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**Non-finite *-ed* clauses and their translation counterparts**

Nefinitní *-ed* konstrukce a jejich překladové protějšky

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## Abstract

The present thesis offers an analysis of the Czech translation equivalents of English non-finite *-ed* clauses, or past participial clauses. It describes the *-ed* clauses and their syntactic functions, focusing on adverbial, absolute, and post-modifying. The thesis is inspired by a study of non-finite *-ing* clauses which was carried out by Malá and Šaldová (2015) and its results are finally compared to the results of the study. It offers a contrastive analysis of the characters of the two languages, the analytic English on the one hand, and the synthetic Czech on the other. Emphasis is put on the complex condensation capacity of the English language and its tendency to express by means of a non-finite clause the meanings which in Czech would be expressed by a finite clause. The material for this thesis, 100 English *-ed* clauses, were excerpted from a parallel English-Czech corpus *InterCorp*, from a sub-corpus of six works of contemporary anglophone fiction. The majority of *-ed* participial clauses in our sample were post-modifiers (56%), followed by 36% of adverbial clauses and 8% of absolute constructions. Congruent correspondences were represented in the data by deverbal adjectives only, the transgressive proving as too marked and archaic. Deverbal adjectives made up the largest group of translation counterparts altogether, representing 36% of all clauses. They were also the most frequent translation equivalent of *-ed* postmodifiers (42.8%) and of adverbial clauses (33.3%). The large number of adverbial clauses translated by the deverbal adjective is interesting and worth noting, as it implies a higher degree of sentence condensation in Czech translation equivalents than initially expected.

## Key words:

non-finite clause, *-ed* participle, adverbial clause, post-modifying clause, absolute clause,  
complex condensation, translation counterparts

## Abstrakt

Tato bakalářská práce má za cíl analýzu českých překladových ekvivalentů k anglickým nefinitním polovětným konstrukcím tvořeným z minulého participia. Popisuje tyto konstrukce a jejich syntaktické funkce a zaměřuje se na příslovečné, postmodifikující a absolutní konstrukce. Tato práce je inspirována studií nefinitních *-ing* konstrukcí vypracovanou Malou a Šaldovou (2015), se kterou jsou pak její výsledky porovnány. Nabízí kontrastivní analýzu obou jazyků, na jedné straně typologicky analytické angličtiny a syntetické češtiny na straně druhé. Je zde zdůrazněna tendence angličtiny ke komplexní kondenzaci, tedy k vyjadřování nefinitními konstrukcemi významy, které by v češtině byly vyjádřeny vazbami finitními. Materiál k této bakalářské práci (100 anglických *-ed* konstrukcí) byl excerpován ze subkorpusu složeného ze šesti děl současné anglofonní prózy v rámci paralelního anglicko-českého korpusu *InterCorp*. Nejvíce *-ed* konstrukcí bylo postmodifikujících (56 %), dále 36 % adverbálních a 8 % absolutních. Kongruentními překladovými ekvivalenty byla v této práci pouze deverbální adjektiva, přechodníky se tak prokázaly jako moc příznakové a zastaralé. Deverbální adjektiva tvořila největší skupinu (36 %) překladových protějšků všech *-ed* konstrukcí dohromady a také *-ed* postmodifikací (42,8 % případů) a adverbálních konstrukcí (33,3 % případů). Velké množství anglických adverbálních konstrukcí přeložených deverbálními adjektivy implikuje vyšší úroveň větné kondenzace v českých překladových ekvivalentech, než bylo předpokládáno.

## Klíčová slova:

nefinitní polovětná konstrukce, *-ed* participium, příslovečná participiální konstrukce,  
postmodifikující participiální konstrukce, absolutní konstrukce, komplexní kondenzace,  
překladové ekvivalenty

## Table of Contents

<b>LIST OF TABLES .....</b>	<b>8</b>
<b>1 INTRODUCTION .....</b>	<b>9</b>
<b>2 THEORETICAL BACKGROUND.....</b>	<b>9</b>
<b>2.1 Non-finite verb forms and phrases .....</b>	<b>10</b>
2.1.1 The participle.....	12
<b>2.2 The past participle.....</b>	<b>13</b>
2.2.1 The past participle vs. the adjective .....	13
<b>2.3 Non-finite clauses.....</b>	<b>15</b>
<b>2.4 Past participle clauses and their syntactic functions.....</b>	<b>16</b>
2.4.1 Adverbial clauses .....	17
2.4.1.1 Adverbial clauses introduced by a conjunction.....	18
2.4.2 Modifying clauses .....	18
2.4.2.1 Pre-modifiers .....	18
2.4.2.2 Post-modifiers .....	19
2.4.2.3 Object complements .....	20
2.4.3 Absolute constructions .....	20
2.4.3.1 Absolute constructions introduced by a conjunction .....	22
<b>2.5 English and Czech ways of expression .....</b>	<b>23</b>
2.5.1 Complex condensation .....	24
<b>3 MATERIAL AND METHOD .....</b>	<b>27</b>
<b>3.1 Material.....</b>	<b>27</b>
<b>3.2 Method.....</b>	<b>28</b>
3.2.1 English <i>-ed</i> participial clauses .....	28
3.2.2 Czech translation counterparts .....	32
<b>4 ANALYSIS.....</b>	<b>33</b>
<b>4.1 English <i>-ed</i> participial clauses .....</b>	<b>34</b>
4.1.1 Adverbial clauses .....	34
4.1.2 Post-modifying clauses .....	40
4.1.3 Absolute clauses .....	43
<b>4.2 Czech translation counterparts.....</b>	<b>46</b>
<b>5 CONCLUSION.....</b>	<b>52</b>
<b>REFERENCES .....</b>	<b>54</b>
<b>SOURCES.....</b>	<b>55</b>
<b>RÉSUMÉ.....</b>	<b>57</b>



## List of Tables

Table 1. Non-finite verb forms.....	10
Table 2. The forms of the participle.....	12
Table 3. Types of <i>-ed</i> participial clauses included in the data.....	32
Table 4. The proportions of the types of <i>-ed</i> participial clauses included in the data.....	34
Table 5. Translation correspondences of <i>-ed</i> participial clauses (100 translation pairs).....	46



## **1 Introduction**

A lot has been written on the subject of the English participial clause as a means of complex condensation, mostly focusing on the *-ing* clauses, that is clauses that employ present and perfect participles. My thesis attempts to add to the academic discourse surrounding participial clauses, by turning focus onto the *-ed* clause, the past participial, and examining it in a contrastive manner with Czech translation counterparts.

I will provide an overview of the syntactic functions of the past participial clauses as well as comment on the way they contribute to the complex condensation ability of the English language. I will also outline the main differences between English and Czech in their means of expression, predicting in part the character of my practical findings. I will be working inspired by the study on *-ing* clauses conducted by Malá and Šaldová (2015), titled “English non-finite participial clauses as seen through their Czech counterparts,” and mirroring it in part in my choice of material.

In the practical part of this thesis, I will provide comparison with Czech translation counterparts to the English past participial clauses, looking at the forms they take on as well as their syntactic functions. There is reason for this comparison, as Czech employs different syntactic and formal means to denote meanings expressed by English *-ed* clauses and the two languages differ in the means and degrees of expressing complex condensation.

## **2 Theoretical background**

The aim of this chapter is to introduce English non-finite verb forms and phrases, with focus on the past participle. I will be looking at English past participial clauses and examining their syntactic functions, focusing in detail on the adverbial and post-modifying, as these will be used for the practical part. Secondly, I will be examining and contrasting the English and Czech

means of expression, with special focus on the complex condensation ability of English. This comparison will provide me with hypotheses for the practical part.

## 2. 1 Non-finite verb forms and phrases

The English verb exists in finite and non-finite verb forms. As illustrated in Table 1 below, finite verb forms include the *-s* form and the past form as well as the base form (when expressing the present tense, and the imperative and present subjunctive moods). Our present study will be concerned with the non-finite verb forms, i.e. the infinitive base form, present and perfect *-ing* participle, and the past *-ed* participle.

	REGULAR VERBS	IRREGULAR VERBS
(1) BASE FORM	<i>call</i> <i>want</i>	<i>speak</i> <i>cut</i> <i>win</i>
(2) <i>-S</i> FORM	<i>calls</i> <i>wants</i>	<i>speaks</i> <i>cuts</i> <i>wins</i>
(3) <i>-ING</i> PARTICIPLE	<i>calling</i> <i>wanting</i>	<i>speaking</i> <i>cutting</i> <i>winning</i>
(4) PAST FORM	<i>called</i> <i>wanted</i>	<i>spoke</i> <i>cut</i> <i>won</i>
(5) <i>-ED</i> PARTICIPLE	<i>called</i> <i>wanted</i>	<i>spoken</i> <i>cut</i> <i>won</i>

Table 1. Non-finite verb forms (Quirk et al., 1985: 96)

English verb phrases can consequently be distinguished by verb form into the finite, which contain a finite verb as the first or only one, and the non-finite, containing exclusively non-finite verbs.

Quirk et al. (1985) have outlined a set of criteria which describe finite verb phrases. Firstly, they occur as the main verb phrase in independent clauses. Secondly, they have tense contrast, that is the formal distinction between present and past tenses. Thirdly, there is person and number concord between the subject of a clause and the finite verb phrase. Fourthly, finite verb phrases contain as their first (or only) word a finite verb form. The final fifth criterion concerns the mood of finite verb phrases, which can be indicative, imperative, and subjunctive – the first unmarked, and the two latter marked. Mood indicates the “factual, nonfactual, or counterfactual status of the predication” (Quirk et al., 1985: 149). These criteria do not operate

as a binary distinction, however, instead they work more as a gradient, a “scale of finiteness” (ibid.: 150), where for instance verb phrases in the subjunctive and imperative moods fail to fulfil the third criterion, appearing in the base form in all persons.

Non-finite verb phrases in turn are “morphologically impoverished” (Mašková, 2013: 11) in that they only express some morphological categories, such as voice and in part tense, and “cannot occur in construction with a subject of a main clause” (Quirk et al., 1985: 153):

Finite: (1) *He was doing it easily.*

Nonfinite: (2) *\*He doing it easily.* (ibid.)

Instead of proper temporal categories, they express anteriority (in perfect forms) and simultaneity or consecutiveness (in present forms) in relation to the main finite verb in the superordinate clause, which is precisely why they require it in the first place.

From the syntactic perspective, non-finite verb phrases keep their verbal characteristics in that they retain their valency, for instance (Mašková, 2013: 12). They fulfil a diverse range of syntactic functions: “the infinitives and gerunds can alternate with other nominal elements and functions, for example, as the subject or object of a clause; the participle, on the other hand, usually forms adverbial or postmodifying clauses” (ibid.).

The approaches to the division of non-finite verb phrases vary across grammars. Dušková et al. in *Mluvnice současné angličtiny na pozadí češtiny* (1994: 265) characteristically distinguish besides the infinitive also the gerund and the participle, in keeping with the differences in syntactic function of the latter two.

Quirk et al. in *A Comprehensive Grammar of the English Language* (1985: 149) forgo the distinction between the gerund and the participle, as they take on the same *-ing* forms, and distinguish merely between the infinitive, and formally the *-ing* and *-ed* participles. As the

words pertaining to the category of past participle in the first of the grammars are identical to those outlined as *-ed* participles in the latter, the difference lies merely in the terminology. And as the purpose of this thesis lies in detailed description of the past participle clause, I will not be focusing on the other non-finite verb phrases.

### 2.1.1 The participle

In English, the participle verb form occurs in both finite and non-finite clauses. The finite constructions that employ participles are compound tenses (perfect and progressive), passives and copular constructions. Participial non-finite clauses are syntactically most often adverbial, pre- and post-modifying, and absolute constructions.

For the purpose of this thesis, I will be working with the division of participles as provided by Dušková et al. (2009). The following table shows the different participial forms, divided by tense, voice and aspect, with the verb *use* representing the regular category, and the verb *write* representing the irregular one.

PARTICIPLE		ACTIVE	PASSIVE
PRESENT		<i>using</i>	<i>being used</i>
		<i>writing</i>	<i>being written</i>
PERFECT	SIMPLE	<i>having used</i>	<i>having been used</i>
		<i>having written</i>	<i>having been written</i>
	PROGRESSIVE	<i>having been using</i>	
		<i>having been writing</i>	
PAST		<i>used</i>	
		<i>written</i>	

Table 2. The forms of the participle (Dušková et al., 2009: 8.85.3)

## 2.2 The past participle

From a strictly formal perspective, we distinguish two sets of forms for the past participle: the regular and the irregular. The regular form is characterised by its *-ed* ending, as in the pair *use – used* (Dušková et al., 2009: 8.85.3). The irregular past participles can be distinguished into categories by their suffix: *-t* as in *sleep – slept* or *teach – taught*, *-n* as in *drive – driven* or *break – broken*. Some of them retain the same form in all tenses: *cut – cut*, or *bet – bet*. Others employ different vowels to signal tense, as in *sit – sat*, or *begin – begun*. Finally, there is also the suppletive form *go – (went) – gone* (ibid.: 8.2). The irregular form developed from the Old English weak verbal forms and is a non-productive category, which means that there are no more participles being added (ibid.).

Semantically, past participles most often have a passive meaning, most frequently denoting a result of an action: *a healed wound*, *a sprained ankle* (Dušková et al., 2009: 8.85.3). Past participles denoting a process are increasingly rare, but still possible: *a respected citizen*, *an often misused word* (ibid.). The same goes for past participles with an active meaning derived from intransitive verbs such as *a travelled man* or *a retired army officer* (ibid.).

### 2.2.1 The past participle vs. the adjective

It is useful to examine the problematic of the similarities between participles and adjectives as they often share the same form or take the same syntactic positions within a sentence, which can pose as a complication in distinguishing them. It is an area which has motivated a great amount of academic research, e.g., Wasow (1977), Freidin (1975), Brekke (1988), Siegel (1973), and Embick (2004).

The formal similarities are the result of the process of derivation of adjectives from participles. Sometimes, the participial adjectives differ formally from the participles they were derived from, as in the following example pairs: *drunk* (participle) – *drunken* (adjective), *shrunk*

(participle) – *shrunk* (adjective), or *shaved* (participle) – *shaven* (adjective) (Dušková et al., 2009: 6.7). In other cases, the two word classes have evolved different specific meanings, differentiating them semantically: compare the participial in “*this difference is marked (by the plus sign)*” and the adjective in “*this difference is (very) marked*” (ibid., 8.85.3).

In most cases, however, it is necessary to look at the syntactic position of the *-ed* word and its distributional characteristics, as Dušková et al. (2009: 8.85.3 and 6.7) did when they compiled a set of criteria which distinguish adjectives from participles, as follows:

Firstly, adjectives accept the analytic comparative and superlative in the form of the adverbs “*more*” and “*most*”: *more satisfied, most satisfied* (ibid.). Secondly, they can be intensified by “*very*” or “*quite*”: *we were very disappointed, it’s quite complicated* (ibid.). Thirdly, they occur in combination with the copular verb “*seem*”: *she seemed pleased* (ibid.).

Petra Sleeman (2017) in her paper analysing non-finite relative clauses provides an overview of scholarship on the subject of the adjective-participle distinction and expands the criteria outlined in the previous paragraph. For instance, she describes Wasow’s (1977) notion that besides functioning as the complement of the verb “*seem*”, adjectives can also appear in combination with the verbs “*become*” and “*remain*”:

(3) *This man seems very astonished.*

(4) \**The book remains recently read by John.* (Sleeman, 2017: 8)

Sleeman also expands the inventory of possible intensifiers of adjectives by “*so*”, or proposes the adverb-forming suffix *-ly* as specific to adjectives (ibid.). She comments on Siegel’s (1973) distinguishing criterion of “*un-prefixation*”, where both *-ing* and *-ed* adjectives can take on the prefix *un-*: “the book remained *unopened*” and “an *uninteresting* book” (ibid.).

Sleeman (2017) also proposes the idea of a gradient instead of a dichotomy, suggesting that the two-way distinction between verbal participles-adjectival participles has been shown in literature to be “too strong” (ibid.: 9) and that both forms can carry verbal as well as adjectival features and thus should be regarded on a scale of verbality-adjectiveness.

For the purpose of my thesis, I will be primarily working with the criteria for characterizing adjectives as outlined by Dušková et al. (2009: 8.85.3 and 6.7), but if necessary, in problematic cases will supplement them with those outlined by Sleeman (2017) in her overview.

### 2.3 Non-finite clauses

Quirk et al. (1985: 992) recognise three main structural types of clauses in the English language: the finite clause, the non-finite clause, and the verbless clause. The finite clause employs in its structure a finite verb: *I can't go out with you because I am studying this evening* (ibid.). The non-finite clause correspondingly has a non-finite verb as its verb element: *Knowing my temper, I didn't reply* (ibid.). The verbless clause is lacking a verb element at all: *Although always helpful, he was not much liked* (ibid.).

Non-finite clauses are regarded as clauses because their internal structure can be analysed into the same functional elements that are distinguished in finite clauses. The functional analysis of the following non-finite clause is analogous to that of the finite clause:

(5) Non-finite: *Knowing [V] my temper [O<sub>d</sub>], I didn't reply.*

(6) Finite: *I [S] know [V] my temper [O<sub>d</sub>].* (ibid.)

Quirk et al. (1985: 993) distinguish four structural classes of non-finite clauses, mirroring their division of non-finite phrases. I will use their examples to illustrate the forms in constructions with and without an expressed subject as follows:

1) the 'to' infinitive:

without subject: (7) *The best thing would be to tell everybody.*

with subject: (8) *The best thing would be for you to tell everybody.* (ibid.)

2) the bare infinitive:

without subject: (9) *All I did was hit him on the head.*

with subject: (10) *Rather than you do the job, I'd prefer to finish it myself.* (ibid.)

3) the *-ing* participle:

without subject: (11) *Leaving the room, he tripped over the mat.*

with subject: (12) *Her aunt having left the room, I asked Ann for some personal help.* (ibid.)

4) the *-ed* participle:

without subject: (13) *Covered with confusion, they apologized abjectly.*

with subject: (14) *The discussion completed, the chairman adjourned the meeting for half an hour.* (ibid.)

In the following section, I will elaborate on the past participial clauses and their syntactic functions.

## **2.4 Past participle clauses and their syntactic functions**

The past participle clause has been described as inherently semantically and syntactically passive (Quirk et al., 1985: 993). However, the vagueness in the expression of syntactic relations of the past participle “allows for a wide range of functions at various levels” (Malá and Šaldová, 2012: 138).



In this sub-chapter, I will be describing the syntactic functions of past participial clauses. I will be focusing on the adverbial, post-modifying, and absolute clauses, as they have been the subject of analysis in the study on *-ing* clauses conducted by Malá and Šaldová (2015).

#### 2.4.1 Adverbial clauses

(15) *Mounted high on the walls, the visible security cameras sent a clear message to visitors.* /21/

On the example sentence we can see that there is a clear syntactic bond between the participial clause and the matrix clause, as they share the subject (Kortmann, 1991: 5). This does not, however, have to be the case for all past participial adverbial clauses. Kortmann (1991) would describe the example adverbial clause as *related*, as its subject is identified with that of the matrix clause, this being the default and most frequent case (ibid.: 8).

There are, however, also adverbial clauses the subject of which is not identical to that of the matrix clause and where there “may (but need not) be another constituent in the matrix clause which serves as a clue-providing device for identifying the underlying subject” (ibid.):

(16) *Advised to study anthropology, his choice was psychology instead.* (Quirk et al., 1985: 1122)

These clauses are termed *unrelated* and although frowned upon by normative grammars (as “dangling participles”), they are quite frequent (Kortmann, 1991: 8).

Kortmann (1991) distinguishes three options for the underlying subject of the unrelated adverbial clause. It can either be inherently expressed somewhere in the complex sentence:

(17) *Nominated by the Government, supported by the Opposition, elected by the votes of all members, his authority over the house depends on his election by that house.* (ibid.: 58)

It can also be retrievable from the text outside the complex sentence, or relating to “world knowledge” in general (ibid.: 61):

(18) *The siren sounded, indicating that the air raid was over.* (Quirk et al., 1985: 1122)

Semantically, these clauses can express adverbial relations of time, cause, reason, condition, exception, concession, concessive condition, attendant or accompanying circumstances, but these relations have to be inferred from the context (ibid.: 1124) as the clauses are lacking a subordinator. In other words, they are semantically variable in that their “interpretation may be determined by linguistic information or language users’ inferences, or both” (Kortmann, 1991: 26).

#### **2.4.1.1 Adverbial clauses introduced by a conjunction**

(19) *This is your last day!' Mrs Vaughn was shouting to Eduardo, who hung perfectly still - as if paralyzed by disbelief. /31/*

As can be seen in the example sentence, augmented adverbial clauses are “introduced by a subordinator overtly specifying a particular adverbial relation, or at least strongly delimiting the range of possible adverbial relations holding between subordinate and matrix clause” (ibid.: 7). We can then say that these clauses are clearly semantically determined, unlike their un-augmented counterparts.

#### **2.4.2 Modifying clauses**

##### **2.4.2.1 Pre-modifiers**

The past participle in the position of a pre-modifier is realised only by a single word, as seen in the following example:

(20) *A dark stubble was shrouding his strong jaw and dimpled chin.*

It is in fact its further complementation that would cause its postposition, operating on the basis of the principle of end-weight (Mašková, 2013: 21). Quirk et al. (1985) “recognize a structure as a clause only when it is describable in terms of clausal rather than phrasal structure” (Quirk et al., 1985: 992), and thus can be analysed into the same functional elements that are distinguished in finite clauses (most importantly the predicate and the subject). Owing to its adjectival character, the pre-modifying participle then cannot be regarded as a clause, but merely as a phrase, disqualifying it from the scope of this study on past participial clauses.

#### 2.4.2.2 Post-modifiers

(21) *Tonight's lecture – a slide show about pagan symbolism hidden in the stones of Chartres Cathedral – had probably ruffled some conservative feathers in the audience. /63/*

As seen illustrated in example (2) and already mentioned in the previous section, the *-ed* participle appears in post-position if it is further complemented. Additionally, the participle can appear in post-position even when not complemented, in cases where it would not be acceptable in pre-modification:

(22) *One or more of the assumptions made must be wrong.*

(23) *How big were the sums involved? (Dušková et al., 2012: 15.31.2)*

Finally, even in cases where both options are possible, the preference is for the post-position:

(24) *The results obtained show a small temperature dependence. (ibid.)*

Semantically, the *-ed* participial post-modifier corresponds to the finite relative clause: ‘a Fournier picture come to life’ is equivalent to ‘a Fournier picture that has come to life’ (ibid.).

### 2.4.2.3 Object complements

In the case of the past participial object complement, the participial clause has no overt subject, but its implied subject is always the preceding noun phrase, which is the object of the superordinate clause:

*We saw him beaten by the World Heavyweight Champion.* (Quirk et al., 1985: 1202)

The object complement as realised by a past participial clause is formally identical to the past participial post-modifier (Mašková, 2013: 21), compare the post-modifier from example (21) and the object complement in the following:

(25) *I need it delivered to me at once.*

Unlike the post-modifier, the object complement is dependent on the object as well as on the verb of the superordinate clause.

Not all verbs can be complemented by participles. Quirk et al. (1985) distinguish the following three groups of verbs complemented by an object followed by an *-ed* participle clause: causative verbs such as ‘get’ or ‘have’, volitional verbs such as ‘want’, ‘need’, or ‘like’, and finally perceptual verbs like ‘see’, ‘hear’, and ‘watch’ (Quirk et. al, 1985: 1207).

### 2.4.3 Absolute constructions

(26) *The celebrated sketch consisted of a perfect circle in which was inscribed a nude male ... his arms and legs outstretched in a naked spread eagle. /6/*

As is obvious from the example sentence, absolute constructions are “not explicitly bound to the matrix phrase syntactically” (Quirk et al. 1985: 1120). Here, the absolute construction is set apart from the matrix clause by a comma, in spoken language there would be a pause as well as falling intonation employed to reflect the distinction between the clauses. Absolute constructions are stylistically marked, they occur more frequently in written language than in

spoken, with additional preference expressed for narrative fiction compared to for instance scientific writing (Kortmann, 1991: 2).

They contain both the overt subject noun phrase and the verbal element represented by the participle. Being non-finite and specifically past-participial, they are unmarked for tense and mood and “neutralize the aspectual distinction into progressive/nonprogressive” (ibid.: 1). As they do not follow standard subordinators, they are semantically indeterminate, and the semantic relations between the absolute construction and the matrix clause have to be recovered pragmatically.

The subject of the absolute clause is overt and does not have to be recovered from linguistic material or situational context (Kortmann, 1991: 91). It is also different from that of the matrix clause. Kortmann (1991) in his work on free adjuncts and absolutes comments extensively on the relationship between the two subjects, distinguishing four possible degrees of coreferentiality.

No coreference can be described in situations where the subject of the absolute construction is completely distinct from any constituent of the matrix phrase (ibid.: 92):

(27) *Lustra and Close Union were knocked from 2-1 to even money in the closing minutes, with a Baldski colt named Once Wild dispatched as the second choice at 4-1.*

(ibid.)

Constituent coreference is described either between a nominal part of the absolute construction’s subject’s NP and a noun phrase in the matrix clause, or between the subject of the absolute construction and a nominal part of some matrix noun phrase (ibid.: 93):

(28) *Dewey’s cabinet sessions are a prolonged round of give-and-take with Dewey subjected to lots of talking.* (ibid.)

As the term suggests, in part-whole coreference, the referent of the subject of the absolute construction is in a part-whole relationship to the referent of a noun phrase in the matrix clause. The subject of the absolute construction can then refer to a body part, piece of clothing, or part of the belongings of an animate referent of the matrix NP. It is the most frequently occurring relationship between the subjects and often signalled by a possessive pronoun (ibid.: 95):

(29) *He was leaning froward from the pillows, his eyes alert, hands lifted from beneath the covers. (ibid.)*

The final and least frequent type of relationship between the subjects is full coreference, where the subject of the absolute clause is fully coreferent with some matrix noun phrase. This is achieved either by the repetition of the NP, use of a synonymous NP, or of a NP different in sense but identical in reference in the specific instance:

(30) *Rob slammed the door when he came in, the bastard doing everything in his power to wake us up. (ibid.: 99)*

Full coreference can also be achieved using definite noun phrases, demonstratives, or anaphoric expressions like *both* and *all*), or employing the personal pronoun as the subject of either of the two phrases (ibid.: 100).

#### **2.4.3.1 Absolute constructions introduced by a conjunction**

The only options for the augmentation of absolute constructions, as outlined by Kortmann (1991), are conjunctions *with*, *without*, and the less frequent and very stylistically marked *and* or *what with* (Kortmann, 1991: 11).

(31) *Even with its siren now affixed and blaring, Olivetti 's Alpha Romeo seemed to go unnoticed as it rocketed across the bridge into the heart of old Rome.*

Regarding the semantic implications of the augmentation of absolute constructions, the preceding example taken from the corpus attests to the view held by Kortmann (1991) that “*with*-augmentation of absolutes cannot serve as a device for marking a certain interpretation” (ibid.: 202). Semantic emptiness of *with* then results in the need for connective adverbs (in general) or the focus particle *even* that is employed here.

## 2.5 English and Czech ways of expression

English and Czech differ in their means of expression, as they are two typologically different languages. English, being an analytic language, displays preference for nominal and verbo-nominal means of expression, while typologically synthetic Czech tends towards a more verbal way of expression (Malá and Šaldová, 2015: 233). This manifests in the syntax of both languages, with Czech increasingly employing finite verb phrases where in English there would be a non-finite clause:

(32) *"Essentially, the manuscript is about the iconography of goddess worship - the concept of female sanctity and the art and symbols associated with it."*

*"Můj rukopis je v podstatě o ikonografii uctívání Bohyně - o posvátné ženě a umění i symbolech, kteřé jsou s tím spojené." /74/*

Malá and Šaldová (2015: 234-5) comment on the typological differences of the languages as follows: The Czech verb has a strong dynamism stemming from its rich inflectional character, as its morphological categories are expressed in the lexical finite verb form and include aspect, owing to the synthetic character of Czech.

On the contrary, in the English finite verb phrase, which is typically compounded (analytic), aspect is not grammaticalized and predicates display a tendency for semantic nominalizations: “to have a chat” (ibid.). These features are part of the “reduced dynamism of the English verb” (ibid.), which is evident in the use of sentence condensers, such as participial

phrases. As we have seen earlier in the section on non-finite verb phrases, they express only relative temporal meaning and voice, and in their respective syntactic positions provide supplementary background information.

Mathesius (1975) comments on the semantics of participial constructions in the two languages, ascribing the English participle with the ability to “express other shades of meaning that the Czech participle is incapable of conveying” (Mathesius, 1975: 148), as illustrated in the following two sentences:

(33) *Not having seen me for many years, he did not recognize me.*

*Protože mne mnoho let neviděl, nepoznal mne.* (ibid.)

The Czech translation corresponds semantically to the English sentence only when augmented by the conjunction “as”:

*As he did not see me for many years, he did not recognize me.* (ibid.)

### **2.5.1 Complex condensation**

The linguistic phenomenon of complex condensation was described by Vilém Mathesius in his work *A Functional Analysis of Present Day English on a General Linguistic Basis* (1975) in a contrastive manner to Czech, as follows:

“We use this term to describe the fact that English tends to express by non-sentence elements of the main clause such circumstances that are in Czech, as a rule, denoted by subordinate clauses. This results in making the sentence structure more compact or, in other words in sentence condensation, which may be called complex since in this way English can express entire complexes of content.” (Mathesius, 1975: 146)

Josef Hladký describes it as “the introduction into a sentence of a nominal element or phrase (condenser, for short) enabling the said sentence to do without a hypotactically or paratactically



arranged clause the use of which would otherwise be indispensable” (Hladký, 1961: 114). Both linguists stress the great cohesive ability that the use of condensers provides, as the resulting sentence is not divided into separate finite clauses but instead presented as a compact unit (Mašková, 2013: 36).

Attesting to the previously outlined different typological characters of Czech and English, opposing tendencies in the historical developments of both languages regarding the use of non-finite clauses as means of sentence condensation have been pointed out. The use of sentence condensers in English has been on an increase, while in Czech it has been decreasing (Malá and Šaldová, 2012: 137).

While English employs verbal participial condensers “systematically” (Malá and Šaldová, 2015: 232), in Czech they appear in the forms of deverbal adjectives and, in limited scope, which I will comment on, as transgressives. These two forms are the only truly congruent counterparts to English participial clauses, being formally unattached to the superordinate clause (Malá and Šaldová, 2012: 147) and having a condensing function.

Czech deverbal adjectives correspond to English post-modifying participles both in form and function, and are their frequent translation counterparts. In line with the inflectional character of Czech, they express gender, number, and case concord. The phrase “*dívka umývající nádobí*” corresponds to the clause “*the girl washing up*” (Malá and Šaldová, 2015: 234-5).

The Czech transgressive corresponds to the English participial adverbial clause: “*dívka, umývající nádobí, ...*” corresponding to “*the girl, washing up, ...*” (ibid.), but differs largely in the frequency and appropriateness of its present-day use. True verbal transgressives are stylistically very marked and regarded as obsolete and archaic, and almost completely out of use (ibid.: 232). In present day Czech, they are used in fixed form only, as part of fossilized

expressions and have been functionally recategorized into adverbs or secondary prepositions: počínaje (‘starting with’), nemluvě (‘notwithstanding’), konče (‘up to’) (ibid.: 239).

Comparative studies of the Czech translation counterparts of English non-finite clauses have shown that Czech increasingly prefers finite means of expression, in the forms of subordinate clauses, making up the majority of the translation counterparts for post-modifying *-ing* clauses:

(34) ... *and he could make out a tabby cat slinking around the corner at the other end of the street.*

... *a Brumbál ještě stačil zahlédnout mourovatou kočku, kteřá právě zahýbala za roh na opačném konci.* (Malá and Šaldová, 2012: 152)

or coordinating clauses, which dominate among the translation counterparts of English *-ing* participle clauses altogether:

(35) *I remained silent, looking at the floor before me.*

*Mlčel jsem a hleděl na podlahu před sebou.* (ibid.: 153)

These two divergent means of translation attest to the “different ways in which the two languages tackle the realities of the outside world” (Vachek, 1955: 65), with Czech dissociating the outside reality into a number of actions or processes which may be mutually coordinated or subordinated, and on the contrary English grasping that same reality as a single action or process absorbing all others as its elements (ibid.).

Additionally, Czech finite translation counterparts of English non-finite clauses express the grammatical relations more explicitly (owing to its overtly expressed verbal categories), while the structuring of information within the sentence becomes more opaque (Malá and

Šaldová, 2012: 153). In the paratactic translation, “the semantic relations between the clauses may be made more explicit by the use of adverbials” such as “*přítom*” (ibid.).

Another feature of the Czech language which is illustrated in the studies of its translations of English non-finite clauses is its synthetic character. Synthetic translation counterparts are expressions that merge “the predicative verbs of the superordinate and participial clauses” (Malá and Šaldová, 2012: 145) by means of prefixation or suffixation, as can be seen in the following example of an -ing participial clause:

(36) *Dudley came waddling toward them as fast as he could.*

*Dudley se k nim přikolébal tak rychle, jak jen byl schopen.* (ibid.: 154)

These two categories of divergent translation counterparts of English non-finite clauses confirm the view outlined at the beginning of this sub-chapter: The preferred manner of expression in English is nominal, or verbo-nominal, while Czech in contrast shows a tendency for verbal expressions. In the practical part we will see varying levels of sentence condensation employed in the Czech translation counterparts, with verbless forms such as deverbal adjectives on one end of the spectrum, to full subordinate or even coordinated clauses on the other.

### **3 Material and method**

#### **3.1 Material**

The present thesis focuses on *-ed* participial clauses and their Czech translation counterparts, and as previously outlined, it is largely inspired by the study conducted by Malá and Šaldová (2015) on *-ing* adverbial and postmodifying participial clauses. The choice of material in my thesis then mirrors that of Malá and Šaldová (2015) and includes *-ed* participial

clauses both subject-less and with an overtly expressed subject (absolute constructions), as well as those that are introduced by a conjunction (augmented clauses).

The material for this thesis was taken from the English-Czech section of the *InterCorp* corpus, which is a parallel synchronic translation corpus comprising of texts in Czech and a variety of other languages. It is being compiled at Charles University and it enables contrastive analysis of texts in different languages. As of its 13<sup>th</sup> update in 2020, the corpus contains 1,551.2 million tokens in 40 languages. The texts in the corpus span several source types, besides fiction as its core also collections of legal or journalistic texts as well as movie subtitles.

The 100 examples of participial *-ed* clauses for my analysis were excerpted from a sub-corpus comprising of six works of anglophone fiction (three British and three American) and their Czech translations: *Rendezvous with Rama* by Arthur C. Clarke, *An Artist of the Floating World* by Kazuo Ishiguro, *Harry Potter and the Philosopher's Stone* by Joanne K. Rowling, *The Street Lawyer* by John Grisham, *The Da Vinci Code* by Dan Brown, and *A Widow for a Year* by John Irving, respectively.

## 3.2 Method

In this present thesis, the *-ed* participial clauses from the sample are classified twice, first by their syntactic functions (using criteria outlined in the theoretical chapter), and secondly by the nature and grammatical character of their respective Czech translation counterparts.

### 3.2.1 English *-ed* participial clauses

For the primary excerption of the material, I was able to use a query, as the *InterCorp* is morphologically tagged. The query is as follows:

```
[lemma!="have|'ve|n't|m"&word!="am|are|is|was|were|be|been"][[lemma!="seem|feel|become|look|have|'ve|n't"&word!="am|are|is|was|were|be|been"]][tag="VBN"]
```

It is designed to extract three positions, the final one limited to a past participle form, using the 'VBN' tag. In order to exclude finite verb constructions such as compound tenses or passives and copular constructions where the *-ed* participle is in the position of the subject complement and consequently is grouped with adjectives, which are often overlooked by the past participial 'VBN' tag, the query was written to also limit two tokens to the left of the past participle.

On both the first and the second position, the query excludes the verb 'have', including its negative and contracted forms as well as the verb 'be' in all its forms, including past and perfect. This eliminates passive constructions and finite compound tenses which employ auxiliaries from the results of the query, excluding thus perfect tenses as well as the past tense. On the second position only, copular verbs such as 'seem', 'feel', 'become', 'look' in all their forms are excluded, limiting the amount of *-ed* participles in the syntactic position of the subject complement returned by the query.

The query returned 5,157 hits in total and the concordance lines were shuffled in order to randomize the order of the results. In the next step, I manually sorted through the results in order to exclude results that were not relevant to our present study to obtain one hundred relevant lines. The false positives included:

- finite forms that were not excluded in the query search (incorrectly tagged items):

(37) *Her grandfather paused in the doorway and motioned towards the painting.*

- subject complements that were not excluded in the query search (incorrectly tagged items):

(38) *The knots were caked with dried blood.*

- premodifiers:

(39) *The panel had about a dozen labeled buttons.*

- object complements:

(40) *He'd stood in line to have his book autographed after her reading in Amsterdam and in Utrecht.*

including idiomatic resultative constructions:

(41) *The twins slid the compartment door shut behind them.*

- passive gerund constructions:

(42) *She was a sport for the first few months, but she grew weary of being neglected.*

- elliptical constructions:

(43) *"All gone," Noriko said.*

In these constructions, the syntactic relations are not clear as they are results of ellipsis, and thus are not relevant for the purpose of this thesis.

- adverbs:

(44) *Granted, this made him more unreliable with women than he was with children.*

- adjectives:

(45) *Now, sitting aboard a commercial airliner bound for Rome, Aringarosa gazed out the window at the dark Atlantic.*

(46) *"I hope I have not awoken you?" Dazed, Langdon looked at the bedside clock.*

These two last categories are specific in that the words pertaining to them are not verbs, while still sharing the participial verbal form (or in some cases one evolved from it). In some cases, their position among the results of the query is due to incorrect tagging; I was able to exclude

the adverb from example (44), the only one in the material for this thesis, with the help of a dictionary definition classifying the form as an adverb<sup>1</sup>.

As outlined in the theoretical part of this present thesis, the distinction between the adjective and the participial is a complicated area of linguistic description. The adjective in example (45) was distinguished from its participial counterpart by its adjectival form ‘bound’ distinct from the verbal ‘bounded’. Both forms have evolved different specific meanings and are thus also differentiated semantically, as explored in Dušková et al., 2009: 8.85.3.

Example (46) represents a group of de-participial adjectives functioning as adverbial clauses found in the results. In order to distinguish these adjectives from participles, I looked at their distributional characteristics, using the following criteria (as outlined also in the theoretical chapter of this thesis): Adjectives are gradable, accepting the comparative and superlative adverbs ‘*more*’ and ‘*most*’, as well as the intensifiers ‘*very*’ and ‘*quite*’: *He was very dazed*. They can also occur in combination with the verbs ‘*remain*’ and ‘*seem*’: *He seemed dazed*.

Finally, after removing the examples not relevant to this thesis, I transferred the sorted results from the *KonText* corpus interface into a Microsoft Excel worksheet and labelled them with their respective syntactic function, dividing them into the categories outlined at the beginning of this chapter, mirroring the division carried out by Malá and Šaldová (2015): adverbial clauses, both absolute (with an overtly expressed subject) and without subject, and postmodifiers, all of these categories either augmented by conjunctions, or not. For this division I used the criteria outlined in the theoretical chapter of this present thesis. The examples of all clause types are illustrated in the following Table 3:

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<sup>1</sup> “Granted”. *Collins English Dictionary*. July 2021. HarperCollins Publishers.  
<https://www.collinsdictionary.com/dictionary/english/granted> [last accessed 26 July 2021]

<b><u>Absolute clauses</u></b>	<b>Augmented</b>	There was a list of those evicted, seventeen in all, <b>with children excluded</b> , the same list someone had placed on my desk Monday morning with a copy of the Post story.
	<b>Non-augmented</b>	Langdon stared at the picture, <b>his horror now laced with fear</b> .
<b><u>Adverbial clauses</u></b>	<b>Augmented</b>	My appearance before Kisner was as brief <b>as expected</b> .
	<b>Non-augmented</b>	He realized he was standing at a dead stop on the stairs, <b>paralyzed by sudden revelation</b> .
<b><u>Postmodifiers</u></b>	<b>Restrictive</b>	At breakfast on Thursday she bored them all stupid with flying tips she'd got out of a library book <b>called Quidditch through the Ages</b> .
	<b>Non-restrictive</b>	All true followers of The Way wore this device - a leather strap, <b>studded with sharp metal barbs</b> that cut into the flesh as a perpetual reminder of Christ 's suffering.

Table 3. Types of *-ed* participial clauses included in the data

The final sorted results including some problematic areas of classification will be commented upon in the research chapter of this thesis.

### 3.2.2 Czech translation counterparts

In the second part of my classification, I further sorted the results based on the character of their Czech translation counterparts. Following the terminology outlined in Stig Johansson's *Seeing through Multilingual Corpora: On the Use of Corpora in Contrastive Studies* (2007), the results were divided by correspondence into zero correspondences and overt correspondences, by congruence into congruent and divergent, and finally by their syntactic and semantic characteristics.

A zero correspondence is an instance where the translated phrase “does not contain any form that can be related specifically” to the source phrase (Johansson, 2007: 23):

(47) *Designed by May & Pinska, the building contains over one hundred bedrooms, six dining rooms, libraries, living rooms, meeting rooms, and offices.*



*Budova obsahuje víc než sto ložnic, šest jídelen, knihovny, obývací pokoje, konferenční místnosti a kanceláře. /16/*

In an overt correspondence, analogically, a specific form can be found in the translated text which corresponds to the source phrase:

(48) *The staircase, like the aisle of a dark movie theater, was illuminated by subtle tread-lighting embedded in each step.*

*Schodiště bylo, podobně jako uličky v divadle, osvětleno malými lampičkami, uloženými v každém schodu. /68/*

A translation correspondence is congruent when the two expressions belong to the same categories of meaning and form in both languages (ibid.), as is illustrated in example (48) with the *-ed* participle translated as a deverbal adjective. A divergent translation occurs when the two expressions differ formally, semantically, or syntactically, as in the following pair, where the *-ed* participial clause is translated into Czech as a subordinate relative clause:

(49) *He wore round glasses held together with a lot of Sellotape because of all the times Dudley had punched him on the nose.*

*Nosil kulaté brýle, kteřel držela pohromadě jen spousta izolepy - tolikrát už od Dudleyho dostal pěstí do nosu. /62/*

#### **4 Analysis**

The purpose of this chapter is to discuss the findings regarding English *-ed* participial clauses and their syntactic functions as well as the character of their Czech translation counterparts. The following Table 4 illustrates the proportions of the respective syntactic functions of *-ed* clauses in the excerpted data.

<b>Absolute clauses</b>	<b>8</b>	Augmented	<b>2</b>
		Non-augmented	<b>6</b>
<b>Adverbial clauses</b>	<b>36</b>	Augmented	<b>4</b>
		Non-augmented	<b>32</b>
<b>Postmodifiers</b>	<b>56</b>	Restrictive	<b>39</b>
		Non-restrictive	<b>17</b>
<b><u>Total</u></b>	<b>100</b>		<b>100</b>

Table 4. The proportions of the types of *-ed* participial clauses included in the data

I will discuss the respective categories as well as some issues with categorisation in the following sub-chapter, while also mentioning some translation tendencies. Czech translation counterparts and correspondences will be dealt with at large in sub-chapter 4.2.

#### 4.1 English *-ed* participial clauses

##### 4.1.1 Adverbial clauses

Subjectless adverbial clauses represent 36% of all *-ed* participial clauses in the data (Table 4), and a great majority (88.9%) are not introduced by a subordinator. As observed by Quirk et al. (1985), “when adverbial participle clauses and adverbial verbless clauses are not introduced by a subordinator, there may be considerable indeterminacy as to the semantic relationship to be inferred” (Quirk et al., 1985: 1123). Such clauses are termed ‘supplementive’ and they resemble nonrestrictive relative clauses as well as clauses coordinated by ‘and’ in their semantic indeterminacy (ibid.). The subjectless supplementive clauses in general express an accompanying circumstance to the situation described in the matrix clause, according to context it can be temporal, conditional, causal, concessive, or circumstantial (ibid.: 1124). These clauses can occur in initial and final positions within the superordinate clause, or directly after their nominal antecedent, separated from it by a comma.

In our data, 17 such clauses occurred in the sentence-initial position, or the position before the main clause, the degrees of informativeness of their semantic relations ranging from

the more informative contrastive (50), through causal (51), to the least informative, expressing a relationship of accompanying circumstance (52):

(50) *Usually impeccably illuminated, the Louvre galleries were startlingly dark tonight.*

*Galerie bývaly obvykle dokonale osvětlené, ale dnes v noci byly strašidelně tmavé. /17/*

(51) *Irritated with Rooie now, Ruth just wanted to go.*

*Rooie ji rozčilovala, a tak chtěla jít. /10/*

(52) *Momentarily blinded, Langdon felt a rising uncertainty.*

*Langdon, momentálně oslepený, nejistě mrkal. /17/*

In translation, five of these clauses were rendered into Czech as deverbal adjectives – three in a non-restrictive reduced relative clause (postmodification) and two in the position of a premodifier. While translation by a reduced relative clause is reflective of the similar degree of semantic indeterminacy of these two clause types (as in example (52)), the change to a Czech premodifying deverbal adjective in example (53) resulted in a restructuring of the sentence to accommodate two premodifiers in asyndetic coordination:

(53) *Scrawled in luminescent handwriting, the curator's final words glowed purple beside his corpse.*

*Vedle těla zářila poslední, vlastnoručně napsaná správčova slova. /20/*

In literal translation ‘Beside his corpse glowed the last, by-hand written curator’s words’.

The remaining twelve supplementary clauses in sentence-initial position were translated by means of a finite clause, either coordinate, in example (50) with an adversative meaning, keeping the contrast expressed in the English original; or as the main clause in a hypotactic

sentence, as in example (51), maintaining the order of sentence elements of the English clause but changing the subordinated element.

In the sentence-final position, the clauses specified the circumstances, manner, or simultaneity of the predication in the superordinate clause, all on the weaker end of the scale of semantic relations. The majority were translated by means of a deverbal adjective as part of a non-restrictive reduced relative clause, as in example (54):

(54) *He realized he was standing at a dead stop on the stairs, paralyzed by sudden revelation.*

*Uvědomil si, že nehnutě stojí na jednom schodě, paralyzovaný svým objevem. /25/*

Where the *-ed* participle in the adverbial clause was further complemented, it was reflected in the Czech translation as follows in example (55):

(55) *The five-pointed star was now a virtual cliché in Satanic serial killer movies, usually scrawled on the wall of some Satanist 's apartment along with other alleged demonic symbology.*

*Pěticípá hvězda byla nyní skutečným klišé v zabijáckých filmech zabývajících se satanismem. Obvykle byla načmáraná na zdi satanského doupěte spolu s dalšími domněle démonickými symboly. /55/*

The long original sentence was divided into two, the adverbial clause transformed into a simple sentence with an unexpressed subject identical to the subject of the previous sentence. This translation by coordination corresponds to the semantically weak relationship between the clauses in the English original, but slightly changes the focus, as non-finite clauses are more informationally backgrounded.

A specific group of adverbial *-ed* clauses noted among the data were those connected with posture verbs such as ‘stand’ or ‘lay’, functionally close to aspectual catenatives, and occurring mostly in the superordinate clause-final position, as in example (56):

(56) *Her grandfather lay murdered inside his own museum.*

*Dědeček byl v muzeu zavražděn. /38/*

As these clauses do not need to be separated intonationally from their matrix clause, they neutralize the formal difference between non-finite clauses functioning as supplementary clauses and those that function as complementation of the verb (ibid.: 1126). In such clauses, the semantically weaker finite posture verb indicates the position (or in the case of example (57) the direction of the positioning) of the subject, while the semantically stronger *-ed* participle provides the specific manner or circumstances to the predication.

(57) *The reddish glow of the service lighting sifted upward, casting an unnatural smolder across a staggering collection of Da Vincis, Titians, and Caravaggios that hung suspended from ceiling cables.*

*Chodbou pronikalo načervenalé světlo, které vrhalo nepřírozené odlesky na ohromující kolekci obrazů od takových autorů jako da Vinci, Tizian nebo Caravaggio, zavěšenou na kabelech ukotvených ve stropě. /35/*

This is reflected in the Czech translation of example (57), where the two verbs merge into a synthetic construction, one lexical verb with the perfective prefix ‘*za-*’. This translation attests to the synthetic character of Czech, and the comparison in turn emphasises the analytic nature of English.

(58) *Sophie, however, stood riveted in the entryway, a puzzled look on her face.*

*Sophie ale zůstala stát hned u vchodu a ve tváři se jí zračil úžas. /37/*

In general, the perfective aspect in the Czech translation correspondences (as seen emphasised in (58)) highlights the resultative character of the posture verbs.

To outline another problematic instance of syntactic classification of adverbial clauses, the following example (59) shows an *-ed* participial clause in the position immediately after the antecedent, set apart from it by a comma:

(59) *His drunken father, a burly dockworker, enraged by the arrival of an albino son, beat his mother regularly, blaming her for the boy's embarrassing condition.*

*Jeho věčně opilý otec, statný dělník v docích, rozzuřený tím, že se mu narodil albín, pravidelně mlátil jeho matku a obviňoval ji za to, jak jeho syn vypadá. /60/*

The ambiguity in the analysis of the clause lies in its two possible interpretations: it can be seen as an adverbial clause of cause, corresponding thus to the finite causal adverbial clause in the sentence-initial position ‘Because he was enraged by the arrival of an albino son, his drunken father (...)’. Or, it can be analysed as a non-restrictive post-modifying clause, corresponding to the finite relative clause ‘His drunken father, who was enraged by the arrival of an albino son (...)’.

Such cases of subjectless supplementive clauses that occur in the position directly after their antecedents are difficult to analyse, as they are not very informative in terms of their relationship to the superordinate clause. According to Quirk et al. (1985), the distinction between an adverbial and post-modifying interpretation is “impossible (and semantically unimportant)” (Quirk et al., 1985: 1125).

The *-ed* clause from example (59) was translated into Czech by means of a deverbal adjective as part of a non-restrictive reduced relative clause in postmodification. Example (60) also shows a translation by means of a non-restrictive relative clause, although finite, not reduced, slightly differing in lexical meaning, and active instead of the English passive:

(60) *The sarcophagus was recessed in a niche, obscured from this oblique angle.*

*Sarkofág byl ukrytý v samostatném výklenku, do něhož pod úhlem, v jakém přicházeli, zatím nemohli nahlédnout. /56/*

This tendency for translation by means of a relative clause, reduced or not, reflects the semantic indeterminacy of the subjectless supplementive clause as well as its similarity to the non-restrictive relative clause in that the implied subject in the supplementive clause provides a link to the matrix clause similarly to the relative pronoun providing a link in the postmodifying relative clause (ibid.: 1124).

Regarding augmented clauses, there were only four adverbial clauses introduced by a conjunction in the data sample, three of which were clauses of comparison. Example (61) represents a comparative construction where the proposition expressed in the matrix clause is compared with a proposition expressed in the *-ed* participle clause with respect to a ‘standard of comparison’ (Quirk et al., 1985: 1127 and 1137) – here, the standard is ‘brevity’ and the relationship conveyed is of equivalence:

(61) *My appearance before Kisner was as brief as expected.*

*Moje vystoupení před Kisnerem bylo podle očekávání krátké. /33/*

The adverbial *-ed* clause operates as a modifier of the adjective head. In the Czech translation, a verbless prepositional phrase with a deverbal noun (‘according to expectations’) is used, moving away from the comparative relationship towards a disjunct structure.

Example (62) shows another type of the augmented adverbial clause of comparison, this time using the two-word conjunction ‘as if’:

(62) *Ruth stood as if frozen.*

*Rút stála jako z kamene. /34/*

Its Czech translation again prefers the verbless form, attesting to the absence of an un-marked, widely used translation equivalent for *-ed* participial adverbial clauses, while in keeping with the condensing principle.

Another type of augmented adverbial clause was the adverbial conditional clause, as in example (63):

(63) *Granted, that system had now been reset, unlocking the stairwells, but it didn't matter - the external doors, if opened, would set off fire alarms and were guarded outside by DCPJ agents.*

*Francouzské požární předpisy sice vyžadovaly v případě takhle velkého uzavřeného prostoru několik požárních schodišť, ale ta byla napojená na bezpečnostní systém a jejich úpatí hlídali agenti DCPJ. /32/*

This clause as well as a larger part of the wider sentence were fully omitted in translation, as will be commented on in the section on zero correspondences in 4.2.

#### **4.1.2 Post-modifying clauses**

Post-modifying *-ed* participial clauses are the most common syntactic function in our data, representing 56% of all clauses. The majority are restrictive (69.6%), against 30.4% of non-restrictive occurrences. Quirk et al. (1985) define restrictive modification as occurring when “the reference of the head is a member of a class which can be identified only through the modification that has been supplied” (Quirk et al., 1985: 1239), as illustrated by example (64). Nonrestrictive modification is then analogically additional information non-essential for the identification of the previously identified or unique referent (ibid.). Nonrestrictive post-modifiers are also separated in speech into an individual tone unit, frequently of reduced prominence, which is reflected in writing by their separation with commas (ibid.: 1242), as seen in example (65).



(64) *Ichiro took his time choosing between the various dishes displayed in the cabinets, at one point, turning to me and saying:*

*Ičiró si dlouho vybíral z různých jídel vystavených ve skleněných vitrínách a najednou se ke mně otočil. /69/*

(65) *All true followers of The Way wore this device - a leather strap, studded with sharp metal barbs that cut into the flesh as a perpetual reminder of Christ's suffering.*

*Všichni opravdoví následovníci Správné cesty tuto pomůcku nosili - kožený pás posetý ostrými kovovými hroty, které se zařezávaly do masa jako neustálá připomínka Kristova utrpení. /39/*

Regarding translation, the largest number (42.8%) of all post-modifying clauses were rendered into Czech by means of a deverbal adjective in post-modification, like in examples (64) and (65) – this is the only fully congruent type of correspondence found in the material for this thesis, as will be further commented on in sub-chapter 4.2. Other notable and frequent translation equivalents included the finite relative clause, which expressed a similar semantic relationship between the clauses:

(66) *"Where is that list of people evicted from the warehouse?" she asked.*

*"Kde je seznam lidí, kterí byli vystěhováni z toho skladiště?" zeptala se. /96/*

A verbless construction in the form of a post-modifying prepositional phrase often stood as the translation equivalent of the *-ed* clause, retaining the same preposition as the English original ('with'), but leaving out the lexical meaning denoted by the *-ed* clause:

(67) *Aringarosa recalled a day when all Vatican transports were big luxury cars that sported grille-plate medallions and flags emblazoned with the seal of the Holy See.*

*Aringarosa zavzpomínal na ty časy, kdy všichni oficiální návštěvníci Vatikánu cestovali velkými luxusními vozy vyzdobenými emblémy a vlaječkami s pečeti Svaté stolice. /95/*

A distinct type of post-modifiers noted in the data were *-ed* participles derived from stative verbs such as ‘named’, ‘titled’, ‘called’, or ‘known’. These clauses are worth commenting on, as in translation they bring forward an interesting verbless translation counterpart, the Czech preposition ‘jménem’ (‘by-name-of’) derived from the singular noun ‘jméno’ (‘name’) in the instrumental case. Such prepositions are termed denominal and they are commonly derived from lexically abstract nouns, or nouns that allow semantic broadening to a more abstract preposition (Kroupová, 1984: 115). This translation counterpart is shown in example (68), as follows:

(68) *He was sure there were lots of people called Potter who had a son called Harry.*

*Byl si jist, že je celá spousta Potterových, kteří mají syna jménem Harry. /80/*

Another notable Czech translation equivalent to the ‘stative’ *-ed* clause is the apposition, shown in example (69). As illustrated by Uličný (1972) in his article on semipredicative constructions, both the apposition and the post-modifying deverbal adjective are means of the suppression of verbal predicativeness, functioning thus as means of complex condensation in Czech (1972: 2).

(69) *Its long central section - the nave - led directly to the main altar, where it was transversely intersected by a shorter section, known as the transept.*

*Dlouhá centrální sekce - hlavní loď chrámu - vedla přímo k hlavnímu oltáři, u kterého byla příčně protnuta kratší sekcí, transeptem. /45/*

These ‘stative’ clauses were also translated by means of a finite clause, subordinate as well as coordinate. The following examples represent a shift from an English passive construction to

an active one in Czech, as well as a slight change in lexical meaning to ‘introduced herself as Liza’ in (70) and ‘called himself Johnny’ in (71):

(70) *A young lady named Liza found us.*

*Všimla si nás mladá žena, kteřa se nám představila jako Liza. /82/*

(71) *A dude named Johnny collected rent, on the fifteenth of each month.*

*Nájem vybíral nějaký frajer, co si říkal Johnny, a to vždycky patnáctého. /92/*

#### 4.1.3 Absolute clauses

Absolute clauses, that is participial clauses with an overtly expressed subject, represent a mere 8% of the total of *-ed* participial clauses in the data. Six of them were not introduced by a conjunction. All non-augmented absolute clauses were preceded by a possessive pronoun, which is reflective of a tendency in the relationship of the subject of the matrix clause and that of the absolute clause, as the ‘part-whole’ coreference signalled by a possessive pronoun is generally the most frequently occurring one (Kortmann, 1991: 95).

This part-whole relationship can refer to a person and their body part, as in example (72):

(72) *I’m fleeing the country, Sophie thought, her body forced back into the leather seat.*

*Utíkám ze země, pomyslela si Sophie. Zrychlení letadla ji vtlačilo hluboko do koženého sedadla. /4/*

The possessive pronoun can also describe a relationship between a person and their mental state, mental faculty, ability, or emotion, as in example (73):

(73) *Poor Minty's third stroke had rendered him almost blind, his view of a page narrowed to what he described as 'the world as seen through a telescope if you look through the wrong end.*<sup>2</sup>

*Chudák Mentolka po třetí mrtvici téměř oslepl a jeho pohled na svět se zúžil na "svět viděný teleskopem, když se člověk dívá špatným koncem".* /3/

In example (74), the ‘whole’ is not a person, nor an animate being:

(74) *Even fewer people knew that the five-pointed star had almost become the official Olympic seal but was modified at the last moment – its five points exchanged for five intersecting rings to better reflect the games' spirit of inclusion and harmony.*

*A ještě méně lidí ví, že pěticípá hvězda se téměř stala oficiálním symbolem olympiád - ale na poslední chvíli byla modifikována a změněna na pět protínajících se kruhů, které lépe odrážejí harmonického ducha her.* /2/

Regarding augmented absolute clauses, our material contained two instances only, both introduced by the conjunction ‘with’ and expressing the same relationship of ‘part-whole’ coreference between the subjects of the matrix and absolute clauses. In example (75), the subject of the absolute clause refers to the Captain’s body parts and is translated as a verbless elliptical construction to Czech, which does not have absolute clauses in its inventory. In this case, the elision of the verb ‘mít’ (‘have’) in the absolute clause acts as a condensing device:

(75) *Captain Bezu Fache carried himself like an angry ox, with his wide shoulders thrown back and his chin tucked hard into his chest.*

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<sup>2</sup> The classification of the *-ed* clause from example (73) was problematic, in that it allows interpretation as a finite clause asyndetically connected to the previous clause. My decision to interpret it as an absolute clause came based on the use of the simple past tense, instead of the more fitting past perfect tense in the sequence of tenses in the sentence.

*Kapitán Bezu Fache se nesl opravdu jako rozzlobený býk – široká ramena stažená nazad,  
brada skloněná na prsa. /6/*

Example (76) is the only absolute clause of any type in the data that does not contain a possessive pronoun semantically linking the absolute clause to the matrix clause:

*(76) There was a list of those evicted, seventeen in all, with children excluded, the same list someone had placed on my desk Monday morning with a copy of the Post story.*

*Našel jsem tam i seznam vystěhovaných, bylo jich tam všech sedmnáct, jen děti chyběly. Byl to stejný seznam, jaký mi někdo dal v pondělí na stůl spolu s článkem z Postu. /7/*

This absence of the pronoun signals a slightly different relationship between the two subjects of the clauses, that of relation between sets (Kortmann, 1991: 97-98). The subject of the absolute clause, ‘children’, is part of the set of ‘those evicted’ from the matrix clause. In the Czech translation by means of a coordinate clause, this implied relationship of (not) belonging to a set is emphasised by the use of the indefinite pronoun ‘všech’ in combination with the adverb ‘jen’, in literal translation: “I found there also the list of the evicted, they were there all seventeen, only the children were missing”.

In general, most (six out of eight) of the absolute clauses were translated by a finite clause, either a coordinate clause (as in examples (73), (74), (76) and other), or a separate simple sentence (as in example (72)). The simple sentence from example (72) can, however, be regarded as an instance of free juxtaposition<sup>3</sup> (Karlík, 2017), or asyndetic coordination of two simple sentences that have an implied relationship, here of simultaneity. This tendency towards coordinative Czech translation is important, because it confirms the conclusion reached by Kortmann (1991) that absolutes with a subject standing in a part-whole relationship to a noun

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<sup>3</sup> Petr Karlík (2017): JUXTAPOZICE. In: Petr Karlík, Marek Nekula, Jana Pleskalová (eds.), CzechEncy - Nový encyklopedický slovník češtiny.  
URL: <https://www.czechency.org/slovník/JUXTAPOZICE> (Last accessed: 31/7/2021)

phrase in the matrix clause “do not play a standard adverbial role, but must rather be compared with appositions or coordinate clauses” (Kortmann, 1991: 99).

#### 4.2 Czech translation counterparts

Having commented on the syntactic functions of English *-ed* participial clauses as well as the characteristics of their respective Czech translation counterparts, I will now use this section to examine the results of my analysis in general, as well as to compare them with the results of the study on *-ing* participial clauses carried out by Malá and Šaldová (2015). The following Table 5 illustrates the translation correspondences of the *-ed* participial clauses in the compiled data.

<u>Czech</u> <u>translation</u> <u>counterparts</u>		<u>English -ed participial constructions</u>							
		Absolute construction		Adverbial		Postmodifier		TOTAL	
		Σ	%	Σ	%	Σ	%	Σ	%
<b>Zero</b>		-	-	2	5.6	-	-	2	2
<b>Congruent</b>	Deverbal adjective	-	-	12	<b>33.3</b>	24	<b>42.8</b>	36	<b>36</b>
<b>Divergent</b>	Subordinate clause	1	12.5	3	8.3	15	26.8	19	19
	Coordinate clause	4	<b>50</b>	6	16.7	2	3.6	12	12
	Other finite clause	1	12.5	8	22.2	1	1.8	10	10
	Verbless construction	2	25	5	13.9	14	25	21	21
<b>TOTAL</b>		<b>8</b>	<b>100</b>	<b>36</b>	<b>100</b>	<b>56</b>	<b>100</b>	<b>100</b>	<b>100</b>

Table 5. Translation correspondences of *-ed* participial clauses (100 translation pairs)

In general, all but two correspondences were overt. The two zero correspondences occurred when the clause was completely omitted in translation, with no construction whatsoever corresponding in meaning and the information left out entirely, as can be seen in examples (47) and (63).

There were several cases where the full lexical meaning of the *-ed* participle was not translated, but the relation of the clauses was left expressed, although in a different manner –

for example with punctuation, apposition, or by means of a preposition. As these occurrences are not identical to the zero correspondences, I include them under verbless constructions, as will be commented on later in this section.

Congruent correspondences represented 36% of all translation counterparts. Out of the two possible congruent translations, the transgressive and the deverbal adjective, only the latter type was found in the material. The transgressive proved as outdated and strongly marked.

The deverbal adjective was thus the most frequent translation counterpart of all *-ed* participial clauses together, as it was the main translation counterpart (42.8%) to the most numerous group of *-ed* clauses, the post-modifiers, which made up 56% of all clauses.

The Czech deverbal adjective is the closest translation counterpart to the *-ed* post-modifier – functionally, semantically, as well as formally (although not fully, the *-ed* participle being a verbal form). In all cases but two, where it was a pre-modifier (example (77)), the Czech deverbal adjective occurred in post-modification (example (78)).

(77) *In the novel, it is a slogan favored by the anti-pornography picketers; the slogan is the invention of Mrs Dash's enemy (who would eventually become her friend) Eleanor Holt.*

*V románu je to oblíbený slogan výboru proti pornografii a vymyslí ho nepřítelkyně paní Dashové (která se nakonec stane její přítelkyní) Eleanora Holtová. /84/*

(78) *Mainly to avoid all the staring eyes, Harry looked upwards and saw a velvety black ceiling dotted with stars.*

*Harry vzhlédl vzhůru, především proto, aby unikl všem těm očím, které se na ně upíraly, a uviděl sametově černý strop posetý hvězdami. /100/*

There were no Czech adjectival translation equivalents to the English absolute clause in our data.

Deverbal adjectives occurred also as frequent counterparts to the adverbial *-ed* clause (33.3%). In these cases, although they do not correspond entirely and differ slightly in their syntactic properties (e.g. the positional mobility), I decided to count these correspondences as congruent, as they are, after all, the closest Czech equivalent to the *-ed* participial clause. Example (79) illustrates this difference, as follows:

(79) *"It's a CRUX GEMMATA" Fache said suddenly. Startled, Langdon glanced up to find Fache's eyes on him in the reflection.*

*"To je crux gemmata," vyhrkl náhle Fache. Udivený Langdon se podíval o něco výš a jeho oči se v odrazu na lesklých výtahových dveřích setkaly s Fachovýmá. /13/*

The Czech deverbal adjective 'udivený' ('astonished') cannot stand in the position of a clause-initial adverbial clause, instead it functions as a pre-modifier to the subject of the clause.

Divergent translation correspondences can be divided into two groups: finite counterparts and verbless constructions. Finite counterparts are then further divided according to their syntactic relationship to the original finite clause into coordinate, subordinate, and other (translation of *-ed* clauses by means of Czech simple sentences, as seen in example (72), or main clauses complemented by a subordinate clause, like in example (51)).

As illustrated in Table 5, verbless constructions represented 21% of all translation counterparts, 25% of both absolute clauses and post-modifiers and 13.9% of adverbial clauses. Like non-finite clauses, verbless constructions are means of complex condensation. They comprised a number of different forms, the prepositional phrase being the most frequent one, as in example (80):



(80) *Langdon could now see the end of the Tuileries Gardens, marked by a giant stone archway.*

*Langdon nyní spatřil konec Tuilerijských zahrad o obří kamennou bránou. /50/*

A notable type of prepositional phrase which occurred repeatedly in the data was one using the denominal preposition ‘jménem’ (‘by-name-of’), as described in example (68) in section 4.1.2.

Another type of verbless correspondence was translation by ellipsis, as was shown in example (75) in the section on absolute clauses (4.1.3), or in example (81):

(81) *They formed a cubic pattern, repeated over and over again, less than forty centimetres on either side.*

*Tvořilo krychle o hraně kratší než čtyřicet centimetrů, jednu vedle druhé. /46/*

Here, the Czech nominal phrase ‘jednu vedle druhé’ (‘one next to the other’) acts as a sentence condenser.

The apposition was another verbless correspondence to the English *-ed* participial clause, as discussed in section 4.1.2 on the example (69) of the stative participle ‘known’. Besides this non-restrictive apposition (and post-modifier), restrictive post-modifying clauses were also translated by means of restrictive apposition, as in example (82):

(82) *"The Priory of Sion," he began, "was founded in Jerusalem in 1099 by a French king named Godefroi de Bouillon, immediately after he had conquered the city."*

*"Převorství sionské," začal, "bylo založeno v Jeruzalémě v roce 1099 francouzským králem Filipem I. bezprostředně poté, co toto město dobyl." /97/*

Finally, with only one occurrence in our material, the clause in example (83) was translated as an adverb, in keeping with the semantics of the English adverbial *-ed* clause:

(83) *He had stripped off every shred of clothing, placed it neatly on the floor, and laid down on his back in the center of the wide corridor, perfectly aligned with the long axis of the room.*

*Svlékl si oblečení do posledního kousku a lehl si na záda uprostřed široké chodby, rovnoběžně s její hlavní osou. /29/*

Regarding finite translation equivalents, 19% of all clauses were translated by means of a subordinate clause, mostly occurring as relative clause counterparts of post-modifying *-ed* clauses, where they represented the second largest group of translation equivalents (26.8%). This prevalence is reflective of the similar syntactico-semantic relationship these two types of clauses show to the matrix clause.

Coordination represented 12% of the counterparts to all past participial clauses, but it was by far the most frequent translation correspondence of the absolute clause, at 50%. As discussed in section 4.1.3, this reflects the specific syntactic nature of absolute clauses, which are not purely adverbial in character, but closer to coordinate clauses or the apposition:

(84) *Langdon stared at the picture, his horror now laced with fear.*

*Langdon stale nemohl odtrhnout oči od fotografie, kterou držel v ruce, a pocítil neurčitý strach. /1/*

There is slight semantic difference between these two sentences, however, in that the English original regards the two clauses more as occurring simultaneously in one ‘larger’ action, while the Czech translation implies the two separate actions occurring one after the other.

Among other types of finite translation equivalents to *-ed* clauses were included Czech simple sentences which separated from the main clause in translation, as well as main clauses complemented by a subordinate clause. These two groups of translation counterparts were

counted together, as they both represent changes to the limits of the sentence, the relationships expressed, or the backgrounding and foregrounding of information. The Czech simple sentences were mostly separated from the superordinate clause but stayed semantically connected, as expressed in example (55), where the English non-finite adverbial clause was transformed into a simple sentence with an unexpressed subject identical to the subject of the preceding sentence. This translation changes the focus slightly and foregrounds the information expressed by the *-ed* clause in the English original. Translation by means of a main clause represents a change in focus as well, as the positions of superordinate-subordinate clauses are shifted, as seen in example (51).

Malá and Šaldová (2015) in their study of *-ing* participial clauses of much larger scope (600 clauses) found that the most frequent translation counterpart to the *-ing* participial clause is the coordinate finite clause. This may be influenced by the prevalence (73.8%) of adverbial clauses in the material for their study (443 such clauses against 114 post-modifying and 43 absolute), which is reflected also in other studies of *-ing* clauses, for instance Mašková (2013). In the present thesis focused on *-ed* participial clauses, the majority of clauses were post-modifying (56%), which in turn influenced the most common Czech translation counterpart to be the congruent deverbal adjective (36%).

As the Czech translation counterparts in the two studies are not comparable in general terms due to differences in the distribution of syntactic functions of the English clauses, we need to look at them by individual syntactic function. Both *-ing* and *-ed* English post-modifying participial clauses displayed very similar preference for translation by means of a deverbal adjective: 42.1% in Malá and Šaldová (2015)'s study compared with 42.8% in this present thesis. Absolute clauses in both studies displayed preference for the finite coordinate correspondence: 62.8% as described Malá and Šaldová (2015) and 50% in this thesis. It was the adverbial clauses that differed considerably in translation equivalents and set the tone for

the general translation tendencies, with 63.4% of adverbial *-ing* participial clauses translated by a finite coordinate clause and 33.3% of adverbial *-ed* participial clauses translated by deverbal adjectives.

## 5 Conclusion

Chapter 4 described the *-ed* participial clauses twice, first through their syntactic functions and secondly through their Czech translation counterparts. From the perspective of syntactic function, the majority of *-ed* participial clauses in our sample were post-modifiers (56%), followed by 36% of adverbial clauses and 8% of absolute constructions. This distribution of syntactic functions of *-ed* clauses differs largely from that of *-ing* clauses, which are mostly adverbial (80.5% and 73.8% respectively), as shown in Malá and Šaldová (2015) as well as Mašková (2013).

Congruent correspondences were represented in the data by deverbal adjectives only, the transgressive proving as too marked and archaic. Deverbal adjectives made up the largest group of translation counterparts altogether, representing 36% of all clauses. They were also the most frequent translation equivalent of *-ed* postmodifiers (42.8%) and of adverbial clauses (33.3%). Deverbal adjectives are functionally and semantically the closest and most congruent counterparts to the *-ed* postmodifier, so their prevalence for this group of clauses is not surprising. The large number of adverbial clauses translated by the deverbal adjective is interesting and worth noting, however, as participial adverbial clauses mostly express preference for finite, coordinate means of translation. This result implies a higher degree of sentence condensation in Czech translation equivalents than initially expected.

Furthermore, over half of all *-ed* clauses (57%) were rendered into Czech by non-finite non-verbal means, that is deverbal adjectives and verbless constructions, we can thus assume that complex condensation plays a higher role in Czech equivalents to past participial clauses, in

particular. Divergent verbless correspondences included prepositional phrases, elliptical constructions, adverbs, and the apposition, representing 21% of all counterparts.

Finite clauses were employed mainly as translation equivalents to absolute constructions, 50% of them rendered into Czech by a coordinate clause. This translation reflects the specific semantic nature of absolute constructions, as their relationship to the matrix clause is more similar to coordination or apposition, rather than to other adverbials.

Un-augmented subjectless adverbial clauses were often translated into Czech by means of a coordinate clause due to the semantic indeterminacy in their relationship to the matrix clause. Or they were translated as a superordinate clause, in which case the sentence order was kept, but the subordinated element was changed, changing also the focus of the sentence. Augmented adverbial clauses were translated in line with the semantic relationship to the superordinate clause which was expressed explicitly in the original clause by means of the subordinating conjunction. The relative subordinate clause was the second most frequent translation counterpart to the *-ed* post-modifier, or reduced relative clause. This was due to the similar syntactic-semantic relationship to the matrix clause in both types of clauses.

In comparison with the results of the study by Malá and Šaldová (2015) on *-ing* clauses, we can observe similar tendencies in the translation of post-modifying clauses by deverbal adjectives and of absolute constructions by coordinate clauses. The adverbial clauses, however, notably differed in translation equivalents, with 63.4% of adverbial *-ing* participial clauses translated by a finite coordinate clause and 33.3% of adverbial *-ed* participial clauses translated by deverbal adjectives.

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### A sub-corpus comprising:

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## Résumé

Tato bakalářská práce si klade za cíl analyzovat české překladové ekvivalenty anglických nefinitních polovětných konstrukcí tvořených z minulého participia (s koncovkou *-ed*). Minulé participiální polovětné konstrukce jsou rozděleny a analyzovány podle svých syntaktických funkcí. Práce se zaměřuje hlavně na konstrukce příslovečné, postmodifikující a absolutní, jejichž české překladové ekvivalenty jsou poté rozebrány nejen podle formy, ale také podle syntaktické funkce. Tato bakalářská práce tak navazuje na tradici kontrastivní analýzy těchto dvou jazyků na základě jejich odlišné typologie, a tedy užití odlišných prostředků pro popis stejných skutečností a významů, ale také na odborný diskurz zaměřený na studium nefinitních polovětných konstrukcí všeobecně. Práce je inspirována studií nefinitních polovětných konstrukcí tvořených z *-ing* participia, kterou vypracovaly Malá a Šaldová (2015). S touto studií jsou poté výsledky bakalářské práce srovnány s cílem popsat rozdíly v překladu *-ed* a *-ing* participiálních polovětných konstrukcí do češtiny.

Jak už bylo nastíněno v minulém odstavci, typologicky analytická angličtina se od syntetické češtiny liší způsobem a prostředky vyjadřování. Zatímco angličtina preferuje nominální a verbo-nominální vazby, čeština více využívá vazeb verbálních, za využití afixů. Angličtina také vyjadřuje nefinitními konstrukcemi významy, které by v češtině byly vyjádřeny vazbami finitními; například anglická participiální vazba v postmodifikaci je často do češtiny přeložena jako vztažná věta vedlejší. Tato schopnost anglického jazyka se nazývá komplexní kondenzace a jsou to právě nefinitní polovětné konstrukce, které k větné kondenzaci přispívají.

V teoretické části této bakalářské práce jsou popsány jednotlivé nefinitní formy a fráze, tedy infinitiv, participium a gerundium. Minulé participium je poté popsáno do hloubky, se zaměřením na jeho formální podobu a sémantickou charakteristiku. Prostor je věnován problematice rozlišování mezi participii a deverbálními adjektivy, jelikož se tyto dvě formy často objevují ve stejných syntaktických pozicích ve větě, například jako přívlastky. Celá řada

adjektiv je také z participií odvozena a často s nimi sdílí stejný tvar, takže je otázka jejich rozlišení velmi komplexní, a tohle téma motivovalo velké množství akademického bádání. Pro potřeby této bakalářské práce je zde tedy vytyčeno několik kritérií pro rozlišování deverbálních adjektiv od participií, které jsou pak využity v praktické části, například možnost stupňování, komplementace příslovci ‚very‘ nebo ‚quite‘ nebo možnost jejich sponové predikace pomocí sloves ‚seem‘ nebo ‚remain‘.

V další podkapitole (2.3) jsou poté zběžně popsány všechny nefinitní polovětné konstrukce z formálního i funkčního hlediska. Práce se však zaměřuje na konstrukce tvořené minulým participiem, ty jsou v následující podkapitole (2.4) rozděleny podle syntaktických funkcí na konstrukce příslovečné (i takové, které jsou uvedeny spojkou), přívlastkové (premodifikující i postmodifikující), doplňky předmětu a absolutní konstrukce (opět včetně těch uvedených spojkou). V rámci jednotlivých syntaktických funkcí jsou polovětné konstrukce rozebrány z hlediska jejich významu, pozice ve větě, sémantické vazby k maticové větě, možnosti rozvíjení nebo dohledávání nevyjádřeného podmětu.

Poslední podkapitola teoretické části (2.5) je věnována komplexní kondenzaci a rozdílům ve vyjadřovacích prostředcích v češtině a angličtině. Vzhledem k již zmíněným typologickým odlišnostem se liší i charakter sloves v obou jazycích – české sloveso je bohatě flektivní a dynamické, jeho morfologické kategorie včetně vidu jsou vyjádřeny pomocí afixů, zatímco anglická slovesná fráze je často složená nebo verbo-nominálního charakteru a vykazuje preferenci pro nefinitní vazby. Také konkrétně participia v obou jazycích se liší, ta anglická jsou například schopna vyjádřit významy, které české participium samostatně nedokáže. Angličtina užívá participiální kondenzátory systematicky, zatímco v češtině se objevují pouze v podobě deverbálních adjektiv a silně příznakových a v běžném současném jazyce téměř vymizelých přechodníků. Čeština k překladu anglických nefinitních konstrukcí preferuje tvary finitní, věty

vedlejší k překladu zejména postmodifikujících konstrukcí a věty souřadné k překladu participiálních polovětných konstrukcí všeobecně.

Materiál k této bakalářské práci, tedy 100 anglických *-ed* konstrukcí v syntaktických funkcích příslovečných, postmodifikujících a absolutních konstrukcí a jejich českých překladových ekvivalentů, byl excerpován ze subkorpusu složeného ze šesti děl současné anglofonní prózy v rámci paralelního anglicko-českého korpusu *InterCorp*. Stejný subkorpus s díly A. C. Clarka, K. Ishigura, J. K. Rowling, J. Grishama, D. Browna a J. Irvinga byl použit Malou a Šaldovou (2015) v jejich studii *-ing* polovětných konstrukcí. Díky tomu, že je *InterCorp* morfologicky označován, bylo možné vybrat jednotlivé věty k analýze pomocí následujícího korpusového dotazu. Dotaz byl napsán na tři pozice, poslední z nich byla pomocí tagu ‚VBN‘ limitována na minulé participium. Dotaz také vyřadil finitní slovesné konstrukce jako složené slovesné tvary (například minulé časy nebo perfekta) nebo pasiva a také sponové vazby, kde je *-ed* participium v pozici jmenné části přísudku.

5157 výsledků bylo poté promícháno a manuálně probráno s cílem vyloučit jak špatně označované výsledky, tak příklady, které nejsou relevantní pro potřeby této práce. Mezi takto vyloučené konstrukce patřily dotazem opomenuté finitní slovesné tvary a jmenné části přísudku, premodifikace, doplňky předmětu, pasivní vazby s gerundii, elipsy a špatně otagovaná příslovce a adjektiva. Prvních 100 výsledků odpovídajícím kritériím bylo pak přesunuto do excelového sešitu a roztříděno podle syntaktické funkce.

Druhou částí klasifikace bylo třídění českých překladových ekvivalentů. Ty byly rozděleny do kategorií podle S. Johanssona (2007) na kongruentní a divergentní. Kongruentní korespondence nastává v případě, že oba výrazy patří do stejných kategorií jak významových, tak formálních (syntaktických a gramatických). Divergentní pak analogicky v případech, kdy se překladový protějšek sémanticky nebo syntakticky liší od originálu. Několik konstrukcí

nemělo svůj překladový ekvivalent vůbec, jelikož se překladatel či překladatelka rozhodli jej vypustit – tyto korespondence nazýváme nulovými.

Praktická část sestává z dvojí analýzy výsledků, nejprve podle syntaktických funkcí anglických *-ed* participiálních polovětných konstrukcí, a poté podle jejich českých překladových ekvivalentů, které byly nakonec srovnány ještě s výsledky studie Malé a Šaldové (2015).

Ze syntaktické perspektivy bylo nejvíce *-ed* konstrukcí post-modifikujících (56 %), dále 36 % konstrukcí adverbálních a 8 % absolutních. Distribuce *-ed* konstrukcí podle syntaktických funkcí se výrazně lišila od distribuce *-ing* konstrukcí popsaných Malou a Šaldovou (2015) i Maškovou (2013), které byly převážně adverbální, v 80,5 % u Malé a Šaldové a v 73,8 % u Maškové.

Kongruentními překladovými ekvivalenty byla v této práci pouze deverbální adjektiva, a přechodníky se tak prokázaly jako moc příznakové a zastaralé. Deverbální adjektiva tvořila největší skupinu (36 %) překladových protějšků všech *-ed* konstrukcí dohromady. Byla také nejčastějším překladovým ekvivalentem *-ed* postmodifikací (ve 42,8 % případů) a adverbálních konstrukcí (ve 33,3 % případů). Deverbální adjektiva jsou funkčně i sémanticky nejbliže *-ed* postmodifikátorům, takže jejich převaha v této skupině polovětných konstrukcí není překvapením. Velké množství anglických adverbálních konstrukcí přeložených deverbálními adjektivy již ale stojí za zmínku, vzhledem k tomu, že překlad participiálních adverbálních konstrukcí obecně bývá většinou finitní, pomocí souřadného souvětí. Tento výsledek implikuje vyšší úroveň větné kondenzace v českých překladových ekvivalentech, než bylo předpokládáno.

Kromě toho byla také více než polovina všech *-ed* konstrukcí přeložena do češtiny pomocí nefinitních neverbálních prostředků, tedy deverbálních adjektiv a neslovesných konstrukcí.

Můžeme tedy odvodit, že komplexní kondenzace je častější u českých překladových protějšků polovětných konstrukcí tvořených z minulého participia. Mezi divergentní neslovesné překladové protějšky, které tvořily 21 % všech překladů, se řadí předložkové skupiny, elipsy, příslovce a apozice.

Finitní konstrukce byly užity zejména jako překladové ekvivalenty k absolutním konstrukcím, 50 % z nichž bylo převedeno do češtiny jako souřadné souvětí. Tento překlad odráží specifickou sémantickou povahu absolutních konstrukcí, jejichž vztah k maticové větě je podobnější koordinaci nebo apozici, spíše než dalším adverbiiím.

Adverbiální konstrukce s nevyjádřeným podmětem, které nejsou uvedeny pomocí spojek, byly často do češtiny převedeny jako souřadná souvětí, vzhledem k sémantické neurčitosti v jejich vztahu k maticové větě. Tyto konstrukce byly také často do češtiny přeloženy v podobě hlavní věty v podřadném souvětí – tímto překladem bylo zachováno pořadí anglických vět, ale změnil se subordinovaný element, a tak i ohnisko věty. Adverbiální konstrukce uvedené pomocí spojek byly přeloženy v souladu s jejich sémantickým vztahem k nadřazené větě explicitně vyjádřeným podřadicí spojkou. Vztažná vedlejší věta byla druhým nejčastějším překladovým ekvivalentem *-ed* post-modifikujících konstrukcí (tedy redukovaných vztažných vět), vzhledem k podobnému syntakticko-sémantickému vztahu k maticové větě.

Ve srovnání s výsledky studie *-ing* konstrukcí od Malé a Šaldové (2015) jsme mohli zaznamenat podobné tendence v překladu participiálních post-modifikátorů deverbálními adjektivy a v překladu absolutních konstrukcí pomocí souřadných souvětí. Adverbiální konstrukce se však v českých překladových ekvivalentech výrazně lišily: 63,4 % adverbiálních *-ing* konstrukcí bylo do češtiny přeloženo pomocí finitního souřadného souvětí, zatímco 33,3 % adverbiálních *-ed* konstrukcí bylo přeloženo deverbálními adjektivy.

## Appendix

The following 100 examples taken from the *InterCorp* corpus are listed with the *-ed* participial clause and the corresponding Czech translation equivalent, if expressed, in bold.

#	original	translation
1	Langdon stared at the picture, his horror now <b>laced</b> with fear.	Langdon stále nemohl odtrhnout oči od fotografie, kterou držel v ruce, a <b>pocítil neurčitý strach</b> .
2	Even fewer people knew that the five-pointed star had almost become the official Olympic seal but was modified at the last moment – its five points <b>exchanged</b> for five intersecting rings to better reflect the games' spirit of inclusion and harmony.	A ještě méně lidí ví, že pěticípá hvězda se téměř stala oficiálním symbolem olympiád - ale na poslední chvíli byla modifikována a <b>změněna na</b> pět protínajících se kruhů, které lépe odrážejí harmonického ducha her.
3	Poor Minty's third stroke had rendered him almost blind, his view of a page <b>narrowed</b> to what he described as 'the world as seen through a telescope if you look through the wrong end.'	Chudák Mentolka po třetí mrtvici téměř oslepl a jeho pohled na svět <b>se zúžil</b> na "svět viděný teleskopem, když se člověk dívá špatným koncem".
4	I 'M FLEEING THE COUNTRY, Sophie thought, her body <b>forced</b> back into the leather seat.	Utíkám ze země, pomyslela si Sophie. <b>Zrychlení letadla ji vtlačilo</b> hluboko do koženého sedadla.
5	Sure enough, his reflection looked back at him, <b>just his head suspended</b> in mid-air, his body completely invisible.	Samozřejmě v něm spatřil sám sebe, ovšem jen hlavu, <b>která jako by visela</b> ve vzduchu, tělo však nebylo vidět.
6	The celebrated sketch consisted of a perfect circle in which was inscribed a nude male ... his arms and legs <b>outstretched</b> in a naked spread eagle.	Tato oslavovaná kresba sestává z dokonalé kružnice, v níž je namalován nahý muž ... s končetinami doširoka <b>rozpřaženými</b> .
7	Captain Bezu Fache carried himself like an angry ox, with his wide shoulders <b>thrown</b> back and his chin tucked hard into his chest.	Kapitán Bezu Fache se nesl opravdu jako rozzlobený býk - široká ramena <b>stažená</b> nazad, brada skloněná na prsa.
8	There was a list of those evicted, seventeen in all, with children <b>excluded</b> , the same list someone had placed on my desk Monday morning with a copy of the Post story.	Našel jsem tam i seznam vystěhovaných, bylo jich tam všech sedmnáct, <b>jen děti chyběly</b> . Byl to stejný seznam, jaký mi někdo dal v pondělí na stůl spolu s článkem z Postu.
9	Now he looked quite different, <b>dressed</b> in a tired-looking raincoat a little too large for him, clutching a briefcase under his arm.	V mírně ošuntělém vytahaném baloňáku s aktovkou pod paží vypadal úplně jinak.
10	But she also enjoys making me uncomfortable. <b>Irritated</b> with Rooie now, Ruth just wanted to go.	Ale také ji těší, že se jí daří trochu mě potrápít. Rooie <b>ji rozčilovala</b> , a tak chtěla jít.

11	Now, <b>seated</b> in the Fiat, Bishop Aringarosa realized his fists were clenched just thinking about that first meeting.	Aringarosa, pohodlně <b>usazený</b> ve fiatu, si uvědomil, že při vzpomínkách na tuto schůzku se mu ruce mimovolně sevřely v pěst.
12	Saunière had created a life-sized replica of Leonardo da Vinci's most famous sketch. <b>Considered</b> the most anatomically correct drawing of its day, Da Vinci's THE VITRUVIAN MAN had become a modern-day icon of culture, appearing on posters, mouse pads, and T-shirts around the world.	Saunière vytvořil repliku nejslavnějšího Leonardova náčrtu v životní velikosti. Da Vinciho Vitruviova figura <b>byla</b> ve své době <b>považována</b> za anatomicky nejdokonalejší kresbu a postupně se stala kulturní ikonou, objevující se po celém světě na plakátech, podložkách pod myši i na tričkách.
13	"It's a CRUX GEMMATA" Fache said suddenly. <b>Startled</b> , Langdon glanced up to find Fache's eyes on him in the reflection.	"To je crux gemmata," vyhrkl náhle Fache. <b>Udivený</b> Langdon se podíval o něco výš a jeho oči se v odrazu na lesklých výtahových dveřích setkaly s Fachovým.
14	Built fifty-seven feet beneath ground level, the Louvre's newly constructed 70,000-square-foot lobby spread out like an endless grotto. <b>Constructed</b> in warm ocher marble to be compatible with the honey-colored stone of the Louvre facade above, the subterranean hall was usually vibrant with sunlight and tourists.	Necelých dvacet metrů pod zemí byla nově vybudována hala o ploše 6300 čtverečních metrů, připomínající nekonečnou sluj. <b>Byla obložena</b> teplým okrovým mramorem, který dobře ladil s medovým zbarvením fasády Louvru, a přes den doslova vibrovala slunečními paprsky a množstvím turistů.
15	Usually impeccably <b>illuminated</b> , the Louvre galleries were startlingly dark tonight.	Galerie <b>bývaly</b> obvykle dokonale <b>osvětlené</b> , ale dnes v noci byly strašidelně tmavé.
16	With a price tag of just over \$47 million, the 133,000-square-foot tower is clad in red brick and Indiana limestone. <b>Designed</b> by May & Pinska, the building contains over one hundred bedrooms, six dining rooms, libraries, living rooms, meeting rooms, and offices.	Jeho odhadovaná cena je přibližně 42 milionů dolarů, rozkládá se na dvanácti tisících čtverečních metrů pozemků a je postaveno z červených cihel a vápence z Indiany. Budova obsahuje víc než sto ložnic, šest jídelen, knihovny, obývací pokoje, konferenční místnosti a kanceláře.
17	The gallery plunged into sudden darkness. Momentarily <b>blinded</b> , Langdon felt a rising uncertainty.	Galerie se ponořila do tmy. Langdon, momentálně <b>oslepený</b> , nejistě mrkal.
18	Langdon tried to imagine the curator's final minutes <b>trapped</b> alone in the Grand Gallery, knowing he was about to die.	Langdon si zkusil představit správce poslední minuty, <b>během nichž byl uvězněn</b> ve Velké galerii a věděl, že brzy zemře.
19	She was moving down the corridor toward them with long, fluid strides ... a haunting certainty to her gait. <b>Dressed</b> casually in a knee-length, cream-colored Irish sweater over black	Blížila se k nim chodbou dlouhými, pлавnými kroky ... v držení jejího těla se zračila jistota plná odhodlání. <b>Na sobě měla</b> krémový irský svetr, který jí sahal až ke kolenům a černé elastické kalhoty.

	leggings, she was attractive and looked to be about thirty.	
20	His heart pounded as he took in the bizarre sight now glowing before him on the parquet floor. <b>Scrawled</b> in luminescent handwriting, the curator's final words glowed purple beside his corpse.	Srdce mu divoce bušilo, když shlížel na bizarní světélkující výjev na parketové podlaze. Vedle těla zářila poslední, <b>vlastnoručně napsaná</b> správcova slova.
21	He could taste the familiar tang of museum air - an arid, deionized essence that carried a faint hint of carbon - the product of industrial, coal-filter dehumidifiers that ran around the clock to counteract the corrosive carbon dioxide exhaled by visitors. <b>Mounted</b> high on the walls, the visible security cameras sent a clear message to visitors:	Ucítil známou příchut' vzduchu v muzeu - suchou, deionizovanou esenci se slabou příměsí karbonu - produkt průmyslových vysoušečů vzduchu s uhlíkovými filtry, které bez ustání pracují, aby potlačovaly korozivní působení vlhkosti, vydechované návštěvníky. Vysoko na zdech <b>byly přimontované</b> bezpečnostní kamery, které vysílaly návštěvníkům jasný signál:
22	The Compass Rose - drawn on almost every map - indicated North, East, South, and West. Originally <b>known</b> as the Wind Rose, it denoted the directions of the thirty-two winds, blowing from the directions of eight major winds, eight half-winds, and sixteen quarter-winds.	Růžice - nakreslená téměř na každé mapě - ukazovala sever, východ, jih a západ. Původně <b>se jí říkalo</b> větrná růžice a udávala směry dvaatřiceti větrů, vanoucích ze směru osmi hlavních větrů, osmi "polovetrů" a šestnácti "čtvrtvětrů".
23	Across a staggeringly expansive plaza, the imposing facade of the Louvre rose like a citadel against the Paris sky. <b>Shaped</b> like an enormous horseshoe, the Louvre was the longest building in Europe, stretching farther than three Eiffel Towers laid end to end.	Za obrovským prostranstvím se k pařížskému nebi zvedalo velkolepé průčelí Louvru jako pevnost. Louvre, při pohledu seshora <b>připomínající</b> koňskou podkovu, je nejdelší stavbou v Evropě - je delší než tři Eiffelovy věže položené za sebou.
24	The Church of Saint-Sulpice, it is said, has the most eccentric history of any building in Paris. <b>Built</b> over the ruins of an ancient temple to the Egyptian goddess Isis, the church possesses an architectural footprint matching that of Notre Dame to within inches.	Katedrála St. Sulpice má zřejmě nejpodivnější historii ze všech pařížských budov. <b>Byla postavena</b> na ruinách starého chrámu egyptské bohyně Eset a z architektonického hlediska je do poslední podrobnosti podobná Notre Dame.
25	He realized he was standing at a dead stop on the stairs, <b>paralyzed</b> by sudden revelation.	Uvědomil si, že nehnutě stojí na jednom schodě, <b>paralyzovaný</b> svým objevem.
26	"This symbol is one of the most powerful images you will see this term. Formally <b>known</b> as a pentagram - or PENTACLE, as the ancients called it - this symbol is considered	"Tento symbol patří mezi ty nejmocnější, které v tomto kurzu uvidíte. <b>Je známý</b> pod názvem pentagram.



	both divine and magical by many cultures.	
27	Now they could explore in comfort, <b>freed</b> from the greatest danger that confronts a man in space, and forgetting all worries about suit integrity and oxygen reserve.	Ted' se mohli pohodlně pustit na průzkum, <b>osvobození</b> od největšího nebezpečí, jemuž musí člověk ve vesmíru čelit, a zapomenout na všechny starosti s netěsnícími skafandry či se zásobami kyslíku.
28	Silas sat behind the wheel of the black Audi the Teacher had arranged for him and gazed out at the great Church of Saint-Sulpice. <b>Lit</b> from beneath by banks of floodlights, the church's two bell towers rose like stalwart sentinels above the building's long body.	Silas seděl za volantem černého audi, které mu dal Učitel k dispozici, a díval se na velkou katedrálu St. Sulpice. Kostel <b>byl nasvícen</b> mnoha světlomety a jeho dvě segmentované věže se zvony se jako odvážné hlídky zvedaly nad dlouhým tělem této stavby.
29	He had stripped off every shred of clothing, placed it neatly on the floor, and laid down on his back in the center of the wide corridor, perfectly <b>aligned</b> with the long axis of the room.	Svlékl si oblečení do posledního kousku a lehl si na záda uprostřed široké chodby, <b>rovnoběžně</b> s její hlavní osou.
30	Even as she staggered back in horror, she felt the image searing itself into her memory forever. <b>Overtaken</b> by nausea, Sophie spun, clutching at the stone walls as she clambered back up the stairs.	Ještě když klopýtala nahoru po schodech, cítila, jak se jí ten obraz vpaluje do paměti. <b>Přemohla</b> ji nevolnost, takže se musela na chvíli opřít o kamennou zeď, než vyběhla ze zámku a omráčena smutkem dojela zpátky do Paříže.
31	This is your last day!' Mrs Vaughn was shouting to Eduardo, who hung perfectly still - as if <b>paralyzed</b> by disbelief.	Dneska jste tu poslední den!" zařvala paní Vaughanová na Eduarda, který <b>zůstal ztuhle bez pohybu viset</b> , jako kdyby nemohl uvěřit tomu, co slyší.
32	Granted, that system had now been reset, unlocking the stairwells, but it didn't matter - the external doors, if <b>opened</b> , would set off fire alarms and were guarded outside by DCPJ agents.	Francouzské požární předpisy sice vyžadovaly v případě takhle velkého uzavřeného prostoru několik požárních schodišť, ale ta byla napojená na bezpečnostní systém a jejich úpatí hlídali agenti DCPJ.
33	My appearance before Kisner was as brief as <b>expected</b> .	Moje vystoupení před Kisnerem bylo <b>podle očekávání</b> krátké.
34	Ruth stood as if <b>frozen</b> .	Rút stála <b>jako z kamene</b> .
35	The reddish glow of the service lighting sifted upward, casting an unnatural smolder across a staggering collection of Da Vincis, Titians, and Caravaggios that hung <b>suspended</b> from ceiling cables.	Chodbou pronikalo načervenalé světlo, které vrhalo nepřírozené odlesky na ohromující kolekci obrazů od takových autorů jako da Vinci, Tizian nebo Caravaggio, <b>zavěšenou</b> na kabelech ukotvených ve stropě.
36	The verses told of a prisoner named Silas who lay naked and <b>beaten</b> in his cell, singing hymns to God.	Úvodní verše vyprávěly o vězni jménem Silas, který ležel nahý a <b>zbitý</b> ve své cele a zpíval k chvále Boží.

37	Sophie, however, stood <b>riveted</b> in the entryway, a puzzled look on her face.	Sophie ale <b>zůstala stát hned</b> u vchodu a ve tváři se jí zračil úžas.
38	Her grandfather lay <b>murdered</b> inside his own museum.	Dědeček byl v muzeu <b>zavražděn</b> .
39	All true followers of The Way wore this device - a leather strap, <b>studded</b> with sharp metal barbs that cut into the flesh as a perpetual reminder of Christ's suffering.	Všichni opravdoví následovníci Správné cesty tuto pomůcku nosili - kožený pás <b>posetý</b> ostrými kovovými hroty, které se zařezávaly do masa jako neustálá připomínka Kristova utrpení.
40	Yet here it was, a letter, <b>addressed</b> so plainly there could be no mistake:	Nicméně dopis tu ležel, <b>s adresou napsanou</b> tak jasně, že to žádný omyl být nemohl:
41	As Langdon's gaze began to trace the inlay, his eyes stopped short on an unexpected object lying on the floor just a few yards to his left, <b>surrounded</b> by police tape.	Jakmile Langdon začal rozeznávat jednotlivé objekty, okamžitě jeho zrak upoutal neočekávaný předmět, ležící na podlaze několik metrů vlevo od něho, <b>ohraňovaný</b> policejní páskou.
42	The three-hundred-page draft - tentatively <b>titled</b> SYMBOLS OF THE LOST SACRED FEMININE - proposed some very unconventional interpretations of established religious iconography which would certainly be controversial.	Třísetstránkový koncept - provizorně <b>nazvaný</b> Symboly ztracené posvátné ženy - nabízí některé velice nekonvenční interpretace náboženské ikonografie a zcela jistě vzbudí rozporuplné reakce.
43	Grail seekers, familiar with the Priory's history of cryptic double-talk, had concluded LA CLEF DE VOÛTE was a literal keystone – an architectural wedge – an engraved, encrypted stone, <b>inserted</b> into a vaulted archway in a church.	Hledači grálu, kteří věděli, že Převorství si vždy libovalo ve dvojsmyslech, došli k názoru, že le clef de voute je skutečným základním kamenem klenby - klenákem, kamenem s vyrytou šifrou, <b>který byl vložen</b> do klenutého stropu v nějakém kostele.
44	Suspiciously, Opus Dei's elevation occurred the same year the wealthy sect allegedly had transferred almost one billion dollars into the Vatican's Institute for Religious Works - commonly <b>known</b> as the Vatican Bank - bailing it out of an embarrassing bankruptcy.	Podezřelé bylo, že Opus Dei v tomtéž roce potichu převedlo téměř miliardu dolarů na vatikánský Institut pro náboženská díla (IOR) - <b>obecně známý</b> jako Vatikánská banka - a vykoupil jej tak z hrozícího nebezpečí ponižujícího bankrotu.
45	Its long central section - the nave - led directly to the main altar, where it was transversely intersected by a shorter section, <b>known</b> as the transept.	Dlouhá centrální sekce - hlavní loď chrámu - vedla přímo k hlavnímu oltáři, u kterého byla příčně protnuta kratší sekcí, transeptem.
46	They formed a cubic pattern, <b>repeated</b> over and over again, less than forty centimetres on either side.	Tvořilo krychle o hraně kratší než čtyřicet centimetrů, <b>jednu vedle druhé</b> .
47	As they entered the musty, cavernous space, the agent motioned toward the	Když dorazili na místo, policista němě ukázal do středu místnosti, kde byl teď postavený dlouhý dřevěný žebřík,

	center of the room, where a wooden ladder now ascended high into the rafters, <b>propped</b> against the ledge of a hayloft suspended high above them.	<b>vedoucí</b> nahoru na seník, vysoko nad jejich hlavami.
48	Mars held the asteroids in trust - except for the Icarian group ( <b>supervised</b> by Mercury) and a handful with penhelions beyond Saturn - and thus claimed by Titan.	Mars měl pod svou správou asteroidy - vyjma skupiny Ikara, <b>kterou měl pod dohledem</b> Merkur - a hrstky těch s perihéliem až za Saturnem, na něž si dělal nároky Titan.
49	It looked like a small cathedral, at least a hundred years old and no doubt <b>abandoned</b> by its original congregation.	Kostel vypadal jako malá katedrála, starý byl nejméně sto let a jeho původní kongregace <b>ho</b> nepochybně <b>opustila</b> .
50	Langdon could now see the end of the Tuileries Gardens, <b>marked</b> by a giant stone archway.	Langdon nyní spatřil konec Tuilerijských zahrad s obří kamennou bránou.
51	Twenty-four letters to Harry found their way into the house, <b>rolled up</b> and <b>hidden</b> inside each of the two dozen eggs that their very confused milkman had handed Aunt Petunia through the living-room window.	Dovnitř se dostalo čtyřiaadvacet dopisů Harrymu, <b>stočených</b> a <b>ukrytých</b> po jednom ve dvou tuctech vajec, které tetě Petunii podal oknem obývacího pokoje jejich mlékař a tvářil se přitom velice rozpačitě.
52	I hung up, fixed coffee, and drank a cup staring out the bedroom window, watching the traffic crawl along P Street, still <b>covered</b> with snow.	Zavěsil jsem, uvařil si kávu a vypil si ji u okna v ložnici, odkud jsem civěl na auta valící se P Street, v níž stále ještě <b>ležel</b> sníh.
53	Even if there are no life-forms aboard, it may be directed by robot mechanisms, <b>programmed</b> to carry out 'some mission - perhaps one highly disadvantageous to us.	I kdyby neměl na palubě žádnou formu života, může být řízen mechanismy, roboty, <b>naprogramovanými</b> tak, aby vykonali určité poslání - které by nám mohlo třeba velice uškodit.
54	There's a brain - fairly complex, mostly <b>concerned</b> with the creature's remarkably developed triocular vision.	Má mozek - poměrně složitý, vesměs <b>spjatý</b> s pozoruhodně vyvinutou trojokou optickou soustavou.
55	The five-pointed star was now a virtual cliché in Satanic serial killer movies, usually <b>scrawled</b> on the wall of some Satanist 's apartment along with other alleged demonic symbology.	Pěticípá hvězda byla nyní skutečným klišé v zabijáckých filmech zabývajících se satanismem. Obvykle <b>byla načmáraná</b> na zdi satanského doupěte spolu s dalšími domněle démonickými symboly.
56	The sarcophagus was recessed in a niche, <b>obscured</b> from this oblique angle.	Sarkofág byl ukrytý v samostatném výklenku, do něhož pod úhlem, v jakém přicházeli, zatím <b>nemohli nahlédnout</b> .
57	Allegedly, it is a book of Jesus' teachings, possibly <b>written</b> in His own hand."	Údajně by se mělo jednat o knihu Ježíšova učení, možná <b>sepsanou</b> jeho vlastní rukou."
58	Fache's silhouette appeared, <b>illuminated</b> in bright purple.	Objevila se Fachova silueta, <b>matně ohraničená</b> červenou září muzejních světél.

59	What she'd seen of his tough-looking face was partial, briefly <b>glimpsed</b> in the mirrors.	Jeho drsný obličej mohla občas zahlédnout <b>jen</b> zčásti a navíc <b>pouze jako odraz</b> v zrcadlech.
60	His drunken father, a burly dockworker, <b>enraged</b> by the arrival of an albino son, beat his mother regularly, blaming her for the boy's embarrassing condition.	Jeho věčně opilý otec, statný dělník v docích, <b>rozzuřený</b> tím, že se mu narodil albín, pravidelně mlátil jeho matku a obviňoval ji za to, jak jeho syn vypadá.
61	On a globe, a Rose Line - also <b>called</b> a meridian or longitude - was any imaginary line drawn from the North Pole to the South Pole.	Na zeměkouli se jako Růžová linie - nebo <b>také</b> poledník - <b>označovala</b> jakákoli čára, mířící od severního pólu k jižnímu.
62	He wore round glasses <b>held</b> together with a lot of Sellotape because of all the times Dudley had punched him on the nose.	Nosil kulaté brýle, <b>které držela</b> pohromadě jen spousta izolepy - tolikrát už od Dudleyho dostal pěstí do nosu.
63	Tonight's lecture - a slide show about pagan symbolism <b>hidden</b> in the stones of Chartres Cathedral - had probably ruffled some conservative feathers in the audience.	Dnešní přednáška, show s diapositivy, o pohanských symbolech <b>skrytých</b> v kamenech katedrály v Chartres pravděpodobně trochu pocuchala konzervativní peří některého posluchače.
64	Hurrying to the dresser, he found the cell phone <b>hidden</b> in his bottom drawer and placed a call.	Rychle přešel k šatníku, ze spodní zásuvky vyňal svůj mobilní telefon a vytočil soukromé číslo.
65	Although Escrivá had died in 1975, his wisdom lived on, his words still whispered by thousands of faithful servants around the globe as they knelt on the floor and performed the sacred practice <b>known</b> as "corporal mortification."	Přestože Escriva zemřel v roce 1975, jeho moudrost žila dál a tisíce věrných služebníků po celém světě opakovaly šepem jeho slova, klečíce na zemi a vykonávající posvátný rituál, <b>známý</b> jako sebeumrtvování.
66	Outside, the city was just now winding down - street vendors wheeling carts of candied AMANDES, waiters carrying bags of garbage to the curb, a pair of late night lovers cuddling to stay warm in a breeze <b>scented</b> with jasmine blossom.	Město pomalu utichalo - bylo vidět poslední pouliční prodavače sladkých mandlí s pojízdnými vozíky, číšníky z restaurací, kteří právě vynášeli do popelnic pytle s odpadky, párek pozdně nočních milenců tulících se k sobě, aby se zahřáli ve vánku, <b>provoněném</b> jalovcovými květy.
67	Embossed in the middle of the cross was a strange symbol - two letters <b>intertwined</b> with some kind of flowery design.	V jeho středu pak vystupoval podivný symbol - dvě písmena <b>protkaná</b> nějakým květinovým vzorem.
68	The staircase, like the aisle of a dark movie theater, was illuminated by subtle tread-lighting <b>embedded</b> in each step.	Schodiště bylo, podobně jako uličky v divadle, osvětleno malými lampičkami, <b>uloženými</b> v každém schodu.
69	Ichiro took his time choosing between the various dishes <b>displayed</b> in the	Ičiró si dlouho vybíral z různých jídel <b>vystavených</b> ve skleněných vitrínách a najednou se ke mně otočil.

	cabinets, at one point, turning to me and saying:	
70	Despite the orgiastic rituals once <b>held</b> at the Arc du Carrousel, art aficionados revered this place for another reason entirely.	Přes orgiastické rituály, které kdysi u Arc du Carrousel <b>probíhaly</b> , obdivují milovníci umění toto místo ze zcela jiného důvodu.
71	At breakfast on Thursday she bored them all stupid with flying tips she'd got out of a library book <b>called</b> Quidditch through the Ages.	Ve čtvrtek při snídani je do omrzení nudila dobrými radami, jak si při létání počínat; našla si je v knihovně, v knize, <b>která se jmenovala</b> Famfrpál v průběhu věků.
72	His books on the secret codes <b>hidden</b> in the paintings of Poussin and Teniers were some of Langdon's favorite classroom texts.	Jeho knihy o tajných kódech, <b>ukrytých</b> v malbách Poussina a Tenierse, patřily mezi Langdonovy nejoblíbenější učební texty.
73	There was a list of those <b>evicted</b> , seventeen in all, with children excluded, the same list someone had placed on my desk Monday morning with a copy of the Post story.	Našel jsem tam i seznam <b>vystěhovaných</b> , bylo jich tam všech sedmnáct, jen děti chyběly. Byl to stejný seznam, jaký mi někdo dal v pondělí na stůl spolu s článkem z Postu.
74	"Essentially, the manuscript is about the iconography of goddess worship - the concept of female sanctity and the art and symbols <b>associated</b> with it."	"Můj rukopis je v podstatě o ikonografii uctívání Bohyně - o posvátné ženě a umění i symbolech, <b>které jsou s tím spojené.</b> "
75	At the top of a spiral staircase - they were obviously in one of the towers - they found their beds at last: five four-posters <b>hung</b> with deep-red velvet curtains.	Když vystoupili po točitých schodech - byli zřejmě v jedné z věží - našli konečně své postele: pět lůžek s nebesy a tmavočervenými sametovými závěsy.
76	Everyone had seen the paintings of Knights Templar wearing white tunics <b>emblazoned</b> with red equal-armed crosses.	Každý už nejspíš někdy viděl nějakou malbu, zobrazující rytíře templářského řádu v bílých pláštích <b>označených</b> jasně červenými rovnoramennými kříži.
77	Langdon stepped quickly out into the hallway, eager for the wide-open space <b>afforded</b> by the famous high ceilings of the Louvre galleries.	Langdon rychle vystoupil do chodby a těšil se na široký otevřený prostor, <b>který</b> v místních galeriích <b>skýtaly</b> slavné vysoké stropy.
78	One mile away, the hulking albino <b>named</b> Silas limped through the front gate of the luxurious brownstone residence on Rue La Bruyère.	Míli odtud se ohromný albín <b>jménem</b> Silas vbelhal předním vchodem do luxusní rezidence z hnědých kamenů na Rue de la Bruyere.
79	As far back as I can remember, he has been looked after by the Catholic nuns at the mission, but presumably he was born into a family <b>called</b> Hirayama.	Co mi paměť sahá, staraly se o něj řádové sestry v katolické misií, ale pravděpodobně se narodil v rodině Hirajama.
80	He was sure there were lots of people called Potter who had a son <b>called</b> Harry.	byl si jist, že je celá spousta Potterových, kteří mají syna <b>jménem</b> Harry.
81	Five hundred miles away, the albino <b>named</b> Silas stood over a small basin	O pět set mil dál stál albín <b>jménem</b> Silas nad malou nádržkou s vodou a otíral si ze

	of water and dabbed the blood from his back, watching the patterns of red spinning in the water.	zad krev. Pozoroval, jak se rudé kapky ve vodě rozpouštějí.
82	A young lady <b>named</b> Liza found us.	Všimla si nás mladá žena, <b>kteřa se nám představila jako</b> Liza.
83	And whenever I made some such statement, all those young men congregated around the table would drown each other out in protest at the way I had dismissed my own paintings - which, they - clamoured to inform me, were without doubt great works <b>assured</b> of their place in posterity.	Kdykoli jsem něco podobného prohlásil, všichni ti mladíci shromáždění kolem stolu se navzájem přerušovali hlasitými protesty, proč přehlížím vlastní tvorbu - a halasně mě přesvědčovali, že jsem mimo vši pochybnost vytvořil významná díla, <b>kteřa se budou těšit</b> úctě našich potomků.
84	In the novel, it is a slogan <b>favoured</b> by the anti-pornography picketers; the slogan is the invention of Mrs Dash's enemy (who would eventually become her friend) Eleanor Holt.	V románu je to <b>oblíbený</b> slogan výboru proti pornografii a vymyslí ho nepřítelkyně paní Dashové (kteřa se nakonec stane její přítelkyní) Eleanor Holtová.
85	Now he was standing in front of a transparent pyramid <b>built</b> by the Sphinx, waiting for a policeman they called the Bull.	Nyní stojí před průhlednou pyramidou, <b>již dal postavit</b> Sfinga, a čeká na policistu, kterému říkají Býk.
86	You have a key and a personal account number <b>known</b> only to you.	Máte klíč a osobní číslo, <b>kteřé znáte</b> jenom vy.
87	When Allan turned toward the stage, to face Ruth, he gave her his characteristic cue - the thumb of his right hand <b>drawn</b> across his throat like a knife.	Pak se Allan otočil čelem k Rút a palcem pravé ruky <b>si přejel</b> jako nožem po krku.
88	As they approached, Langdon saw the entrance was blocked by an enormous steel grate that looked like something <b>used</b> by medieval castles to keep out marauding armies.	Když se o kousek přiblížili, uviděl Langdon, že vstup do chodby je zablokován masivní ocelovou mříží, kteřa vypadala jako <b>součást opevnění</b> středověkého hradu <b>proti</b> nájezdu nepřátelských armád.
89	They are simply LETTERS <b>written</b> out of order."	Jedná se prostě o písmena, <b>zapsaná</b> v nesprávném pořadí."
90	For this reason, the five-pointed star has always been the symbol for beauty and perfection <b>associated</b> with the goddess and the sacred feminine."	Z toho důvodu byla pěticípá hvězda vždycky považována za symbol krásy a dokonalosti <b>spojované</b> s bohyněmi a posvátnou ženou."
91	Originally, Tarot had been devised as a secret means to pass along ideologies <b>banned</b> by the Church.	Původně tarot vznikl jako tajný způsob předávání ideologií, <b>kteřé církveř zakazovala</b> .
92	A dude <b>named</b> Johnny collected rent, on the fifteenth of each month.	Nájem vybíral nějaký frajer, <b>co si říkal</b> Johnny, a to vždycky patnáctého.
93	The remorse that gripped her was powerful and sudden, a deep sadness <b>laced</b> with guilt.	Lítost, kteřa ji přepadla, byla náhlá a silná - hluboký smutek <b>spojený</b> s pocitem viny.

94	The verses told of a prisoner <b>named</b> Silas who lay naked and beaten in his cell, singing hymns to God.	Úvodní verše vyprávěly o vězni <b>jménem</b> Silas, který ležel nahý a zbitý ve své cele a zpíval k chvále Boží.
95	Aringarosa recalled a day when all Vatican transports were big luxury cars that sported grille-plate medallions and flags <b>emblazoned</b> with the seal of the Holy See.	Aringarosa zavzpomínal na ty časy, kdy všichni oficiální návštěvníci Vatikánu cestovali velkými luxusními vozy vyzdobenými emblémy a vlaječkami s pečeti Svaté stolice.
96	"Where is that list of people <b>evicted</b> from the warehouse?" she asked.	"Kde je seznam lidí, <b>kteří byli vystěhováni</b> z toho skladiště?" zeptala se.
97	"The Priory of Sion," he began, "was founded in Jerusalem in 1099 by a French king <b>named</b> Godefroi de Bouillon, immediately after he had conquered the city."	"Převorství sionské," začal, "bylo založeno v Jeruzalémě v roce 1099 francouzským králem Filipem I. bezprostředně poté, co toto město dobyl."
98	MALLEUS MALEFICARUM - or THE WITCHES' HAMMER - indoctrinated the world to "the dangers of freethinking women" and instructed the clergy how to locate, torture, and destroy them. Those <b>deemed</b> "witches" by the Church included all female scholars, priestesses, gypsies, mystics, nature lovers, herb gatherers, and any women "suspiciously attuned to the natural world."	Malleus Maleficarum - neboli Kladivo na čarodějnice - varovalo svět před "nebezpečím svobodomyšlných žen" a instruovalo kněze, jak takové ženy mají hledat, mučit a ničit. Mezi tyto <b>domnělé</b> "čarodějnice" podle církve patřily všechny učené ženy, kněžky, cikánky, uctívačky přírody, bylinkářky a vůbec všechny ženy, "podezřele sladěné s přírodním světem".
99	"That's it there," Sophie called, pointing to a red snub-nosed two-seater <b>parked</b> on the plaza.	"To je ono," vykřikla Sophie a ukázala na červené dvousedadlové auto s krátkým nosem, <b>zaparkované</b> kousek před nimi.
100	Mainly to avoid all the staring eyes, Harry looked upwards and saw a velvety black ceiling <b>dotted</b> with stars.	Harry vzhlédl vzhůru, především proto, aby unikl všem těm očím, které se na ně upíraly, a uviděl sametově černý strop <b>posetý</b> hvězdami.