stejně silném, jako je auto v uzavřené garáži cítit motorovým olejem nebo benzinem, ležel otec.

Ex. 62 illustrates an adverbial being a counterpart of the copula in the form of a participle. An analogous example of expressing the copula by means of an adverbial of place occurs with the copulas *sound* (ex. 43).

4.4.2.3.2 Subject

(63) *The king, dressed in a suit and tie, walked into the office escorted by five young men in jeans and short-sleeved dress shirts, smelling of incense and cologne. (Sm_D_9)*

Kolem všech se vznášela vůně kadidla a kolínské.

(64) *The room still smelled of him, even more so now that he was sitting beside her. (Sm_S-J_1)*

V pokoji stále zůstávala mdlá vůně mýdla a pěny po holení, která teď, když seděl vedle ní, trochu zesílila.

(65) *But the rutabaga smelled carious and was already cold-it had the texture and temperature of wet dog crap on a cool morning-and his guts convulsed in a spine-bending gag reflex. (Sm_Fr_7)*

Jenže z tuřínu táhl pach jak z pusy se zkaženými zuby a sousto už bylo vychladlé - mělo stavbu a teplotu vlhkého psiho hovínka zanechaného na trávníku v sychravém ránu - a Chipperovy vnitřnosti se sevřely v odmítavém reflexu, při němž se i páteř prohýbala do oblouku.

Semantically, the counterpart of the copular verb *smell* is a subject of all the illustrated examples (exx. 63, 64 and 65). The translator of ex. 63 might have decided for a different sentence structure due to the fact that a participle is not that frequent and common as in English (ex. 11 deals with the same problem, also using a noun as a counterpart, which is, however, a part of a prepositional phrase). Ex. 64 could have been translated by a copular construction *být cítit*, however, the translator opted for emphasizing the fact that the smell was pleasant. Moreover, the smell is specified even in more detail (in the original, the specification is given in the following sentence). In ex. 65, the translator decided for a loose translation with an idiomatic expression *pach táhl*.

4.5 TASTE

The copular verb *taste* is the least frequent of the five copular verbs of sensory perception. Due to its scarce number, the desired number of 50 occurrences per copula was not reached in this case (17 examples in total). Therefore, this analysis serves only as a brief introduction to this copula.

Czech counterparts of the verb: <i>TASTE</i>			Cs	A		Modifier	Fu-	Zero	Σ	%
			adjP	advP	PP	subord.cl	PP	sion		
zero	idiom			0	0	0	0	0	1	6
lexical	intrans.	<i>chutnat</i>		4	7	1	0	0	0	12
verb		<i>líbat se</i>		1	0	0	0	0	0	6
	fusion							1		6
v-nom.		<i>mít chuť</i>		0	0	0	1	0	0	6
copular verb		<i>být</i>		1	0	0	0	0	0	6
total			1		14		1	1	1	17
										100

Table 10. Czech counterparts of the verb *taste*

4.5.1 Zero correspondence

The only zero correspondence of *taste* occurred in a sentence with an idiomatic expression *přijít k chuti*. In similarity to zero correspondences of other copulas, the phrase must be taken as a whole as individual elements do not have their direct counterparts in the original.

(66) *Got summat fer yeh here – I mighta sat on it at some point, but it'll taste all right.* (T_Row_2)

Tadydle jsem ti něco přines – možná jsem si na to cestou někde sednul, ale určitě ti přijde k chuti.

4.5.2 Overt counterparts

4.5.2.1 Copular verbs

A copular counterpart occurred just once.

(67) *It took him a while to understand why the scrambled eggs, rye toast and phony soy sausages tasted so good. Then it hit him that the best part of the meal was that Isabel was sharing it with him. (T_Kr_1)*

Chvíli se divil, proč jsou míchaná vajíčka, žitný chléb a sójové klobásky tak dobré, než mu došlo, že je do kategorie vybraných lahůdek pozvedla Isabelina společnost.

Ex. 67 confirms characteristics of the Czech translation by the copular verb *být* mentioned in previous chapters, i.e. being semantically emptier than the English equivalent and expressing less subjectivity.

4.5.2.1.1 Complementation

The subject complement of this sentence (ex. 67) is an adjective and serves to evaluate the subject (*the scrambled eggs, rye toast and phony soy sausages*).

4.5.2.2 Lexical verbs

In obtaining 14 examples (out of 17 in total) with a lexical verb as a counterpart to a copula, we can assume, despite the short list of material, that lexical intransitive verbs generally prevail as a means of translating the English copula *taste*.

4.5.2.2.1 Intransitive verbs

Intransitive verbs are the most frequent counterparts of copular verbs of perception. The subject complement of the original sentence is mainly expressed by an adverbial, which is realised by a prepositional phrase or an adverb. Marginally, it can have the form of a subordinate clause. Similarly to the copula *smell*, there are two kinds of a prepositional phrase: constructions with *like* and *of*. In contrast to *smell*, Czech does not have counterparts that would differentiate between positive and negative experience.

Firstly, the subject complement can be translated as in ex. 68. An adverbial realised by a prepositional phrase (*jako krevety*) in Czech serves as a counterpart of a prepositional phrase in English (both functioning as a subject complement).

(68) *Also, the shrimp had languished in the marinade for more than twenty-four hours; they didn't taste like shrimp anymore. (T_I_4)*
Krevety také byly v marinádě namočené déle než čtyřadvacet hodin a přestaly chutnat jako krevety.

Secondly, an adverbial, as a counterpart to a subject complement of *taste*, may be realised by a prepositional phrase with the preposition *po* (ex. 69).

(69) *The air here tasted like steel wool. (T_Fr_1)*
Vzduch tam chutnal po ocelové vlně.

Thirdly, a subject complement may also be translated as an adverbial realised by an adverb. Comparing ex. 69 with ex. 70, the lexical verb *chutnal* must be followed by an adverbial evaluating the taste as *the juice* might taste both good and bad (or have some other quality).

(70) *The juice tasted good. (T_B-C_3)*
Džus chutnal dobře.

Finally, an adverbial counterpart of a subject complement may be realised as a subordinate clause. Ex. 71 illustrates that the English and Czech sentence have a subordinate clause as a realisation form, however, though representing a different sentence element (i.e. a subject complement in English, an adverbial in Czech). In the English sentence, the subject is *that* (functioning as an anaphoric pronoun of *cake*) and the subject complement is represented by a subordinate clause. The structure is similar in Czech, the subject is an anaphora expressing *kousek piškotu s čokoládovou polevou* followed by the lexical verb *chutnal* and an adverbial realised by a subordinate clause.

(71) *She let Harry watch television and gave him a bit of chocolate cake that tasted as though she'd had it for several years. (T_Row_1)*
Dovolila Harrymu dívat se na televizi a dala mu kousek piškotu s čokoládovou polevou, který chutnal, jako kdyby ho měla doma už několik let.

4.5.2.2.2 Verbo-nominal constructions

In similarity with the copula *feel*, *taste* may be translated by a non-copular verbo-nominal construction splitting the meaning into two words: a verb (mainly *mít*) which is semantically emptied and a noun (*chut'*) carrying the main information of the original verb *taste*.

Therefore, the counterpart of *taste* in ex. 72 is the verb *mít* and the object *chut'*, which is followed by a modification that represents a counterpart of the English subject complement.

- (72) *Tongue and penis were approaching an understanding, and he tasted like the inside of her mouth now. (T_Fr_2)*
Jazyk a penis si pomalu začínaly rozumět a ona zaznamenala, že muž má teď stejnou chuť jako její ústa.

4.5.2.2.3 Fusion

Ex. 73 illustrates a counterpart that fuses a copula and the subject complement into one lexical verb in the translation. The head of the noun phrase in the subject position is retained in Czech, however, the premodification is translated as an obligatory indirect object in the dative.

- (73) *Wick's beer tasted good after the hot, three-hour drive from Fort Worth. (T_B-C_2)*
Po tříhodinové jízdě ve vedru z Fort Worthu Wickovi pivo chutnalo.

5 CONCLUSION

This MA thesis discusses English copular verb of sensory perception in relation to their counterparts in Czech. Generally, English copulas comprise a complex system. Besides the principle copula *be*, the verbs are classified as either current or resulting copular verbs. The current division has a further sub-classification, to which the copulas of sensory perception belong (CGEL: 1985, 1174). In contrast, the Czech copulas comprise only two verbs, *být* (*to be*) and *stát se* (*to become*). Since the latter one falls into the division of resulting verbs, there is only one Czech copula available to function as a counterpart to the English analysed verbs. Therefore, this disparity causes syntactic and semantic changes in translating English texts into Czech. This thesis aimed at describing the ways these problems were solved in translations of fiction from English to Czech.

The material for the analysis was taken from a multilingual corpus InterCorp, which includes works of fiction. For each copula, a list of 50 examples was excerpted. If the source did not contain this number of occurrences, another source was added to the excerption. This process was repeated until the desired number of examples was reached. In order to be objective, a fixed order of the examined literature was made. There were 217 examples obtained since the corpus does not contain a sufficient number of sources to satisfy the limit for the generally infrequent copula *taste*.

The analysis shows that the most dominant translation equivalent of English copular predication of sensory perception is a lexical verb (in 78% of occurrences) most frequently followed by an adverbial (in 72% of occurrences). The similar percentage of the counterparts suggests that they occur together. In particular, the most usual translation was an intransitive verb followed by an adverb. The results of the analysis will be given in the succession from the most frequent counterparts to the least translated ones, i.e. lexical verbs (subdivided to the intransitive and transitive class, fusion), copular verbs, zero correspondence, verbo-nominal constructions and other means. In particular, the following table shows the results of individual verbs in relation to the Czech counterparts.

The Czech correspondences of the copular verbs corresponding element	<i>look</i>		<i>feel</i>		<i>sound</i>		<i>smell</i>		<i>taste</i>		all verbs	
	Σ	%	Σ	%	Σ	%	Σ	%	Σ	%	Σ	%
zero	1	2	4	8	3	6	3	6	1	6	12	6
lexical verb	46	92	26	52	43	86	40	80	14	82	169	78
verbo-nominal construction	0	0	10	20	0	0	0	0	1	6	11	5
copular verb	3	6	9	18	2	4	3	6	1	6	19	9
other	0	0	1	2	2	4	4	8	0	0	7	3
total	50	100	50	100	50	100	50	100	17	100	217	100

Table 11. Czech correspondences of the English copular verbs

In contrast, table 12 focuses on comparing the English subject complements with the counterparts in Czech. According to the results, the prevailing means is an adverbial (72%) comprising mainly adverbs (in case of the copulas *taste* and *smell*, noun and prepositional phrases constitute a significant number thanks to frequent patterns such as *místnost voněla květinami*, ex. 58, or *páchl jako nabobtnalý hrách*, ex. 54). The data under the heading „other“ constitutes the second most frequent group of counterparts. It includes subjects, fusion, zero correspondences and, last but not least, modifiers, which are from a great part represented in verbo-nominal constructions of the copula *feel* (9 cases).

The Czech correspondences of the Cs corresponding element	Cs (<i>look</i>)		Cs (<i>feel</i>)		Cs (<i>sound</i>)		Cs (<i>smell</i>)		Cs (<i>taste</i>)		Cs (all verbs)	
	Σ	%	Σ	%	Σ	%	Σ	%	Σ	%	Σ	%
Cs	3	6	10	20	2	4	3	6	1	5	19	9
A	42	84	20	40	40	80	41	82	14	82	157	72
O	1	2	3	6	1	2	0	0	0	0	5	2
Other	4	8	17	34	7	14	6	12	2	12	36	17
total	50	100	50	100	50	100	50	100	17	100	217	100

Table 12. Czech correspondences of the English subject complement

As it has been stated above, the most frequent equivalent to English copulas are lexical verbs, in particular the intransitive class. The most frequent lexical counterpart to *look* is *vypadat* (56%), *cítit se* to *feel* (28%), *znít* to *sound* (50%), *páchnout* and *vonět* to *smell* (30%) and *chutnat* to *taste* (71%). Except *smell*, all counterparts mentioned significantly outnumber other correspondences. In other words, the groups of lexical counterparts are numerous; however, there is often only one verb that raises the percentage representation of the lexical group of verbs. Moreover, all these prevailing verbs have a very strong evaluative character, which is, for instance, evident from the bipolar counterparts of the verb *smell*. In connection with this, the Czech verbs carry an undertone of subjectivity, which is also a common characteristics of the English copular verbs of perception. In the translation, the subjectivity is emphasized by epistemic modality, for example by stressing out the experiencer in the indirect object (expressed by the dative, which is often obligatory, ex. 12), by a conditional mood (exx. 3-5) or an adverbial and other word classes (exx. 11 and 15). Last but not least, subjectivity is also stressed by the reflexivity of the verbs.

Interestingly, some of the Czech equivalents overlap in translations of the copulas. For example, the most frequent verb *vypadat* of the copula *look* also appears as a translation equivalent of *sound*. These two verbs seem to be intertwined as they also have other verbs in common: *zatvářit se*, *zdát se* and *připadat*. The last mentioned frequently occurs with the copula *feel* as well.

verbs in common	<i>vypadat</i>		<i>připadat</i>		<i>chutnat</i>		<i>zatvářít se</i>		<i>zdát se</i>	
	Σ	%	Σ	%	Σ	%	Σ	%	Σ	%
<i>look</i>	28	56	4	8	0	0	2	4	4	8
<i>feel</i>	0	0	5	10	1	2	0	0	0	0
<i>sound</i>	6	12	2	4	0	0	1	2	1	2
<i>smell</i>	0	0	0	0	0	0	0	0	0	0
<i>taste</i>	0	0	0	0	12	71	0	0	0	0
total	34		11		13		3		5	

Table 13. Comparison of Czech counterparts used with more than one English copula

The percentage representation of table 14 illustrates that intransitive verbs are a prevailing group of counterparts. Moreover, the realisation forms of the adverbial (representing the counterpart of the English subject complement) are given in detail.

intrans.v.	A					Sub- ject	Σ	% of counter- parts of the given copula
	Adj	Adv	PP	Clause	NP			
<i>look</i>	4	21	5	8	1	2	41	82
<i>feel</i>	8	11	1	0	0	0	20	40
<i>sound</i>	1	25	11	3	0	1	40	80
<i>smell</i>	0	14	9	0	17	0	40	80
<i>taste</i>	0	5	7	1	0	0	13	76

Table 14. An overview: intransitive verbs as counterparts of English copular verbs

In contrast to the intransitive verbs, verbs with a complementation comprise a low number of occurrences (table 15). The only relatively significant copula of this group is *feel* (translated as *cítit* and *pocítit*), which requires a complementation. The complementation is represented by two examples of noun phrases (originally as adjectival subject complements) and one example of a subordinate clause as counterparts to the subject complement. The adjectival modifier in the case of *sound* represents a subject complement of ex. 40.

Transitive verb	O		modifier NP	Σ	% of counterparts of the given copula
	NP	subord.cl			
<i>look</i>	1	0	0	1	2
<i>feel</i>	2	1	0	3	6
<i>sound</i>	0	0	1	1	2
<i>smell</i>	0	0	0	0	0
<i>taste</i>	0	0	0	0	0

Table 15. An overview: transitive verbs as counterparts of English copular verbs

In similarity with the transitive verbs, fusion appeared very rarely. It mostly occurred as a corresponding equivalent of the copula *feel* and its subject complement, in particular as lexical reflexive verbs *zastydět se*, *uklidnit se* and *kát se*.

Transitive verb	Fusion	% of counterparts of the given copula
<i>look</i>	2	4
<i>feel</i>	3	6
<i>sound</i>	1	2
<i>smell</i>	0	0
<i>taste</i>	1	6

Table 16. An overview: instances of fusion as counterparts of English copular verbs

Czech copular verbs as counterparts of the English copulas of perception occurred only in the imperfective aspect (*být*). Comparing them from the semantic point of view, the Czech copulas are semantically emptier than copulas in English. Moreover, sensory verbs seem to be more subjective in contrast to the Czech copulas expressing rather objective statements about attributes or characteristics of the subject of the sentence. Lacking the subjectivity of the source copulas, Czech compensates for this absence lexically, e.g. by a reflexive prepositional phrase *na sebe* (ex. 15), an indirect object in the dative (exx. 12 and 13).

Generally, copular verbs as counterparts do not occur frequently. However, the copula *feel* makes an exception. Its frequency is relatively high thanks to the constructions used especially with expression of a state of mind (ex. 13) or ascribing a property (ex. 14).

Another characteristic construction occurs with *smell*, which comprises *být* and *cítit*, mostly followed by an adverb or a prepositional phrase (exx. 48 and 49).

Czech copulas	Cs					Σ	% of counterparts of the given copula
	PP	NP	adjP	advP	infinitive		
<i>look</i>	0	1	2	0	0	3	6
<i>feel</i>	2	0	5	3	0	10	20
<i>sound</i>	0	0	1	1	0	2	4
<i>smell</i>	0	0	0	0	3	3	3
<i>taste</i>	0	0	1	0	0	1	6

Table 17. An overview: Czech copular verbs as counterparts of English copular verbs

Zero correspondence is one of the least frequent counterparts of the English copulas of perception, constituting 6% of the total. It occurred mostly in cases where a whole phrase was comprised of one semantic unit. Such occurrences, where the English copula was translated by an idiom in Czech, appeared with most of the copulas (e.g. to feel better- *spraví si náladu*, don't sound hopeful- *moc si to nemaluj*, something doesn't smell right- *něco se mi na tom nezdá*, it'll taste all right- *přijde k chuti*).

Secondly, zero correspondence also occurred in case a direct counterpart was untraceable due to a different syntactic construction that is not present in Czech. Such disparity arises in constructions typical for the copula *feel* in ex. 10.

Table 18 compares zero correspondences of all of the copulas. All copulas (except *look*) encountered a zero correspondence affecting both the verb and the subject complement. In addition, *look* and *feel* offer a partial zero correspondence as only the verb is untraceable with the original (whereas the subject complement has a direct counterpart).

Zero correspondence	Cs (PP)	A (PP)	Zero	Σ	% of counterparts
<i>look</i>	0	1	0	1	2
<i>feel</i>	1	1	2	4	8
<i>sound</i>	0	0	3	3	6
<i>smell</i>	0	0	3	3	6
<i>taste</i>	0	0	1	1	6

Table 18. An overview: instances of zero correspondence as counterparts of English copular verbs

Verbo-nominal constructions have a similar percentage representation as zero correspondence (5%). Such constructions appeared with copulas *feel* and *taste*. We can see in table 19 that the copula *feel* reaches a significant number of them in comparison with other copulas. The most frequent verbo-nominal translation of the copula *feel* is *mít pocit*, whose nominal part is postmodified by a subordinate clause representing the subject complement counterpart. Other instances of verbo-nominal constructions are *mít vztah* or *mít chuť* in the case of the copula *taste*.

Verbo-nominal constructions	modifier				Σ
	subord.cl.	adjP	PP	NP	
<i>look</i>	0	0	0	0	0
<i>feel</i>	7	1	1	1	10
<i>sound</i>	0	0	0	0	0
<i>smell</i>	0	0	0	0	0

Table 19. An overview: verbo-nominal constructions as counterparts of English copular verbs

Finally, the least numerous group of counterparts covers a miscellaneous means of translation (it constitutes 3% of the total), including adverbials and subjects as counterparts to copulas. The most frequent is the occurrence of a subject as a translation equivalent to the copula *smell*. This is due to common nominatives that can be easily derived from the verb (*pach* and *vůně*). *Sound* is occasionally translated by an adverbial expressing the source of the sound (*podle hlasu*, *v tónu*).

Other	adverbial	subject	Σ	% of counterparts of the given copula
<i>look</i>	0	0	0	0
<i>feel</i>	1	0	1	2
<i>sound</i>	1	1	2	4
<i>smell</i>	1	3	4	8
<i>taste</i>	0	0	0	0

Table 20. An overview: other means of translation as counterparts of English copular verbs

A difference between Czech and English can also be traced not only in the counterparts of the copulas but also in comparing the subjects of the sentences, as correlation of the in/animate nature of them can reveal some points about the verbs too. Table 21 shows the frequency of non-corresponding pairs of subjects.

Non-correspondency of the subject	number of occurrences	
	IN (en) X AN (cz)	AN (en) X IN or subjectless (cz)
<i>look</i>	1	1
<i>feel</i>	2	2
<i>sound</i>	4	4
<i>smell</i>	1	2
<i>taste</i>	1	0

Table 21. Comparison of in/animate subjects in English and Czech

The second column of table 21 states a number of pairs, in which the English original subject complement is inanimate, whereas the Czech counterpart is translated by an animate one. The third column illustrates the opposite case: an animate subject has as inanimate counterpart or it did not agree due to its translation by a subjectless construction. The resulting numbers show that a discrepancy appeared mainly in connection with copulas *sound* and *feel*. The reason may lie in a different understanding of the semantic role of the subject. If we compare the copula *sound* in ex. 33- 35 with *feel* in exx. 10 and 14, we can trace a different view of perception. Whereas Czech and English agree in expressing the source or origin of the copula *sound* in the subject, the verb *feel* is perceived differently. As ex. 14 illustrates, English allows the source of the perception to be expressed in the subject position of a sentence with verbo-nominal predication containing the copula *feel*. However, such a construction is not possible in Czech, which more frequently emphasizes the experiencer as a subject.

To conclude, the results of this MA thesis confirms the fact that Czech a has more verbal character in contrast with English since English copular verbs mainly function as a link between the subject and the subject complement, carrying the meaning of the sentence. Due to the disparity of copular verbs, the information bulk must be transferred to a different sentence element in translation. As it is stated in the conclusion, the most frequent Czech counterpart carrying the information of the English copular predication of sensory perception is an intransitive verb followed by an adverbial (mostly realised by an adverb).

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6.1 NOVELS QUOTED

Adams, D. *The Hitchhiker's Guide to the Galaxy* / *Stopařův průvodce po Galaxii*

Angell, J. *Callgirl* / *Dvojitý život*

Brown, S. *The Crush* / *Chut' lásky*

Brown, S. *The Man Must Marry* / *Zdravím tě, temnoto*

Clarke, A. C. *Rendezvous with Rama* / *Setkání s Rámou*

Day, C. *The Circus in Winter* / *Cirkus v zimě*

Fielding, J. *Puppet* / *Panenka*

Franzen, J. *The Corrections* / *Rozhřešení*

Grisham, J. *The Partner* / *Partner*

Hailey, A. *The Final Diagnosis* / *Konečná diagnóza*

Irving, J. *Widow for a Year* / *Rok vdovou*

Kilham, B. *Among the Bears: Raising Orphan Cubs in the Wild.* / *Mezi medvědy*

Krentz, J. A. *Falling awake* / *Zajatci snů*

Lindsey, J. *A Loving Scoundrel* / *Zamilovaný ničema*

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Steel, D. *Johnny Angel* / *Strážný anděl*

Steel, D. *Second Chance* / *Druhá šance*

Woolf, V. *Between the Acts* / *Mezi akty*

Woolf, V. *Mrs. Dalloway* / *Paní Dallowayová*

Woolf, V. *A Haunted House* / *Strašidelný dům*

The source of the material used in the present thesis is the

English-Czech section of the multilingual parallel corpus InterCorp:

<http://www.korpus.cz/intercorp/>, accessed through the online interface

<http://korpus.cz/Park/login>

7 RESUMÉ

Tato diplomová práce je zaměřena na verbonominální predikace obsahující sponová slovesa smyslového vnímání v angličtině a jejich české překladové protějšky. Cílem je zjistit, jakými způsoby se čeština vypořádává s absencí velkého repertoáru spon, kterými angličtina naopak oplývá.

Zatímco čeština obsahuje pouze dvě sponová slovesa (*být*, *stát se* a jejich odvozeniny), repertoár sponových sloves je v angličtině velmi bohatý. Slovesa *be* a *become* mohou také být použity sponově. Kromě toho také tvoří reprezentanty skupin dalších sloves, které mají stejnou charakteristiku (slovesa typu *be* vyjadřující setrvání stavu a slovesa typu *become* zahrnující změnu stavu). Vzhledem k tomu, že anglické spony smyslového vnímání spadají pouze do druhé zmíněné kategorie, zbývá v češtině jen jedno sponové sloveso (neboli *být*) použitelné pro překlad. Tato diplomová práce řeší právě způsoby, kterými je kompenzován nedostatek sponových sloves v češtině při překladu z angličtiny.

Práce před samotným výzkumem porovnává přístupy významných gramatik anglického jazyka, a to jak z hlediska spon obecně, tak se zaměřením na spony smyslového vnímání. Výchozí gramatikou, jejíž terminologií se tato diplomová práce řídí, je *Mluvnice současné angličtiny na pozadí češtiny* (Dušková, L. et al., 1994). Další stěžejní část kapitoly teorie tvoří *Longman Grammar of Spoken and Written English* (D. Biber et al., 2007), *A Student's Grammar of the English Language* (S. Greenbaum, R. Quirk, 1990) a *Cambridge Grammar of the English Language* (R. Huddleston and G. K. Pullum, 2001). Samostatně jsou vyložena i sponová slovesa v češtině dle *Příruční mluvnice češtiny* (M. Grepl et al., 2003) a *Skladby spisovné češtiny* (M. Grepl a P. Karlík, 1989). V neposlední řadě se teoretická část zabývá i výzkumy podobného zaměření (např. *'Syntactic Constancy of the Subject Complement, Part 2: A Comparison between English and Czech'* L. Dušková, 2005).

Analýza sponových sloves byla provedena na materiálu, který byl excerpován z překladového korpusu InterCorp. Materiál tvořila díla krásné literatury v angl. originále. Romány byly vybírány náhodně a z každého mohlo být excerpováno maximálně prvních 25 výskytů spon smyslového vnímání v nefinitním tvaru. Požadovaný počet zkoumaných příkladů u jednoho sponového slovesa byl 50 výskytů. V případě, že nestačily dvě knihy pro získání tohoto počtu, spony byly doplněny z další literatury (romány byly předem seřazeny do pevného pořadí). Tento proces přibírání literatury

se opakoval, dokud nebylo u každé spony dosaženo celkem 50 výskytů. Výjimku tvoří obecně méně frekventované sloveso *taste*, u něž se nepodařilo získat tento počet z dostupné literatury v korpusu InterCorp. Nejfrekventovanějším slovesem bylo *look*, pro které stačily k excerpci dvě knihy. O jednu knihu více bylo potřeba u slovesa *feel* a čtyři knihy u slovesa *sound*. Pro sloveso *smell* již bylo potřeba 14 zdrojů, zatímco pro *taste* bylo získáno pouze 17 výskytů z 23 dostupných zdrojů. Ve výsledku podkladový materiál tvořil celkově 217 výskytů.¹² Hlavní zdroj příkladů tvořila zejména díla J. Lindsey (*A Loving Scoundrel*) a V. Woolf (*Mrs. Dalloway*).

Samotná analýza porovnává výsledky systematicky a vždy v rámci daného slovesa. Každý pododdíl zkoumá samostatně sponová slovesa, plnovýznamová slovesa (dále rozdělená dle tranzitivity a fúze), verbonominální konstrukce a ostatní způsoby vyjádření anglických sponových sloves v češtině (například příslovečným určením a podmětem). V závěru jsou všechna zkoumaná sponová slovesa shrnuta a porovnána opět dle zmíněných kategorií.

Kromě syntaktických rozdílů v jazycích se práce také zaměřuje na sémantické důsledky, které překlad přináší. Například protějšek pro sloveso *smell* jsou zejména slovesa, která, na rozdíl od anglického originálu, nejsou sémanticky a stylisticky neutrální (*páchnout, smrdět, vonět*). Dalším diskutovaným rozdílem v překladu byla míra subjektivity, kterou mají anglická sponová slovesa smyslového vnímání vyšší.

Většina sponových predikací má přímé překladové protějšky, které jsou ve většině případů vyjádřeny plnovýznamovými slovesy (v angličtině označeny jako *Overt correspondence*) a tvoří většinu případů. Ovšem v materiálu se vyskytly i příklady, které neměly přímý protějšek, i když byl význam predikace zachován. Takové případy byly nazvány *Zero correspondence* (nulová korespondence). Typickým zástupcem této kategorie byly idiomy. Třetím typem protějšků sponových sloves je fúze, která spojuje anglické sponové sloveso a jmennou část přísudku v jeden výraz (nejčastěji se jednalo o plnovýznamové sloveso, např. *taste good – chutnat*). Opačným jevem byly verbonominální konstrukce, které rozdělují význam sponového slovesa do dvouslovné fráze (na rozdíl od anglické verbonominální predikace jsou však plnovýznamové), např. *feel – mít pocit*.

Výsledky analýzy ukázaly, že nejčastějším prostředkem k překladu anglických sponových predikací smyslového vnímání byla plnovýznamová slovesa (z celkového

¹² Do práce nebyly zařazeny výskyty, které měly příliš volný překladový protějšek. Některé výskyty byly naopak rozděleny do dvou příkladů, když obsahovaly dvě sponová slovesa.

počtu protějšků tvořila 78%). Jejich doplněními pak nejčastěji byla příslovečná určení, která měla podobné zastoupení v rámci protějšků jmenné části přísudku (72%). Nejčastější realizace byla konkrétně kombinace intranzitivního slovesa následovaného příslovcem (např. *pěkně vonět*). V pořadí od nejfrekventovanějšího protějšku po nejméně zastoupený následovala sponová slovesa (9% všech protějšků), nulová korespondence (6%), verbonominální konstrukce (5%) a kategorie zahrnující ostatní způsoby vyjádření protějšku, např. podmětem (3%).

V rámci jmenné části přísudku byla nejčastěji výše zmiňovaná příslovečná určení (v této kategorii byla realizována u slovesa *look*, *feel* a *sound* nejčastěji jako příslovce, u *taste* a *smell* se vyskytovala zejména ve formě jmenné fráze v sedmém pádě, např. *Místnost voněla květinami*). Na druhém místě v četnosti se umístila kategorie zahrnující různé způsoby překladu (17% všech protějšků jmenné části přísudku). Na jejich zastoupení mají podíl zejména podměty, fúze, nulová korespondence a přívlastky shodné a neshodné (ty se nejčastěji projevíly jako modifikace verbonominálních konstrukcí u slovesa *feel*, např. *mít pocit*). Třetí příčku obsadily jmenné části přísudku (9%) a v nejmenším procentuálním zastoupení se vyskytly protějšky s předmětem (2%).

Jak již bylo řečeno, jako nejčastější ekvivalent anglických spon se ukázala být plnovýznamová slovesa, konkrétně v intransitivní formě. Sloveso *look* bylo nejčastěji přeloženo jako *vypadat* (56%), *feel* jako *cítit se* (28%), *sound* jako *znít* (50%), *smell* jako *páchnout* a *vonět* (30%) a *taste* jako *chutnat* (71%). Kromě spony *smell* všechna zmíněná překladová slovesa převyšovala ostatní překladové možnosti dané spony. Existuje tedy řada způsobů, jak dané sloveso přeložit, ovšem jeden druh protějšku vždy významně převládá. Společnou vlastností těchto hojně zastoupených ekvivalentů je jejich silně evaluační charakter (patrný je zejména u slovesa *smell* – *vonět/páchnout*). S touto povahou sloves souvisí i vyjádření subjektivnosti charakteristické i pro anglická sponová slovesa smyslového vnímání. V překladu je pak subjektivita zdůrazněna epistemickou modalitou, explicitním vyjádřením proživatele v nepřímém předmětu, podmiňovacím způsobem, příslovcem nebo dalšími slovními druhy. V neposlední řadě je subjektivita také vyjádřena reflexivitou sloves.

Některé slovesné překladové protějšky byly společné pro více spon. Například *vypadat*, nejčastější překlad spony *look* (56% překladů *look*), bylo použito i ve spojení se slovesem *sound* (12% překladů *sound*). Tyto dvě spony se zdají být ve vzájemném vztahu, neboť mají i další slovesa ve společném překladovém slovníku: *zatvářet se*, *zdat*

se a *připadat*. Poslední zmíněné sloveso se také často vyskytuje i jako protějšek *feel*.

V rámci plnovýznamových sloves byla tranzitivní slovesa zastoupena nízkým počtem výskytů. Relativně významné bylo zastoupení protějšků spony *feel* (překládané jako *cítit* a *pocítit*), které vyžadují komplementaci (6% protějšků *feel*). Adjektivní jmenná část přísudku se slovesem *feel* byla překládána jako nominální fráze, jednou se objevil překlad pomocí vedlejší věty. Analýza v rámci překladu adjektivní jmenné části přísudku nominální frází nastínila možnou snahu autora o vyjádření stavu méně permanentního charakteru (např. *pocítil pozdráždění*).

Podobně málo zastoupenou kategorií, jako byla tranzitivní slovesa, byl překlad pomocí fúze. Opět nejčastěji překládaným slovesem byla spona *feel* a její jmenná část (např. reflexivní plnovýznamová slovesa *zastydět se* – *to feel bad* nebo *uklidnit se* – *feel better*).

Po plnovýznamových slovesech, která tvořila hlavní část procentuálního zastoupení, byla nejčastějšími protějšky sponová slovesa (9%). Jediným sponovým protějškem, který se v analýze vyskytl, bylo sloveso *být* v nedokonavém tvaru. Po sémantické stránce je česká spona, oproti anglické sponě smyslového vnímání, významově chudší (nevyjadřuje druhy smyslového vnímání). Anglické spony vyjadřují také větší míru subjektivnosti. České *být* se naopak používá v případech pro vyjádření tvrzení o charakteristice podmětu. V překladu se subjektivnost kompenzuje ostatními lexikálními prostředky, například pomocí nepřímého předmětu v dativu nebo reflexivní předložkové fráze (*na sebe*). Subjektivnost anglických verbonominálních predikací dokládá i nejčastější užití příslovečného určení coby protějšku jmenné části přísudku, neboť jeho evaluační charakter vypovídá o subjektivním vnímání.

Sponová slovesa stojí na druhém místě v četnosti překladu spon smyslového vnímání, i když jejich počet nepřesahuje desetinu výskytů (9% všech protějšků). V rámci statistik jednotlivých spon dokonce nepřesahuje šest procent. Výjimku tvoří *feel*, jehož zastoupení je vyšší díky frekventované konstrukci vyjadřující pocity a postoje proživatele, který je vyjádřen v dativu (např. *je mi smutno*). Ta jsou často právě využívána pro překlad slovesa *feel*, které tvoří významnou část (20%) z celkového počtu protějšků s danou sponou.

Analýza podkladového materiálu také ukázala, že české spony se relativně často užívá i ve spojení s čichovými počítky, a to v konstrukci *být cítit*, která je modifikována příslovcem nebo předložkovou frází (např. *být divně cítit*, *být cítit po pilinách*). Sponové

sloveso a infinitiv tak tvoří protějšek sponě *smell* a modifikace koresponduje se jmennou částí přísudku.

Další prostředek překladu, nulová korespondence, tvořila 6% všech překladů. Nejčastěji se vyskytla v překladu spony *feel* (8%) dále u *sound* a *smell* (6%) Vyskytla se zejména v případech, kdy celá přeložená fráze tvořila jednu sémantickou jednotku. I když kategorii nulové korespondence netvořily výhradně idiomy, byly zastoupeny v největší míře (například *to feel better* – *spravit si náladu*, *don't sound hopeful* – *moc si to nemaluj*, *something doesn't smell right* – *něco se mi na tom nezdá*, *it'll taste all right* – *přijde k chuti*).

Ostatní případy nulové korespondence tvořily překlady, ve kterých nebylo možné dohledat přímý protějšek anglického sponového slovesa kvůli rozdílné syntaktické struktuře. Nulová korespondence se vyskytla u protějšků všech spon kromě *look*. U *look* a *feel* se navíc vyskytla částečná nulová korespondence, neboť jmenná část přísudku měla přímý protějšek.

Téměř shodné procento výskytů měly verbonominální konstrukce (5%), které se vyskytly zejména u spony *feel* (20% všech protějšků *feel*). Nejčastěji byla realizována konstrukcí *mít pocit*, jejíž nominální část byla postmodifikována vedlejší větou (protějškem jmenné části přísudku). Ostatní způsoby modifikace byly pomocí adjektivní, předložkové nebo nominální fráze. Další příklady verbonominální konstrukce byly *mít vztah* a *mít chuť* coby překlady spony *taste*.

Zbýlé způsoby překladu protějšků (3 %) tvořily ostatní větné členy (příslivečná určení a podměty). Podmět jako protějšek spony se nejčastěji vyskytl u slovesa *smell* (8% protějšků této spony). Na rozdíl od anglického originálu se však překladatel podle kontextu musel rozhodnout, zda použije výraz s negativním, či pozitivním zabarvením. U slovesa *sound* byl naopak obvyklejší protějšek pomocí příslivečného určení, který vyjadřoval komunikační médium (*podle hlasu*, *v tónu*). Adverbiální protějšek se v jednom případě vyskytl i u slovesa *feel* (*s pocitem*), ostatní slovesa neměla žádný výskyt.

Češtinu a angličtinu je také možno zkoumat nejen z hlediska spon a jejich protějšků, ale i z hlediska porovnání podmětů vět, neboť jejich korelace může odhalit určité vlastnosti, které jsou také ve vztahu ke slovesům. Pro tento účel byly porovnány podměty dle jejich životnosti. Nejčastější rozkol mezi životností podmětů nastal ve větách se sponou *sound* a *feel*. Důvodem může být rozdílné vnímání sémantické role v podmětu, neboť neživotný podmět (většinou anaforické *it*) se do češtiny může přeložit

stejným způsobem pouze u spony *sound*, nikoliv u *feel* (*to zní dobře*, **to cítí dobře*). Angličtina, na rozdíl od češtiny, totiž umožňuje podnět vnímání vyjádřit ve funkci podmětu věty s verbonominální predikací zahrnující *feel*. V českém jazyce je naopak častěji v podmětu zdůrazňován proživatele.

Souhrnné výsledky analýzy ukázaly na základě materiálu o 217 příkladech, že nejčastějším překladovým protějškem anglické verbonominální predikace jsou plnovýznamová slovesa (v 79% všech případů), nejčastěji modifikovaná příslovečným určením (v 72% z celkového počtu). Nejfrekventovanější byla konkrétně realizace pomocí intranzitivního slovesa modifikovaného příslovcem. Slovesa vyžadující komplementaci se naopak vyskytovala v malé míře. Podobně tomu bylo u protějšků pomocí fúze (obvykle u spony *feel*). Sponová slovesa se v češtině jako protějšek anglických spon smyslového vnímání vyskytla pouze v nedokonavém vidu slovesa *být* a tvořila 9% všech protějšků. Nulová korespondence, obvykle v překladu pomocí idiomu, patřila mezi nejméně frekventované protějšky (6% z celkového množství). Ostatní způsoby překladu tvořily poslední skupinu protějšků (3% z celkového počtu) a obsahovala příslovečná určením (nejčastěji vyjadřující komunikační zdroj u slovesa *sound*) a podměty (hlavně nominalizace slovesa *smell*).

Závěrem lze tedy shrnout, že tato diplomová práce potvrzuje obecně známý fakt o více lexikálním charakteru českých sloves v porovnání s angličtinou. Zatímco anglická sponová slovesa obvykle fungují jako spojení mezi podmětem a jmennou částí přísudku, která obvykle nese hlavní informační hodnotu věty, u českého překladu dochází k přesunu informačního těžiště na plnovýznamové sloveso. Kvůli nepoměru v počtu sponových sloves v češtině a angličtině se při překladu musí hlavní význam věty přesunout ze jmenné části přísudku při překladu na jiný větný člen. Nejčastějším takovým protějškem anglických sponových sloves je intranzitivní přísudek modifikovaný příslovečným určením (nejčastěji realizovaný příslovcem), který tvoří kolem 80% všech protějšků u každé spony.

Výsledky této práce jsou v souladu se závěry výzkumů na podobné téma v sekundární literatuře. Vzhledem k limitovanému korpusu, zvláště v případě spony *feel*, by bylo vhodné v další fázi studia tohoto tématu materiál rozšířit. Větší důraz v dalším zkoumání by mohl být kladen na problematiku životnosti podmětu a epistemické modality v anglickém originále a jeho překladu, jež se tato práce dotkla jen okrajově.

Czech counterparts of the verb: <i>LOOK</i>		Cs				A				S	O		Fu-	Σ	%
		AdjP	NP	Adj	Adv	PP	Cl.	NP			NP	Cl.	sion		
zero correspondence						1								1	2
lexical verb	intrans. <i>připadat</i>			3	0	1	0	0	0					4	8
	<i>vypadat</i>			1	18	3	6	0	0					28	56
	<i>oblékat se</i>			0	0	1	0	0	0					1	2
	<i>tvářit se</i>			0	2	0	1	0	0					3	6
	<i>zardít se</i>			0	0	0	0	1	0					1	2
	<i>zatvářit se</i>			0	1	0	1	0	0					2	4
	<i>zdát se</i>			1	1	0	0	0	2					4	8
	trans. <i>mít</i>										1	0		1	2
fusion													2	2	4
copular	<i>být</i>	2	1											3	6
total		3				42			2		1		2	50	100

Table 22. Czech counterparts of the verb *look*

Czech counterparts of the verb: <i>FEEL</i>		Cs			A			O		Modifier				F u - sion	Zero	Σ	%
		PP	advP	adjP	adjP	advP	PP	NP	subord.cl	subord.cl	adjP	PP	NP				
zero		1	0	0	0	0	1	0	0	0	0	0	0		2	4	8
lexical verb	intrans.				5	8	1	0	0	0	0	0	0		0	14	28
					0	1	0	0	0	0	0	0	0		0	1	2
					3	2	0	0	0	0	0	0	0		0	5	10
	trans.							0	1	0	0	0	0		0	1	2
								1	0	0	0	0	0		0	1	2
								1	0	0	0	0	0		0	1	2
	fusion													3		3	6
v-nom. Construction										7	1	0	1		0	9	18
										0	0	1	0		0	1	2
copular verb		1	3	5												9	20
other	adverbial				0	0	0	0	0	0	0	1	0	0	0	1	2
total		10			20			3		11				3	3	50	100

Table 23. Czech counterparts of the verb *feel*

Czech counterparts of the verb: <i>SOUND</i>			Cs		A			Modifier	Verb	Subject	Fu- sion	Zero	Σ	%
			advP	adjP	adjP	AdvP	PP	subord.cl	AdjP					
zero					0	0	0	0	0	0	0	3	3	6
lexical verb	intrans.	<i>mluvit</i>			0	1	2	1	0	0	0	0	4	8
		<i>připadat</i>			0	0	2	0	0	0	0	0	2	4
		<i>vypadat</i>			0	4	1	1	0	0	0	0	6	12
		<i>znít</i>			0	19	5	1	0	0	0	0	25	50
		<i>zatvářit se</i>			0	1	0	0	0	0	0	0	1	2
		<i>zdát se</i>			1	0	0	0	0	0	0	0	1	2
		<i>chovat se</i>			0	0	1	0	0	0	0	0	1	2
		<i>ozvat se</i>			0	0	0	0	0	1	0	0	1	2
	trans.	<i>mít</i>							1	0		0	1	2
	fusion										1		1	2
copular verb		<i>být</i>	1	1									2	4
other	adverbial	podle hlasu (poznat)			0	0	0	0	0	1	0	0	1	2
	subject	hlas			0	0	0	0	0	1	0	0	1	2
total			2				41		1	1	1	1	3	50 100

Table 24. Czech counterparts of the verb *sound*

Czech counterparts of the verb: <i>SMELL</i>			Cs infinitive (cítit)	advP	A PP	NP	Modifier PP	NP	Zero	Σ	%
zero				0	0	0	0	0	3	3	6
lexical verb	intrans.	<i>páchnout</i>		2	1	12			0	15	30
		<i>smrdět</i>		4	5	1			0	10	20
		<i>vonět</i>		8	3	4			0	15	30
copular verb		<i>být</i>	3							3	6
other	adverbial	<i>v oparu</i>		0	0	0	0	1	0	1	2
	subject	<i>vůně</i>		0	0	0	0	1	1	2	4
		<i>pach</i>		0	0	0	1	0	0	1	2
total			3		41		2		4	50	100

Table 25. Czech counterparts of the verb *smell*

Czech counterparts of the verb: <i>TASTE</i>			Cs adjP	advP	A PP	subord.cl	Modifier PP	Fusion	Zero	Σ	%
zero		idiom		0	0	0	0		1	1	6
lexical verb	intrans.	<i>chutnat</i>		4	7	1			0	12	71
		<i>líbat se</i>		1	0	0			0	1	6
		<i>fusion</i>						1		1	6
v-nom.		<i>mít chuť</i>		0	0	0	1	0	0	1	6
copular verb		<i>být</i>	1							1	6
total			1		14		1	1	1	17	100

Table 26. Czech counterparts of the verb *taste*

<i>Look</i>		
No.	EN	CZ
L_L_1	Too many wounds, it looked like, that never dried up.	Má spoustu zranění, asi vykrvácela.
L_L_2	Do we look like we're letting you out of this one?"	A vypadáme snad, že bychom tě chtěli pustit?
L_L_3	Ye look like ye've bleedin' well lost yer minds.	Vypadáte jako dva cvoci.
L_L_4	But he doubted they'd come looking for her.	Nevěřil ale , že by se po dívce někdo sháněl .
L_L_5	He glanced down at her when he was done, and there was such heat in his eyes, she would have had no doubt that he saw through her disguise-if she'd been looking at him to catch it.	Když byl hotov, pohlédl na ni a v jeho očích byl takový žár, že by musela pochopit, že její přestrojení prohlédl -- kdyby se na něj ovšem dívala.
L_L_6	Looking was one thing. It had no effect on a man who overindulged in women. Touching, however, was much too intimate, and Jeremy reacted to intimacy on a purely prurient level.	Pouhý pohled nechával takového protřelého svůdníka, jakým byl on, chladným, ale dotek ... To se v něm okamžitě ozval ten nejzákladnější instinkt.
L_L_7	Percy, poor fellow, was no doubt as exhausted as he presently looked.	Chudák Percy byl nepochybně přesně tak vyřízený, jak vypadal.
L_L_8	She grabbed his arm now and dragged it over her shoulder so it would look as if she were holding him up, then blanched to see the pistol in his hand.	Popadla ho za ruku, kterou si přetáhla přes rameno, aby to vypadalo, jako že ho podpírá. Náhle zbledla, protože si všimla, že Malory drží pistoli.
L_L_9	He looked so disgruntled to be doing something so simple as snoring.	Malory se tvářil, jako by ho tak prostá činnost, jako je chrápání, urážela.
L_L_10	It did n't look as if he would.	Zatím to tak ale nevypadalo.
L_L_11	Looks familiar, don't it? he said to his friend.	„Zdá se mi povědomý, nemyslíš?“ zeptal se přítele.
L_L_12	Looks that way, don't it?"	„A nevypadá to tak?“
L_L_13	He cleared his throat and looked distinctly uncomfortable as he added, "Would you mind, youngun?"	Odkášlal si a jako by se ošil, když dodal : „Nebude ti to vadit?“
L_L_14	He looked haggard at the moment.	Vypadal ztrhaně, jako by byl stejně unavený jako Danny.
L_L_15	Actually, he looked about as tired as she was.	Vypadal ztrhaně, jako by byl stejně unavený jako Danny.
L_L_16	They were a middle-class household trying to move up the social ladder, which meant they wanted only a better class of servant, at least none that sounded like gutter trash or looked like whores.	Jednalo se o středostavovskou domácnost, která se snažila o vzestup na společenském žebříčku, což znamenalo, že zaměstnávali jen lepší služebnictvo, rozhodně ne někoho, kdo mluvil jako dlaždič, nebo se oblékal jako děvka.
L_L_17	Very disappointing, but then the best she could get from a total stranger who'd only looked as if he could afford a good deal.	Byla z toho velmi zklamaná, ale co mohla čekat od naprostého cizince, který jen vypadal, že by mohl dobře zaplatit?
L_L_18	The fellow looked as if he realized he had overreacted.	Číšník se zatvářil, jako by si teprve teď uvědomil, že je středem pozornosti.

Look		
No.	EN	CZ
L_L_19	She was too intimidated to approach a house like that, especially after what had happened at that restaurant yesterday, so more time was wasted while she waited around for someone who looked like a servant to leave the house.	Až ji ta nádhera zastrašila. Po včerejší zkušenosti z restaurace se bála přiblížit. Dlouho otálela kolem a vyhlížela někoho, kdo by vyšel ven a vypadal jako sluha.
L_L_20	It doesn't look anything like mine and you know it.	Jenže to moje postel není a ty to moc dobře víš.
L_L_21	"It looked as if he'd momentarily forgotten about the lady behind him, and she'd taken offense at the word wench, was stiffly adjusting her skirts as she looked about for her reticule.	Zdálo se, že Malory na chvíli zapomněl na dámu v ložnici. Mary ale výraz ženská urazil, takže si upjatě urovnala sukně a rozhlédla se, kde nechala kabelku.
L_L_22	He was surprised that she actually looked embarrassed by that reminder.	Překvapilo ho, když si všiml, jak se při jeho poznámce zarděla studem.
L_L_23	Why, I look so much like my uncle Tony that most people who meet us think he's m'father.	Jsem hodně podobný strýci Tonymu, takže si většina lidí myslí, že je můj otec.
L_L_24	Ye look like ye find that amusing.	„Vypadáš, jako by tě to bavilo.“
L_L_25	The other new one was younger, perhaps twenty-five, with black hair that looked naturally curly and soft gray eyes.	Druhá byla mladší, snad pětadvacetiletá. Měla černé vlasy, které se přirozeně vlnily, a měkké šedé oči.
L_L_26	But in the meantime, it looks like you're the only one available to fetch Jeremy for us.	Zatím to ale vypadá, jako bys tady byl jediný, kdo nás může dovést k Jeremymu.
L_L_27	Since he did n't look the least bit devastated, looked nothing but confident and full of mirth, she replied simply, "Get over it, mate."	Nevypadal však vůbec zničeně. Naopak. Byl ztělesněné sebevědomí a radost, a tak Danny odsekla : „Ale rozchodíte.“
L_L_28	A short white apron had come in her package to wear over it. It was trimmed with a tiny ruffle, but otherwise was definitely a maid's apron, with deep pockets on both sides, even a long, tube-shaped one that looked as if it would hold her feather duster.	K halence patřila černá, nezdobená sukně a krátká bílá zástěrka, která byla na okrajích trochu zřasená, ale jinak to byla zástěrka komorné se vším všudy. Po stranách se nacházely velké kapsy a také jedna podlouhlá, která vypadala, že by se v ní dala nosit prachovka.
L_W-D_1	before they settled down for the usual interminable talk of women's ailments. How much she wanted it - that people should look pleased as she came in, Clarissa thought and turned and walked back towards Bond Street, annoyed, because it was silly to have other reasons for doing things.	Jak moc jí na tom záleží - aby se lidé zatvářili potěšeně, když vejde, pomyslela si Clarissa, otočila se a vracela se k Bond Street, podrážděná, protože je hloupé mít postranní důvody pro to, co děláte.
L_W-D_2	very kind, but she looked older, this year, turning her head from side to side among the irises and roses and nodding tufts of lilac with her eyes half closed, snuffing in, after the street uproar, the delicious scent, the exquisite coolness.	velmi laskavá, ale letos jí připadala starší, jak tam otáčela hlavou ze strany na stranu mezi těmi irisami a růžemi a přikyvujícími trsy šeříku, s očima polo zavřenýma, vdechujíc po té vřavě na ulici sladkou vůni, skvostný chlad.

Look		
No.	EN	CZ
L_W-D_3	And then, opening her eyes, how fresh, like frilled linen dean from a laundry laid in wicker trays, the roses looked ;	A pak, jak otevřela oči, jak svěže vypadaly růže, jako prádlo s volánky zrovna z prádelny, růže naskládané na proutěných podnosech ;
L_W-D_4	And then, opening her eyes, how fresh, like frilled linen dean from a laundry laid in wicker trays, the roses looked ;	A pak, jak otevřela oči, jak svěže vypadaly růže, jako prádlo s volánky zrovna z prádelny, růže naskládané na proutěných podnosech ;
L_W-D_5	In London for the first time, come to take up a post at her uncle's in Leadenhall Street, and now walking through Regent's Park in the morning, this couple on the chairs gave her quite a turn : the young woman seeming foreign, the man looking queer ;	Octla se poprvé v Londýně, měla dostat místo u strýce v Leadenhall Street, a jak teď šla dopoledne přes Regent ' s Park, ti dva na lavičce ji pěkně vylekali ; ta mladá žena vypadala jako cizinka, ten muž jako blázen ;
L_W-D_6	Oh, Lucy,' she said,'the silver does look nice!	„Lucy, ” oslovila ji, „to stříbro vypadá moc pěkně! ”
L_W-D_7	a little out of the straight his face is, a little thinner, dryer, perhaps, but he looks awfully well, and just the same.	jeho tvář je trochu pomačkaná, trochu pohublá, sušší, možná, ale vypadá ohromně a navlas stejně.
L_W-D_8	Daisy would look ordinary beside Clarissa.	Daisy by vedle Clarissy vypadala obyčejně.
L_W-D_9	(Here Lucy came into the room, carrying silver, more silver, but charming, slender, graceful she looked, he thought, as she stooped to put it down.	(V tu chvíli vešla do místnosti Lucy, přinesla stříbro, další stříbro, ale připadala mu okouzlující, štíhlá, půvabná, jak se sehnula, aby to tu složila.)
L_W-D_10	The door had shut, and there among the dust of fallen plaster and the litter of birds' nests how distant the view had looked, and the sounds came thin and chill (once on Leith Hill, she remembered), and Richard, Richard!	Dveře se zavřely a mezi prachem z opadané omítky a svinčíkem z ptačích hnízd, se to všechno zdálo tak daleko a zvuky sem doléhaly jen slabě a chladně (kdysi na Leith Hillu, vzpomněla si) a křičela Richarde!
L_W-D_11	Masterly and dry and desolate he looked, his thin shoulder-blades lifting his coat slightly ;	Zdálo se, že se ovládl, vypadal suše a bezútěšně, hubené lopatky mu mírně zvedaly kabát ;
L_W-D_12	Masterly and dry and desolate he looked, his thin shoulder-blades lifting his coat slightly ;	Zdálo se, že se ovládl, vypadal suše a bezútěšně, hubené lopatky mu mírně zvedaly kabát ;
L_W-D_13	But they did not look robust.	Ale nevypadali nijak zvlášť urostle.
L_W-D_14	just sat looking glum.	jen tak seděl a tvářil se zachmuřeně.
L_W-D_15	he saw Miss Parry looking rather disturbed, rather indignant, with her prominent eyes fixed.	uviděl, že slečna Parryová se tváří poněkud rozrušeně, poněkud nazlobeně, pohled v jejích pronikavých očích znehybněl.
L_W-D_16	To be having an awful scene - the poor girl looked absolutely desperate - in the middle of the morning.	Strašná scéna - to děvče vypadá naprosto zoufale -, a ještě není poledne.
L_W-D_17	People looked different.	Lidé vypadali jinak.

Look		
No.	EN	CZ
L_W-D_18	She told him that she considered him responsible for the state of' those poor girls in Piccadilly' - Hugh, the perfect gentleman, poor Hugh! - never did a man look more horrified!	Řekla mu, že podle ní je zodpovědný za stav „těch chudáků holek na Piccadilly“ - Hugh, ten dokonalý džentlmen, chudák Hugh! - snad nikdy žádný mužský nevypadal takhle omráčeně!
L_W-D_19	Since she was so unhappy, for weeks and weeks now, Rezia had given meanings to things that happened, almost felt sometimes that she must stop people in the street, if they looked good, kind people, just to say to them 'I am unhappy' ;	Jelikož byla tak nešťastná, teď už celé týdny, včítala Rezia význam do věcí, které se děly, a někdy mívala skoro pocit, že musí na ulici někoho zastavit, pokud jí připadá jako dobrý, laskavý člověk, a říct mu „Jsem nešťastná“;
L_W-D_20	something was up, he thought, and being paternal with his young men, and thinking very highly of Smith's abilities, and prophesying that he would, in ten or fifteen years, succeed to the leather arm-chair in the inner room under the skylight with the deed-boxes round him, 'if he keeps his health,' said Mr Brewer, and that was the danger - he looked weakly ;	něco se s ním děje, říkal si, a protože měl k těm svým mladíkům otcovský vztah a Smithových schopností si velice vážil a prorokoval mu, že za deset patnáct let postoupí do koženého křesla v další místnosti pod oknem ve střeše, s darovacími listinami v šanonech všude kolem, „pokud mu ovšem bude sloužit zdraví“, dodával pan Brewer, a v tom se skrývalo nebezpečí - vypadal neduživě ;
L_W-D_21	She looked pale, mysterious, like a lily, drowned, under water, he thought.	Připadá mu bledá, tajemná, jako leknín, utopená, pod vodou, říkal si.
L_W-D_22	if they had no confidence in him, said Dr Holmes, looking not quite so kind.	pokud nemají k němu důvěru, řekl doktor Holmes a najednou už nevypadal tak přívětivě.
L_W-D_23	Would n't they look charming against your lace?'	„Vypadaly by kouzelně na pozadí vašich krajek.“
L_W-D_24	How lovely they looked, she said.	Vypadají tak krásně! řekla.
L_W-D_25	It all looked so empty.	Vypadalo to tam tak prázdně.

The excerpted sentences are coded according to the key described in the chapter Method and Material.

<i>Feel</i>		
No.	EN	CZ
F_L_2	Whereas Jeremy might feel right at home in this element, having been born and raised in a tavern before his father stumbled across him when he was sixteen, Percy was a member of the ton.	Zatímco Jeremy, který se narodil a byl vychován v hospodě, než ho v šestnácti letech objevil jeho otec, byl v podobném prostředí ve svém živlu, Percy patřil odjakživa mezi smetánku.
F_L_3	Jeremy might have felt sorry for the lad because of that " I think, " which implied he was n't sure what year he'd been born, which was usually the case with orphans.	Jeremy pocítil lítost. Neušel mu ten dodatek „tedy myslím“, což znamenalo, že si chlapec není jistý, kdy přesně se narodil. Zřejmě sirotek.
F_L_4	The gentry feel much more secure on their country estates."	Šlechta se na svých venkovských sídlech cítí mnohem bezpečněji."
F_L_5	I'd feel much more comfortable in my own bedroom."	Ve své ložnici bych se cítila mnohem pohodlněji."
F_L_6	She felt bad about that.	Neměla z toho zrovna čisté svědomí.
F_L_7	She felt better already, until she recalled that Jeremy was on the other side of the door waiting for her answer.	Pomalů se uklidnila a uvědomila si, že Jeremy čeká na chodbě na vysvětlení.
F_L_8	I'm feeling sick, Danny said.	„Není mi dobře,“ ozvala se Danny.
F_L_9	Danny had enjoyed helping the younger children and had even had a few favorites over the years, but still, none that felt like brothers or sisters to her.	Danny ráda pomáhala mladším dětem a za ta léta si mezi nimi našla i pár oblíbenců, ale žádného, k němuž by měla vztah jako k bratrovi nebo sestře.
F_L_10	Just feels deuced awkward, having made such a colossal mistake.	„Proboha, takhle se splést! Cítím se strašně trapně.“
F_L_11	She felt bad now, for her suspicions-for all of five seconds.	Nyní se za své podezření zastyděla -- ale jen na pár sekund.
F_L_12	Stealing from m'niece feels like he stole from me, damn me if it doesn't."	Mám pocit, jako by neokradl jen mou neteř ale přímo mě, a to mě štve."
F_L_13	I do n't feel right, being in a place like this."	Tady se necejtim ve své kůži."
F_L_14	She'd played her part well, though, and was feeling mighty triumphant about it.	Danny však hrála svou úlohu dobře a začínala být na sebe pyšná.
F_L_15	She'd felt light-headed after two glasses, but then she'd gone on to have two more.	Po dvou sklenkách jí bylo tak báječně, ale pak si dala ještě další dvě.
F_L_16	And it felt so bleeding nice.	A chutnal tak ztraceně sladce.
F_L_17	Yet that felt exquisite, too. Deceptive, that tender kiss.	Také objetí bylo báječné a něžný polibek byl velmi zrádný.
F_L_18	She felt more relaxed than she'd ever been, with the oddest feeling of contentment, which she wanted to savor just a little while more.	Cítila se tak uvolněně jako nikdy v životě, tak zvláštně spokojeně, a chtěla si ten pocit ještě chvíli užít.
F_L_19	What is a friend if not someone you feel close to, someone you like being with, someone you can confide in and share pleasures with."	Jsi mi blízka, jsem s tebou rád, věřím ti a sdílím s tebou svou radost."

<i>Feel</i>		
No.	EN	CZ
F_L_20	Danny felt poleaxed.	Danny byla jako omráčená.
F_L_21	He felt immediately contrite, knelt down next to her, took her hand in his to bring it to his lips.	Okamžitě se kál. Klekl si k posteli a uchopil ji za ruku, kterou políbil.
F_L_22	It felt as if her heart just dropped on the ground.	Měla pocit, jako by se jí zastavilo srdce.
F_L_23	It was too beautiful to pass up, ice-blue satin and lace that was so soft it felt like silk.	Byly příliš krásné, aby odolala, ušité ze světle modrého saténu a zdobené krajkou, která byla jemná jako hedvábí.
F_W-D_1	but the veriest frumps, the most dejected of miseries sitting on doorsteps (drink their downfall) do the same ; ca n't be dealt with, she felt positive, by Acts of Parliament for that very reason : they love life.	Ale i ty nejhorší cuchty, ti nejubožejší z ubožáků sedící na prahu (pití je jejich zkáza) dělají totéž - nedá se tomu zamezit, ani kdyby na to vyšel zákon, tím si byla naprosto jistá - právě z téhož důvodu : milují život.
F_W-D_2	and felt very sisterly and oddly conscious at the same time of her hat.	a v tu chvíli měla velice sesterský pocit, ale zároveň jako by jí začal vadit její klobouk.
F_W-D_3	She felt very young ;	Cítila se velmi mladě ;
F_W-D_4	It was her life, and bending her head over the hall table, she bowed beneath the influence, felt blessed and purified, saying to herself, as she took the pad with the telephone message on it, how moments like this are buds on the tree of life, flowers of darkness they, are, she thought (as if some lovely rose had blossomed for her eyes only) ;	Byl to její život, a když sehnula hlavu nad stolem v hale, sklonila se pod tím vlivem, cítila se požehnaná a očištěná, a když brala do ruky zápisník s telefonickým vzkazem, říkala si, že tyhle okamžiky jsou poupata na stromě života, květy tmy to jsou, myslela si (jako by nějaká krásná růže vykvetla jen pro její oči) ;
F_W-D_5	feeling hollowed out, utterly empty within. Clarissa refused me, he thought.	a měl pocit vykotlanosti, naprosté prázdnoty uvnitř.
F_W-D_6	He had not felt so young for years.	Už léta se necítil tak mladý.
F_W-D_7	I have n't felt so young for years! thought Peter, escaping (only of course for an hour or so) from being precisely what he was, and feeling like a child who runs out of doors, and sees, as he runs, his old nurse waving at the wrong window.	Už léta jsem se necítil tak mladý! pomyslel si Peter, když unikl (samozřejmě jenom tak asi na hodinku) od toho, čím přesně byl, s pocitem dítěte, které uteče z domu ven, a jak utíká, zahlédne svou starou chůvu, kterak mává u nesprávného okna.
F_W-D_8	I have n't felt so young for years! thought Peter, escaping (only of course for an hour or so) from being precisely what he was, and feeling like a child who runs out of doors, and sees, as he runs, his old nurse waving at the wrong window.	Už léta jsem se necítil tak mladý! pomyslel si Peter, když unikl (samozřejmě jenom tak asi na hodinku) od toho, čím přesně byl, s pocitem dítěte, které uteče z domu ven, a jak utíká, zahlédne svou starou chůvu, kterak mává u nesprávného okna.
F_W-D_9	He did not want to be bothered (feeling a little drowsy as he did) by people asking him the time.	Nechtěl, aby ho lidé otravovali (připadal si trochu ospalý) vyptáváním, kolik je hodin.

<i>Feel</i>		
No.	EN	CZ
F_W-D_10	He had never felt so happy in the whole of his life!	Nikdy v životě se necítil tak šťastný!
F_W-D_11	He felt as if his forehead would burst.	Měl pocit, že mu snad praskne čelo.
F_W-D_12	He only felt, after seeing her that morning, among her scissors and silks, making ready for the party, unable to get away from the thought of her ;	Jenom měl pocit, poté, co ji ráno viděl mezi nůžkami a hedvábičky, jak se připravuje na večírek, že se nemůže zbavit myšlenek na ni ;
F_W-D_13	they had had their struggles), until she felt wedged on a calm ocean, where only spice winds blow ;	taky se museli všelijak protloukat), až měla pocit, že se octla na klidné hladině oceánu, kde vanou jen větry provoněné kořením ;
F_W-D_14	and read out' how, therefore, we are of opinion that the times are ripe ... the superfluous youth of our ever-increasing population ... what we owe to the dead ...' which Richard thought all stuffing and bunkum, but no harm in it, of course, and Hugh went on drafting sentiments in alphabetical order of the highest nobility, brushing the cigar ash from his waistcoat, and summing up now and then the progress they had made until, finally, he read out the draft of a letter which Lady Bruton felt certain was a masterpiece.	Hugh navrhl různé úpravy v účtě k citům lidí, které, jak vyjádřil poněkud zostra, když se Richard zasmál, „je nutno vzít v potaz “, a přečetl, že „jsme tudíž názoru, že nazrál čas ... nadbytečnou mládež našeho stále rostoucího obyvatelstva ... což dlužíme našim mrtvým ... “, o čemž si Richard myslel, že je to všechno vata a prázdné žvanění, ale není to samozřejmě na škodu, a Hugh dále skicoval text, vyjmenovával city v tom nejušlechtilějším abecedním pořádku, smetal popel z doutníku ze své vesty a občas shrnoval struktury, které, jak pociťovala lady Brutonová, když sledovala tu úžasnou proměnu, musí respektovat i takový redaktor Timesů.
F_W-D_15	Since he had brought the pillow, she would lie down ... But - but - why did she suddenly feel, for no reason that she could discover, desperately unhappy?	A když už přinesl ten polštář, lehne si ... Ale - ale - proč má zničehonic pocit, aniž k tomu dokáže najít nějaký důvod, že je zoufale nešťastná?
F_W-D_16	Now that she knew what it was, she felt perfectly happy.	Ted', když přišla na to, co to způsobilo, cítila se naprosto spokojeně.
F_W-D_17	to be felt repulsive even by her - it was too much ;	mít pocit, že je odpuzivá i pro ni - to bylo příliš ;
F_W-D_18	Never had she felt so happy!	Ještě nikdy si nepřipadala tak šťastná!
F_W-D_19	In London, too, there they sat, and, half dreaming, came to her through the bedroom door, rain falling, whisperings, stirrings among dry corn, the caress of the sea, as it seemed to her, hollowing them in its arched shell and murmuring to her laid on shore, strewn she felt, like flying flowers over some tomb.	V Londýně také seděli, a jak napůl snila, létali k ní dveřmi ložnice, padal déšť, suché obilí šustilo a ševalilo, moře hladilo, a jak jí to připadalo, ukrývalo je do své klenuté mušle a šeptalo jí ležící na pláži, připadala si rozhozená, jako letící květy nad nějakým hrobem.
F_W-D_20	and they have two motor cars, but Mr Morris still mends the boots on Sunday : it is superb, it is absolutely superb, thought Peter Walsh, swaying a little backwards and forwards with his liqueur glass in his hand among the hairy red chairs and ash-trays, feeling very well pleased with himself, for the Morrisises liked him.	a mají dvě auta, ale pan Morris přesto ještě spravuje boty o nedělích : to je vynikající, naprosto vynikající, myslel si Peter Walsh, s likérovou sklenkou se mírně pohupoval vzad a zase vpřed mezi těmi žíněnými červenavými křesly a popelníky, cítil se velmi spokojený sám se sebou, protože se Morrisům líbil.

<i>Feel</i>		
No.	EN	CZ
F_W-D_21	She felt glad that he had done it ;	Byla ráda, že to udělal ;
F_Ad_1	At eight o'clock on Thursday morning Arthur did n't feel very good.	Ve čtvrtek v osm ráno se Arthur necítil zrovna nejlíp.
F_Ad_2	Arthur stood up, feeling as if he was in a dream.	Arthur se zvedl. Připadal si jako ve snu.
F_Ad_3	This always happened when he felt miserable and put upon, and he had never been able to explain it to himself.	Stávalo se mu to vždycky, když si připadal uboze nebo ušlápnutě, ale nikdy si to nedokázal vysvětlit.
F_Ad_4	He always felt vaguely irritable after demolishing populated planets.	Jako vždycky po demolici obydlených planet cítil jakési neurčité podráždění.
F_Ad_5	He wished that someone would come and tell him that it was all wrong so that he could shout at them and feel better.	Přál si, aby k němu někdo přišel, a řekl, že to nebylo správné, aby ho pak mohl seřvat a spravit si náladu.
F_Ad_6	The guard vanished immediately, feeling rather relieved.	Voják se zřejmou úlevou poslechl.

The excerpted sentences are coded according to the key described in the chapter Method and Material.

Sound		
No.	EN	CZ
So_L_1	The guard vanished immediately, feeling rather relieved.	Voják se zřejmou úlevou poslechl.
So_L_2	And yet, Jeremy did n't think it was a natural slip, it had sounded much too contrived.	Jenže Jeremy měl pocit, že to znělo až příliš dokonale, aby to byla pravda.
So_L_3	She groaned, yet to him it sounded more passionate than frustrated and had him dropping her as if he'd just been burned.	Zasténala zoufalstvím, jemu to však znělo jako projev vášně. Okamžitě ji pustil, jako by se o ni spálil.
So_L_4	The coughing got much worse. It even sounded as if he were choking.	Kašlání se zhoršilo, dokonce to vypadalo, že se dusí.
So_L_5	They were a middle-class household trying to move up the social ladder, which meant they wanted only a better class of servant, at least none that sounded like gutter trash or looked like whores.	Jednalo se o středostavovskou domácnost, která se snažila o vzestup na společenském žebříčku, což znamenalo, že zaměstnávali jen lepší služebnictvo, rozhodně ne někoho, kdo mluvil jako dlaždič, nebo se oblékal jako děvka.
So_L_6	She did n't move, sounded quite nervous again when she asked, " Do n't ye'ave a man for that?	Nepohnula se, ale když se ozvala, hlas se jí třásl : „A nemáš na to nějakýho chlapa?
So_L_7	" Cor, you sound like a street urchin.	„Vždyť mluvíš jako dlaždič.
So_L_8	Since he sounded annoyed at the moment, Danny's mood improved a lot.	Danny si všimla, že se Jeremy zatvářil otráveně, a její nálada rázem stoupla.
So_L_9	That sounded too ominous by half. Malory was about to get more than a black eye, she'd wager.	Jeho hlas zněl tak zlověstně, že usoudila, že to Malory odnese nejen monoklem.
So_L_10	This wo n't take long, will it? she asked, sounding somewhat annoyed now that she'd given in.	„Nepotrvá to ale dlouho, že ne?“ zeptala se a v jejím tónu se ozvalo podráždění.
So_L_11	That do n't sound good, Lucy said nervously.	„To nezní moc dobře, “ usoudila Lucy nervózně.
So_L_12	Sounds like she should be in a sickbed, not showing up at a ball."	To by měla radši zůstat v posteli a neukazovat se na nějakém bále.“
So_L_13	She was trembling with passion while he did n't sound the least bit affected by what had just passed between them.	Zatímco ona se chvěla vášní, on byl ledový jako kámen!
So_L_14	The older man regained some of his composure, now that the options were n't sounding so completely abhorrent.	Trochu se vzchopil. Ta druhá nabídka nezněla vůbec špatně.
So_L_15	Now tell me that do n't sound like a nice way to celebrate?	Neříkej mi, že by to nebyla hezká oslava!
So_L_16	Sounds pretty nice, actually.	„Zní to moc hezky, vážně.
So_L_17	" Sounds like you wanted to set up a real orphanage for them."	„To zní, jako bys pro ně chtěla založit opravdový sirotčinec.
So_L_18	It sounds too foreign for my liking."	Zní to na můj vkus moc cize.“
So_L_19	Right out of the gutter she sounded, and was, for that matter."	Mluvila, jako kdyby právě vylezla z nějaké stoky.“

Sound		
No.	EN	CZ
So_L_20	Do n't sound so hopeful, Amy huffed.	„Jen si to moc nemaluj, “ obořila se na něj Amy.
So_L_21	Do n't I sound fine?	Nevšiml sis, že už mluvím úplně normálně?
So_L_22	To wipe out a whole family sounds like revenge no matter how you look at it."	Vyvráždit celou rodinu -- to vypadá jako nějaká pomsta, ať už se na to díváte jakkoli.“
So_L_23	Well, no, sounded good though, did n't it? Jeremy said with a cheeky grin.	„No to zrovna ne, ale zní to dobře, co?“ zeptal se Jeremy s drzým úsměvem.
So_W-D_1	The throb of the motor engines sounded like a pulse irregularly drumming through an entire body.	Hluk motorů zněl jako puls nepravidelně tepající celým tělem.
So_W-D_2	sounded frail and thin and very far away as Peter Walsh shut the door.	„Nezapomeň na večírek dneska večer! “ a zněl křehce a tence a velice daleko, když Peter Walsh zavřel dveře.
So_W-D_3	she thought his name sounded nice ;	případalo jí, že má hezké jméno ;
So_W-D_4	Could her own meaning sound like that?	Opravdu je možné, že tohle měla na mysli?
So_W-D_5	all she could say was (and nobody could be expected to understand) : They're an offering ; which sounded horribly vague.	„Ano, ano, ale ty tvé večírky - jaký mají smysl ty tvé večírky?“; jediné, co by mohla odpovědět (a od nikoho by se nečekalo, že to pochopí) : je to obětina - což zní hrozně mlhavě.
So_Ad_1	Mr Prosser thought it sounded perfectly potty.	Pan Prosser si pomyslel, že to zní jako pěkná magořina.
So_Ad_2	That sounds perfectly reasonable, he said in a reassuring tone of voice, wondering who he was trying to reassure.	" Zní to docela rozumně ..., " řekl konjšivě a sám se divil, koho se to vlastně snaží konejšit.
So_Ad_3	Ford, insisted Arthur, " I do n't know if this sounds like a silly question, but what am I doing here?"	" Forde, " nedal se odbýt Arthur. " Možná ti to bude připadat jako hloupá otázka, ale co tady vlastně dělám? "
So_Ad_4	He did n't sound hopeful.	Neznělo to však příliš nadějně.
So_Ad_5	Eerrrrrrmmmmmmmmmmmmmmmmmmmm ... said the guard, " erm, well that does n't sound that great to me."	" Hhhhhhmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmm m, " vysoukal ze sebe konečně, " hmmm, to se mi nezdá moc dobrý. "
So_Ad_6	It sounded quite a sensible voice, but it just said, " Two to the power of one hundred thousand to one against and falling, "	Zněl docela rozumně, řekl však jen : " Jedna ku dvěma na sto tisíců a dále klesá. "
So_Ad_7	It sounded like a measurement of probability."	" Znělo to jako počet pravděpodobnosti. "
So_Ad_8	Oh, said Arthur, " sounds ghastly."	" Aha. To zní dost příšerně. "
So_Ad_9	It sounds awful."	Zní to hrozně. "
So_Ad_10	It sounded like quite a good lifestyle otherwise.	" Ale jinak mi to připadá jako ohromně zajímavý životní styl. "

Sound		
No.	EN	CZ
So_Ad_11	We have to have something that sounds good, said Benji.	„Potřebujeme něco, co dobře vypadá, “ vysvětloval Béda.
So_Ad_12	Something that sounds good? exclaimed Arthur.	„Něco, co dobře vypadá, “ rozčilil se Arthur.
So_Ad_13	" An Ultimate Question that sounds good?	Základní otázka, která dobře vypadá?
So_Ad_14	" The only thing we can do now, " said Benji, crouching and stroking his whiskers in thought, " is to try and fake a question, invent one that will sound plausible."	" Jediný, co teď můžeme dělat, “ promluvil konečně Béda, zamyšleně si hladící vousy, “ je pokusit se vymyslet nějakou otázku, která by zněla přijatelně, a vydávat ji za Základní.
So_Ad_15	Aha, now that does sound promising!	" To zní docela slibně! “
So_Ad_16	Sounds very significant without actually tying you down to meaning anything at all.	Zní to ohromně důležitě, a přitom to vlastně nic neznamená.
So_D_1	He did n't even want to ask what a pinhead was-it sounded painful.	Co to je špičatá lebka, se radši nezeptal, protože měl pocit, že by se mu odpověď nezamlouvala.
So_D_2	He sounded a little scared.	Podle hlasu poznala, že má trochu nahnáno.
So_D_3	" I do n't think that's necessary, " Laura said, but she knew she did n't sound as sure this time.	„Já myslím, že to není zapotřebí, “ řekla Laura, ale hlas už jí nezněl tak jistě jako dřív.
So_D_4	Sounds like Jungle Goulash Boy!	Vždyť to zní málem jako guláš!
So_D_5	VTX was just three letters that sounded good together and did n't stand for anything.	Pro něj to byla jen trojice písmen, která dohromady možná hezky vypadala, ale neznamenal vůbec nic.
So_D_6	Earl knew his tone sounded disrespectful and ungrateful, but he could n't help it.	Věděl, že se chová jako nevďěčník, ale nemohl si pomoci.

The excerpted sentences are coded according to the key described in the chapter Method and Material.

<i>Smell</i>		
No.	EN	CZ
Sm_W-D_1	The whole house this morning smelt of tar.	Dnes ráno páchl celý dům dehtem.
Sm_W-D_3	Literally, when he came into the room he smelt of the stables.	Když vejde do místnosti, doslova páchne stájí.
Sm_D_1	He dressed in black, like a minister turned to the Devil-florid, rumped, and red-eyed. His breath smelled of whiskey, his clothes of smoke sunk into the threads.	Táhla z něj whisky a tabákový kouř, povadlou kůži měl zarudlou, oči podlité krví, a protože byl celý v černém, vypadal jako zpustlý kněz.
Sm_D_2	It was her father, back from the boat, smelling of fish, sweat, and whiskey.	Byl to otec. Vrátil se z práce a páchl rybami, potem a whisky.
Sm_D_3	Hofstadter arrived the morning of April 25, 1901, still sick from flu, smelling of sweat and camphor.	Když ráno 25. dubna 1901 přišel Hofstadter do stodoly ke slonům, páchl potem a kafrem a pořád ještě se cítil dost bídňě.
Sm_D_4	The trapped reservoir water still smells of river, and I cannot help but think of the Flood of 1913.	Pořád páchne řekou, a kdykoli ji ucítím, musím si vždycky vzpomenout na veliké záplavy v roce 1913.
Sm_D_5	We found Wallace Porter in his study, which smelled of cigar smoke and whiskey.	Wallace Portera jsme našli v pracovně, kde to páchlo whisky a kouřem z doutníků.
Sm_D_6	You smell different Mildred said.	„Jsi tak divně cítit, “ řekla matka.
Sm_D_7	You smell like a whore.	Jako prodejná děvka.
Sm_D_8	It smelled of cigarette smoke, mildew, and fish.	Uvnitř páchl cigaretovým kouřem, plísní a rybinou.
Sm_D_9	The king, dressed in a suit and tie, walked into the office escorted by five young men in jeans and short-sleeved dress shirts, smelling of incense and cologne.	Kolem všech se vznášela vůně kadidla a kolínské.
Sm_D_10	Her hair smelled like fish the other morning.	„Tuhle ráno jí vlasy páchly rybinou.“
Sm_D_11	After the surgery, Mildred told the doctors she could n't care for him at home, and they suggested she find him a bed at Sunset Village, a local nursing home that smelled of urine, mothballs, and talcum.	Mildred po operaci prohlásila, že se o něj doma starat nemůže, a tak jí lékaři navrhli, ať mu zaplatí pobyt v Sunset Village, místní léčebně pro přestárlé, kde to páchlo močí, kuličkami proti molům a zásypem.
Sm_S-J_1	The room still smelled of him, even more so now that he was sitting beside her.	V pokoji stále zůstávala mdlá vůně mýdla a pěny po holení, která teď, když seděl vedle ní, trochu zesílila.
Sm_S-J_2	" Boy, that smells great, Mom.	
"	„Páni, ta krůta báječně voní, mami.	
Sm_An_1	Her breath was sweet, smelling of warm vermouthe.	Měla sladký dech, voněl jí teplým vermutem.
Sm_B-C_1	Whatever, it smelled good.	Každopádně to vonělo pěkně.

<i>Smell</i>		
No.	EN	CZ
Sm_B-C_2	The room smelled flowery and feminine.	Místnost voněla květinami a ženskostí.
Sm_B-C_3	The empty rooms smelled like the sawdust left over from the uncompleted renovation.	Prázdné místnosti byly cítit po pilinách zanechaných po nedokončené přestavbě.
Sm_B-C_4	The room smelled musty.	Pokoj zatuchle smrděl.
Sm_B-M_1	He'd smelled like sunshine, soap, and wholesomeness.	Voněl sluncem, mýdlem a bezpečím.
Sm_B-M_2	You smell like piss and sweat, Janey.	Smrdíš po moči a potu, Janey.
Sm_B-M_3	Curtis would leave there feeling and smelling like he had smoked three packs himself.	Až odtud Curtis půjde, bude si připadat, že sám vykouřil tři balíčky, a taky tak bude smrdět
Sm_B-M_4	" You smell good."	„Krásně voníš.
Sm_C_1	Mercer imagined that the moon-dust-contaminated cabin on Eagle must have smelled rather like Rama.	Mercer si domyslel, že měsíčním prachem kontaminovaná kabina Orla určitě smrděla dost podobně jako Ráma.
Sm_C_2	It's water, but I would n't care to drink it - it smells like an algae culture that's gone bad.	" Je to voda, ale vůbec nemám chuť se napít - smrdí jako shnilé chaluhy.
Sm_C_3	But no dead machine ever smelled like that!'	" Jenže žádný rozbitý stroj nikdy takhle nesmrđěl! "
Sm_Fi_1	He is wearing the tightest, scruffiest jeans she has ever seen, and his long, black hair smells of beer and marijuana cigarettes.	Nosil ty nejtěsnější a nejotrhanější džíny, jaké kdy viděla, a jeho dlouhé černé vlasy páchly pivem a marihuanou.
Sm_Fi_2	It smells wonderful.	„Voní to báječně.“
Sm_Fi_3	Smells good, she says, the wondrous scent of Canadian bacon bringing her fully awake as she ushers the pretty Filipino waitress inside.	„Voní to dobře, “ prohodila, když ji lahodná vůně kanadské slaniny úplně probudila. Pozvala hezkou filipínskou servírku dál.
Sm_Fi_4	Yum. Does n't that smell wonderful ?	„Mňam! Že to voní úžasně ?“
Sm_Fr_1	It was made of leather, but it smelled like the inside of a Lexus.	Bylo vyrobené z kůže, ale smrdělo jako vnitřek vozu lexus.
Sm_Fr_2	Your jacket smells strongly of fish.	" To sako jaksepatri smrdí rybinou. "
Sm_Fr_3	That his socks were soaked and his jacket smelled like a wet cow at the seashore and he had no way to dry his hands or hair was certainly unpleasant, but he was still enjoying not having two pounds of Norwegian salmon in his pants.	To, že měl úplně promočené ponožky, že smrděl jako mokrý pes, který se vyválně v mršině na břehu moře, a že si nemohl ani utřít ruce a usušit vlasy, bylo jistě nepříjemné, ale pořád ještě ho neopouštěla radost z toho, že už nemá v kalhotách dvě libry norského lososa.
Sm_Fr_4	Jonah came back inside smelling like mesquite.	Vešel Jonah a páchl jako nabobtnalý hrách.
Sm_Fr_5	Something about this does n't smell right.	" Něco se mi na tom pořád nezdá. "

<i>Smell</i>		
No.	EN	CZ
Sm_Fr_6	You smell like al-co-hol.	“ Ale je z tebe cítit al - ko-hol. ”
Sm_Fr_7	But the rutabaga smelled carious and was already cold-it had the texture and temperature of wet dog crap on a cool morning-and his guts convulsed in a spine-bending gag reflex.	Jenže z tuřínu táhl pach jak z pusy se zkaženými zuby a sousto už bylo vychladlé - mělo stavbu a teplotu vlhkého psího hovínka zanechaného na trávníku v sychravém ránu - a Chipperovy vnitřnosti se sevřely v odmítavém reflexu, při němž se i páteř prohýbala do oblouku.
Sm_Fr_8	So Enid tried to be patient, but Chipper sat down to lunch and declared : " This smells like vomit! "	A tak se Enid snažila být trpělivá, jenže Chipper se posadil k obědu a prohlásil : “ Vždyť to smrdí jako zvratky! ”
Sm_Fr_9	It could be vivid, certainly, in its weakness, as on days when the sun baked fallen apples in orchards and the valley smelled like cider, and cold nights when Jordan had driven to Chadds Ford for dinner and the tires of her Cabriolet had crunched on the gravel driveway ;	Jistě, svět může být plný života - ve vši své chabosti - ve dnech, kdy slunce opéká spadaná jablka v sadu, údolí voní jako ovocná šťáva, a za večerů, kdy Jordan přijížděla do Chadds Fordu a pneumatiky jejího kabrioletu zaskřípaly na šterkové příjezdové cestě.
Sm_Fr_10	The air on Catharine Street smelled like the last weekend of baseball.	Vzduch na Catharine Street páchl přesně tak, jak má páchnout poslední víkend baseballové sezony.
Sm_Fr_11	His room smelled of damp plaster, cigarettes, and strong synthetic shampoo fragrances such as pleased the Baltic nose.	Pokoj páchl vlhkou omítkou, cigaretami a silnými syntetickými šampony, jaké lahodily baltskému nosu.
Sm_Fr_12	The bacon fat and the browned ribs and the boiling kraut smelled good.	Tuk ze slaniny, upečená žebírka a bublající zelí voněly dohromady moc dobře.
Sm_G_1	Would the Gulf air feel and smell the same ?	Bude vzduch zálivu vonět stejnou vůní?
Sm_I_2	The man smelled of hot dogs and beer, but also - especially out of the wind - of clams.	Muž páchl hamburgery a pivem, ale také (zejména v bezvětrí) škeblemi.
Sm_I_3	Ruth was wrecked by her dreams, but she was hungry and the coffee smelled good.	Rút byla ze snů celá zničená, ale měla hlad a káva příjemně voněla.
Sm_I_4	she tried putting old eggshells and coffee grounds in her hair, so that she would n't smell like a little girl, but the moleman heard the eggshells cracking.	Pokusila se dát si do vlasů staré skořápky od vajíček a lógr, aby nevoněla jako holčička, ale krťák slyšel praskat skořápky.
Sm_I_5	Something smells like earthworms! the moleman thought, sniffing closer and closer to Ruthie.'	Něco tady voní jako žížaly, pomyslel si krťák a čichal blíž a blíž k Rutince. ”
Sm_I_1	Ruth crept out of her bed and tiptoed through the master bathroom to the master bedroom, where her father lay smelling of whiskey or gin - as strongly as a car smells of motor oil and gasoline in a closed garage.	Rút se vyplížila z postele a po špičkách šla přes koupelnu do ložnice, kde v oparu whisky nebo ginu, stejně silném, jako je auto v uzavřené garáži cítit motorovým olejem nebo benzinem, ležel otec.

The excerpted sentences are coded according to the key described in the chapter Method and Material.

<i>Taste</i>		
No.	EN	CZ
T_B-C_1	It tasted fishy and old, but he ate all of it, knowing he'd get nothing more until morning.	Chutnal podezřele a zatuchle, ale snědl ho celý, protože věděl, že až do rána nic nedostane.
T_B-C_2	Wick's beer tasted good after the hot, three-hour drive from Fort Worth.	Po tříhodinové jízdě ve vedru z Fort Worthu Wickovi pivo chutnalo.
T_B-C_3	The juice tasted good.	Džus chutnal dobře.
T_B-C_4	He would not remember how good that kiss had tasted, or how perfectly her breast had molded to his hand.	Nebude myslet na to, jak příjemně se líbali, ani jak mu její ňadro dokonale zapadlo do dlaně.
T_Fr_1	The air here tasted like steel wool.	Vzduch tam chutnal po ocelové vlně.
T_Fr_2	Tongue and penis were approaching an understanding, and he tasted like the inside of her mouth now.	Jazyk a penis si pomalu začínaly rozumět a ona zaznamenala, že muž má teď stejnou chuť jako její ústa.
T_Fr_3	Spogg tasted like vodka, sugar, and horseradish, which in fact were its ingredients.	Spögg chutnal jako vodka s cukrem a křenem, což ve skutečnosti opravdu byly ingredience, z nichž se vyráběl.
T_I_1	it was warm and tasted like the inside of the pipe.	Bývala teplá a chutnala jako vnitřek trubky.
T_I_2	Jesus, this drink tastes terrible,' he said.	"Ježíši, ten drink chutná hrozně."
T_I_3	the drink tasted like cold, liquid oatmeal, but it made her feel as if she were bouncing off the walls, which was how she wanted to feel.	Nápoj chutnal jako studené, tekuté ovesné vločky, ale měla po něm pocit, že by mohla prorážet zdi, což odpovídalo přesně tomu, jak se chtěla cítit.
T_I_4	Also, the shrimp had languished in the marinade for more than twenty-four hours ; they did n't taste like shrimp anymore.	Krevety také byly v marinádě namočené déle než čtyřiaadvacet hodin a přestaly chutnat jako krevety.
T_I_5	The shrimp had n't tasted much like shrimp, and she had n't wanted to have sex a second time.	Krevety nechutnaly moc jako krevety a ona už nechtěla znovu souložit.
T_Kr_1	It took him a while to understand why the scrambled eggs, rye toast and phony soy sausages tasted so good. Then it hit him that the best part of the meal was that Isabel was sharing it with him.	Chvilí se divil, proč jsou míchaná vajíčka, žitný chléb a sójové klobásky tak dobré, než mu došlo, že je do kategorie vybraných lahůdek pozvedla Isabelina společnost.
T_P_1	So he could remember how bad it tasted.	Aby si vzpomněl, jak hnusně to chutnalo.
T_Row_1	She let Harry watch television and gave him a bit of chocolate cake that tasted as though she'd had it for several years.	Dovolila Harrymu dívat se na televizi a dala mu kousek piškotu s čokoládovou polevou, který chutnal, jako kdyby ho měla doma už několik let.
T_Row_2	Got summat fer yeh here -- I mighta sat on it at some point, but it'll taste all right."	Tadydle jsem ti něco přines - možná jsem si na to cestou někde sednul, ale určitě ti přijde k chuti. "

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