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Marek Hovorka

Anglické protějšky českých adverbií příčiny a způsobu
English counterparts of Czech adverbs (expressing cause and manner)

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Vedoucí práce: PhDr. Pavlína Šaldová, Ph.D.

Rád bych poděkoval PhDr. Pavlíně Šaldové, Ph.D. za cenné rady, které mi při psaní bakalářské práce poskytla.

Prohlašuji, že jsem bakalářskou práci vypracoval samostatně, že jsem řádně citoval všechny použité prameny a literaturu a že práce nebyla využita v rámci jiného vysokoškolského studia či k získání jiného nebo stejného titulu.

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Abstrakt

Bakalářská práce se zabývá překladovými protějšky vybraných českých adverbií ze dvou sémantických tříd – příčiny a způsobu. Práce se zaměřuje na případy, kdy české adverbium v angličtině nemá protějšek realizovaný adverbiem. Teoretická část práce popisuje anglická a česká adverbia z pohledu morfologie, syntaxe a sémantiky. Dále jsou v ní popsány dosavadní poznatky o korespondenci mezi anglickými a českými adverbii. Empirická část práce předkládá analýzu divergentních protějšků. Celkem je analyzováno pět adverbií, která byla excerpována z paralelního korpusu *Intercorp*. Dvě z těchto adverbií vyjadřují příčinu (*smíchy*, *vzteky*), zbývající tři adverbia vyjadřují způsob (*potichu*, *pěšky*, *smutně*). Příklady, které byly ke každému adverbiu nalezeny, jsou popsány a rozděleny do kategorií, které charakterizují způsoby, jakými se do angličtiny česká adverbia překládají. Závěr práce poskytuje shrnutí výsledků.

Abstract

The present thesis deals with translation counterparts of selected Czech adverbs. These adverbs fall into two semantic categories – they express cause and manner. The thesis focuses on cases, in which a Czech adverb does not have a counterpart realised by an adverb in English. The theoretical part provides a description of English and Czech adverbs from the morphological, semantic as well as syntactic points of view. It also gives a description of existing findings on the correspondence between English and Czech adverbs. The empirical part provides an analysis of divergent counterparts. A total of five adverbs are analysed. These adverbs were excerpted from the parallel corpus *Intercorp*. Two of these adverbs express cause (*smíchy*, *vzteky*) while the remaining three adverbs express manner (*potichu*, *pěšky*, *smutně*). The examples that were found for each adverb are described and divided into categories, which represent the possible ways of translating Czech adverbs into English. The conclusion provides a summary of results.

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List of abbreviations

A	adverbial
C_O	object complement
O	object
S	subject
V	verb

PU	*potichu*
PY	*pěšky*
SE	*smutně*
SY	*smíchy*
VY	*vzteky*

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1 Introduction

The aim of the present thesis is to analyse the means of expressing the meaning of Czech adverbs in English. Although Czech and English adverbs often correspond in translation (a Czech adverb is translated by a means of an adverb), there are cases in which the meaning of a Czech adverb has a different realization in English. The thesis provides an evaluation of the various realizations (translation counterparts) highlighting the most frequent ways of translating Czech adverbs into English.

The present thesis consists of two main parts. The theoretical part is concerned with morphological characteristics, semantic classification and syntactic functions of English and Czech adverbs as well as their correspondence. The description of English adverbs draws upon renowned grammar books: *A Student's Grammar of the English Language* (2012) by Sidney Greenbaum and Randolph Quirk, *English Grammar: A Function-Based Introduction* (1993) by Talmy Givón, *Longman Grammar of Spoken and Written English* (2007) by Douglas Biber et al., *Mluvnice současné angličtiny na pozadí češtiny* (2006) by Libuše Dušková et al. and *The Cambridge Grammar of the English Language* (2002) by Rodney Huddleston and Geoffrey Pullum. The description of Czech adverbs is largely based on *Příruční mluvnice češtiny* (2000) by Petr Karlík et al., although other publications are used as well. While the first section of the theoretical part is based on the above-mentioned grammar books, the section dedicated to the correspondence between English and Czech adverbs mainly draws upon selected articles by Libuše Dušková (2003) and Josef Hladký (1981 & 1983). In this section, non-divergent (adverb-adverb correspondence) as well as divergent (correspondence between adverbs and other forms) counterparts are described.

The empirical part of the thesis provides an analysis of divergent counterparts. A total of five adverbs are analysed – two adverbs expressing cause (*smíchy*, *vzteky*) and three adverbs expressing manner (*potichu*, *pěšky*, *smutně*). The analysis is carried out on a sample of 362 examples excerpted from the parallel corpus *Intercorp*. The individual translation counterparts are divided into categories representing the various ways of translating Czech adverbs into English.

2 Theoretical background

2.1 Morphology of English adverbs

Grammarians usually distinguish between three main types of adverbs in English. These are simple adverbs, compound adverbs and derivational adverbs. Simple and compound adverbs are closed classes, whereas derivational adverbs are an open class (cf. Greenbaum & Quirk, 2012: 147).

2.1.1 Simple adverbs

Simple adverbs are formed by neither derivation nor compounding, therefore they are also called underived adverbs. Examples include words such as *here*, *there*, *hence*, *now*, *just*, *only*, *well* etc. Simple adverbs may be related to other word classes, i.e. a word may belong to more than one word class depending on the particular context:

A fast train – the adjective *fast* premodifies the noun *train*.
To walk fast – in this case, *fast* is an adverb modifying the verb *to walk*.

Some simple adverbs (e.g. *indeed*, *already*) originated as compounds, however, their origin is no longer deducible from their form (cf. Biber et al., 2007: 539).

2.1.2 Compound adverbs

Compound adverbs consist of two elements. They are usually made up of a pronoun and an adverb (e.g. *somewhere*, *somehow*, *nowhere*) or an adverb and a preposition (*whereupon*, *thereafter*, *hereby*). The latter group of adverbs is rather formal and characteristic of legal English (cf. Dušková et al., 2006: 162).

2.1.3 Derivational adverbs

Derivational adverbs are the most frequent type of adverbs in English. They are formed by suffixation, i.e. a suffix is added to an adjective (or a noun) to form an adverb. The vast majority of derivational adverbs have the suffix *-ly* (e.g. *interestingly*, *happily*). Other suffixes, by means of which derivational adverbs may be formed, are: *-wise* (e.g. *clockwise*), *-ward* (*s*) (e.g. *backward* (*s*)) and *-ways* (e.g. *sideways*). A process called zero derivation may occur when an adverb is to be formed from an adjective ending in the suffix *-ly* (cf. Biber et al., 2007: 539). In such cases, no suffix is added to the adjective, and thus the adjective and the adverb have the same form (e.g. *weekly*). Most adverbs ending in *-ly* are derived from adjectives. However, adverbs ending in *-ly*

may be derived from non-adjectival bases, too. Examples of this include words such as *partly*, *bodily* and *jokingly* (cf. Huddleston & Pullum, 2002: 566).

2.1.4 Adverbs and prepositions

When there is a combination of a verb and a particle, the particle can be either an adverb or a preposition (cf. Greenbaum & Quirk, 2012: 148). The following examples illustrate the difference between the two:

The plane has taken off – off is an adverb as it follows an intransitive verb.
They turned on the light – on is an adverb as it may be transposed to follow the verb.
They took to us – to is a preposition in this case as it cannot be transposed.

2.1.5 Fixed phrases used as adverbs

In the *Longman Grammar of Spoken and Written English*, Bieber et al. mention yet another type of adverbs. This type is labelled as fixed phrases used as adverbs. Phrases such as *of course* and *kind of* fall into this category (cf. Biber et al., 2007: 540). As the syntactic functions of these phrases differ from those of adverbs, it is questionable whether they should be classified as adverbs.

2.2 Morphology of Czech adverbs

Czech adverbs represent an invariable (uninflected) word class.[1] There are three main types of adverbs: Original, underived adverbs; adjectival adverbs (those derived from adjectives) and adverbs derived from non-adjectival bases.

2.2.1 Underived adverbs

Underived adverbs, also called original adverbs, are those that do not share a common suffix. Examples of this category are words such as *včera*, *zítra*, *loni*, *dnes*, *spolu* etc. (cf. Karlík et al., 2000: 340) Their form corresponds to that of English underived adverbs (simple adverbs) in that neither Czech nor English underived adverbs are distinguishable by a common suffix. A substantial difference between Czech and English underived adverbs lies in the fact that in English, some underived adverbs (e.g. *fast*) may function as adjectives, too. With the exception of some adverbs functioning as prepositions (cf. 2.2.4), Czech underived adverbs do not belong to other word classes.

1 Unlike most other adverbs, *rád* and *jakživ* may be inflected. Their inflected forms (*ráda*, *rádo*, *rádi* etc.) express gender and number.

2.2.2 Derivational adverbs (adjectival adverbs)

As well as in English, the most productive way of forming adverbs in Czech is derivation. Derivational adverbs are formed by adding suffixes to a base. Czech and English more or less correspond in this respect. However, zero derivation is not possible in Czech as an adverb cannot have the same form as an adjective. Derivational adverbs may be divided into two subtypes – adjectival adverbs and adverbs derived from non-adjectival bases.

2.2.21 Adjectival adverbs

Adjectival adverbs are derived from adjectives. They take one of the following three suffixes: *– e/ě* (e.g. *dobře*, *pěkně*, *nově*), *-o* (e.g. *hluboko*, *teplo*, *blízko*) or *-y* (e.g. *hezky*, *česky*, *otrocky*). A limited number of adverbs are formed by adding the suffix *-ky*, e.g. *pěšky*, *nevědomky* (cf. Karlík et al., 2000: 219).

2.2.22 Adverbs derived from non-adjectival bases

Apart from adverbs derived from adjectives, adverbs may also be derived from other word classes, namely verbs, e.g. *vsedě*, *mlčky*, *letmo,* and numerals, e.g. *dvojmo*, *trojmo*, *jedenkrát* (cf. Karlík et al., 2000: 220). In rare cases, adverbs are also derived from nouns, e.g. *koňmo*, *doma* (cf. Karlík et al., 2000: 217)

2.2.3 Adverbialisation

Another way of forming adverbs, which is closely related to derivation, is the process of adverbialisation. There are two types of adverbialisation – adverbialisation of nouns in the instrumental case, e.g. *smíchy*, *hlady*, *omylem*, *kvapem*, and adverbialisation of prepositional cases, e.g. *dohromady*, *kvečeru*, *načas*, *zjara* (cf. Karlík et al., 2000: 218)

2.2.4 Adverbs and other word classes

As well as in English, certain Czech adverbs may function as prepositions: *Prošel <u>mimo</u>* (adverb) vs. *<u>Mimo</u> Petra tam nikdo nebyl* (preposition). Czech adverbs may also lose their original meaning and change their class membership. In such cases, adverbs are transformed into particles, e.g. *<u>Klidně</u> zůstaň sedět*, prepositions, e.g. *dokonce*, or interjections, e.g. *kupředu*, *zpátky* (Karlík et al., 2000: 341).

2.3 Semantic classification of English adverbs

English adverbs are generally very heteregeneous. Thus, this heterogeneity is also apparent when

dealing with their semantic classification.

2.3.1 Adverbs of manner

Manner adverbs express the manner in which something is done. "They modify, or add to the meaning of the verb." (Givón, 1993: 71) Examples include adverbs such as *fast* (*He ran fast*) and *easily* (*She easily defeated him*). Most manner adverbs have the *-ly* suffix. Their position within the clause is usually flexible[2]:

Quickly she opened the door.
She quickly opened the door.
She opened the door quickly.

In the previous examples, manner adverbs are used as adverbials. However, they can also function as modifiers providing some kind of descriptive information, e.g. *By the dark waters of Buda, her tears dropping hotly among the quietly dead leaves* (cf. Biber et al., 2007: 553). Under certain circumstances, some manner adverbs may assume the role of adverbs expressing degree, e.g. *They behaved dreadfully* vs. *I'm dreadfully sorry* (cf. Huddleston & Pullum, 2002: 583).

2.3.2 Adverbs of time

Time adverbs are concerned with time in a number of ways. According to Biber et al., they may express duration (the duration of an action is being described – e.g. *She will remain a happy memory with us always*), frequency (they convey how frequent an action is – e.g. *She comes here often*), position (these adverbs refer to the temporal positioning of actions – e.g. *They looked intently at him, then at each other, then executed a smart about-face*; *She doesn't say go away very much now*) and relationship - such adverbs convey the relationship between two and more time levels, e.g. *When they took the old one out it was already in seven different pieces* (cf. Biber et al., 2007: 552). However, different authors list different categories, which leaves one with a larger number of subcategories. Sometimes, these differences are only a matter of terminology – in Givón's classification, for instance, the subcategory of temporal point (adverbs belonging to this category are very similar to those that Biber calls time position adverbs – e.g. *now*, *yesterday*) is included as well. Depending on the particular clause, some time adverbs may belong to more than one subcategory. An example of this phenomenon would be the adverb always (*She always eats the onion* – time frequency vs. *She will remain a happy memory with us always* – time duration).

2 The position of adverbs within the clause is further dealt with in 2.5 (Syntactic functions of English adverbs)

2.3.3 Adverbs of place

Similarly to temporal adverbs, adverbs of place may be divided into subcategories according to the spatial dimension that they express (cf. Biber et al., 2007: 552). Thus, they show position (e.g. *He loves it there*), direction (e.g. *It hopped backward among its companions*) and distance (e.g. *Don't worry, He can't have gone far*).

2.3.4 Adverbs of degree

According to Biber et al., "adverbs of degree describe the extent to which a characteristic holds," (Biber et al., 2007: 554) e.g. *They thoroughly deserved a draw last night*. Manner adverbs may lose their literal meaning and assume the role of adverbs of degree. In such cases, they function as intensifiers, e.g. *New York's an awfully safe place*. Other intensifiers are: *very*, *too*, *so*, *extremely*, *completely*, *totally* etc. They may also express a lesser degree of intensity – in such cases, they are called diminishers/downtoners, examples of which are adverbs such as *slightly*, *less*, *rather*, *somewhat* etc (cf. Biber et al., 2007: 554).

2.3.5 Epistemic adverbs, evaluative adverbs

Epistemic adverbs "convey the speaker's attitude towards the truth, certainty or probability of the proposition." (Givón, 1993: 74) The following sentences illustrate their usage: *He is most certainly wrong*. *Maybe you're right*. Apart from the truth, certainty and probability of a proposition, they may also refer to the actuality/reality of a proposition, e.g. *Actually I'm not very fussy at all*. Epistemic adverbs are also called stance adverbs as they express the speaker's stance. Another semantic category, which is closely related to epistemic adverbs, is the category of evaluative adverbs. Evaluative adverbs (they are also called attitude stance adverbs) express the speaker's attitude towards the desirability of a state or event, e.g. *I lost the manual that goes with it, unfortunately*. Style stance adverbs, on the other hand, "comment on the manner of speaking which the speaker is adopting," (Biber et al., 2007: 554) e.g. *Quite simply, life cannot be the same*.

2.4 Semantic classification of Czech adverbs

Czech adverbs may be described in relation to four main semantic categories: place, time, manner/measure and cause (cf. Cvrček et al., 2010: 275). Thus, the semantic classification of Czech adverbs more or less corresponds to that of English adverbs. The only category, which does not seem to have an explicit counterpart in English, are adverbs expressing cause (cf. 2.4.1).

2.4.1 Adverbs of cause

From the morphological point of view, Czech adverbs expressing cause are usually one-word entities formed by adverbialisation, e.g. *náhodou*, *schválně*, *smíchy*, *vzteky* (cf. Karlík et al., 2000: 339). In English, these expressions are constructed as prepositional phrases, e.g. *by accident*, *on purpose*, *with laughter*, *with anger*. When a Czech adverb expressing cause has a one-word counterpart in English, the latter is not considered an adverb expressing cause as English grammars do not list such a category, e.g. *úmyslně* vs. *deliberately*.

2.4.2 Adverbs of place

As well as their English counterparts, Czech adverbs of place show position (e.g. *doma*), direction (e.g. *pryč*) and distance (e.g. *daleko*). In comparison with English, Czech adverbs of place have a more elaborate system of differentiation between the individual spatial dimensions. Hence, there are adverbs that may be readily used to answer the questions *odkud?* (*from where?*) and *kudy?* (*which way?*). While English uses prepositional phrases to answer these questions, Czech has a set of adverbs with the corresponding function.

2.4.3 Adverbs of time

Adverbs of time may be divided into several subtypes according to what kind of temporal relationships they describe. The individual subtypes more or less correpond with their English equivalents. They express frequency (e.g. *pořád*), duration (e.g. *nadosmrti*), position (e.g. *dnes*) and relationship (e.g. *odjakživa*).

2.4.4 Adverbs of manner/measure

Czech manner adverbs are very similar to their English counterparts in that they also describe the manner in which an action is performed. As well as in English, they also add to the meaning of the verb. They may be further divided into three subtypes. The first of these subcategories includes adverbs which express manner in the narrow sense, e.g. *česky*, *pěšky*, *smutně*. Then there are adverbs which express measure and intensity. This subcategory roughly corresponds to adverbs of degree in English. Examples include adverbs such as *velmi*, *trochu*, *moc*, *zcela*, *vůbec*. Lastly, there are adverbs expressing respect, e.g. *povahově*, *početně*, *vzhledově* (cf. Karlík et al., 2000: 338).

2.4.5 Modal and state adverbs

Adverbs falling into the category of modal and state adverbs differ from the previous categories in

that they have different syntactic functions[3]. As for their semantic roles, modal adverbs express the possibility, desirability or necessity of an action realized by an infinitive or a subordinate clause, e.g. *Je možno si vypůjčit kola*. Modal adverbs often alternate with adjectives (*Je možno si vypůjčit kola* vs. *Je možné si vypůjčit kola*). State adverbs describe natural, physical and psychological states, e.g. *Je teplo*. Some modal and state adverbs have the same form as manner adverbs, e.g. *pěkně*, *hezky*, *dobře* (cf. Karlík et al., 2000: 340).

2.5 Syntactic functions of English adverbs

English adverbs have two basic syntactic functions. They either function as adverbials or modifiers.

2.5.1 Adverbs functioning as adverbials

Adverbs, which have the function of adverbials, may be divided into three main categories depending on their integration within the clause structure.

2.5.11 Adjuncts

Adjuncts are integrated within the clause structure. They either modify the verb phrase (e.g. *The material washes easily*, *Slowly they walked back home*) or an adverb/adjective (e.g. *A dimly visible object*) (cf. Dušková et al., 2006: 156).[4] Adjuncts may be further divided according to their semantic roles. Such a classification more or less corresponds to that of the semantic classification of adverbs (cf. 2.3). However, in order to observe how their placement within the clause varies, it is important to provide this classification.[5] There are adjuncts of space (e.g. *How far did you drive yesterday? You could there catch a train to Manchester*), adjuncts of time (e.g. *She always leaves home before 8 a.m.*, *Veronica came to see me daily*, *Where did you previously go to the dentist?*), adjuncts of manner (e.g. *She looked at him coldly*), adjuncts of instrument (e.g. *She examined the specimen microscopically*) and adjuncts of respect (e.g. *A neighbour is advising me legally*) (cf. Greenbaum & Quirk, 2012: 165).

2.5.12 Disjuncts

Unlike adjuncts, disjuncts are not integrated within the structure of the clause. They relate to the sentence as a whole. They "have the primary function of commenting on the content or style of a

3 Syntactic functions of Czech adverbs are described in section 2.6 (Syntactic functions of Czech adverbs)

4 This classification corresponds to that presented by Dušková in *Mluvnice současné angličtiny na pozadí češtiny.* Quirk et al. list under the category of adjuncts only those that modify a verb. Adjuncts modifying other elements are described as belonging to the category of modifiers.

5 The present classification is not complete – adjuncts have other semantic roles, too. However, in keeping with the subject-matter of this thesis, only those roles in which adverbs usually occur are mentioned.

clause or a particular part of a clause." (Biber et al., 2007: 853) There are two types of disjuncts: style disjuncts and content disjuncts.

A. Style disjuncts

Style disjuncts convey the speaker's comment on the form and style of what is being said. In other words, they claim that the statement is being made in a particular way. The comment may be related to either manner and modality (e.g. *Frankly, I am tired*) or respect (e.g. *I would not, personally, have taken offence at the remark*) (cf. Greenbaum & Quirk, 2012: 182). They may also be paraphrased: *Frankly speaking*, *to put it frankly* (cf. Dušková et al., 2006: 475).

B. Content disjuncts

Content disjuncts express the speaker's attitude towards the content of an utterance. They may either express a degree of truth (these are called epistemic disjuncts – e.g. *apparently*, *perhaps*, *certainly*, *definitely*) or value judgement (e.g. *unfortunately*, *correctly*, *oddly*, *surprisingly*). A paraphrased construction starting with *it is / it was* is possible here, e.g. *It was certain that...*(cf. Dušková et al., 2006: 476)

2.5.13 Conjuncts

Conjuncts have a linking function, and thus they join utterances or two parts of an utterance. As for their semantics, there are several subtypes, namely additive conjuncts (e.g. *similarly*, *additionally*, *equally*), adversative conjuncts (e.g. *still*, *only*), causal conjuncts (e.g. *therefore*, *thus*), listing conjuncts (e.g. *next*, *then*) and summative conjuncts (e.g. *overall*, *altogether*). Their position within the clause is flexible, although they often appear sentence-initially (cf. Greenbaum & Quirk, 2012: 184).

2.5.14 The position of adverbials (adjuncts, disjuncts, conjuncts) within the clause

The previous examples of adverbs used as adverbials show their relative flexibility as to their placement within the clause. All three types may take the initial, medial and final position. The initial position is typical of disjuncts (e.g. *Frankly, I'm tired*) and conjuncts (e.g. *Yet the rates aren't beyond a working girl's means*). However, adjuncts may occur sentence-initally, too. In such cases, the adjunct takes the "scene-setting" position, e.g. *Normally, late nights have a bad effect on me*. When an adjunct takes the medial position, it often occurs between the subject and the verb phrase (e.g. *She always leaves home before 8 a.m.*), and if there is an auxiliary, the adverbial is placed after the auxiliary before the main verb, e.g. *Carrie had often dreamed about coming back*. Adjuncts may

also be placed after the main verb before all other obligatory elements, e.g. *It is still three weeks away* (cf. Biber et al., 2007: 771). Disjuncts and conjuncts may take the medial position, too, e.g. *The play was apparently written by Francis Beaumont* (disjunct) and *Police, however, would not say where they were concentrating their search* (conjunct). Although the position of adjuncts, disjuncts and conjuncts within the clause is relatively flexible, disjuncts and conjuncts usually do not appear in the final position (with the exception of the rather informal *though* and some other conjuncts) (cf. Greenbaum & Quirk, 2012: 184). Adjuncts, on the other hand, take the final position quite often, e.g. *A neighbour is advising me legally.*

2.5.2 Adverbs functioning as modifiers

Unlike adjuncts, disjuncts and conjuncts, which function as adverbials, and thus modify the verb or extend their scope over the sentence as a whole, adverbs functioning as modifiers relate to one specific element (apart from the verb phrase). They modify adjectives (e.g. *extremely dangerous*), adverbs (e.g. *very heavily*), prepositions (e.g. *right through*), pronouns (e.g. *nearly everybody*), numerals (*over two hundred deaths*) and noun phrases (e.g. *quite a party*). Apart from functioning as premodifiers, some adverbs also have the ability to function as postmodifiers, e.g. *a stay abroad* (the adverb modifies a noun), *something else* (pronoun), *fat enough* (adjective), *long ago* (adjective). All four preceding adverbs must be postponed if they are to function as modifiers. Other adverbs may also appear after the element that they modify, e.g. *It is rich nutritionally with high calcium content* (cf. Biber et al., 2007: 545). In some cases, an adverb may also complement a preposition (e.g. *over here*, *from now*) (cf. Greenbaum & Quirk, 2012: 151).

2.6 Syntactic functions of Czech adverbs

The primary syntactic function of Czech adverbs is the adverbial function. When an adverb assumes the role of adverbial, it either modifies a verb (e.g. *čistě zpívat*), an adjective (e.g. *velmi milý člověk*) or an adverb (e.g. *zcela správně*) (cf. Styblík et al., 2007: 160).

Apart from the primary function, it also has some secondary functions. It can function as a subject/object (e.g. *Doma znamená zde*), postmodifier (e.g. *krok vlevo*, *vajíčka naměkko* – this is a special case of modification in which the modified element and the modifier do not morphologically correspond) and predicative[6] (e.g. *Už jsem potichu*, *Vzduch je zadarmo*) (cf. Komárek et al., 1986: 188).

6 Predicatives are adverbs usually ending in *-o* (e.g. *veselo*, *jasno*, *pusto*) that function as subject complements. They are sometimes considered an independent word class.

Looking at the syntactic functions of English and Czech adverbs, one will observe that they more or less correpond. However, an English adverb cannot function as a subject/object. Another difference between English and Czech lies in the fact that subject complements in Czech may be realized by predicatives, a special type of adverbs. In English, subject complements are mostly realized by adjectives, noun phrases and prepositional phrases.

The position of adverbs within the clause is relatively flexible. As Czech has a free word order, the placement of adverbs is usually a matter of the speaker's choice. Several factors may influence the speaker's decision to change the placement of the adverb, one of which is to emphasize a particular piece of information. In comparison with English, the Czech system is less rigid (although English displays a considerable degree of flexibility, too).

2.7 Correspondence between Czech and English adverbs

2.7.1 Adverb-adverb correspondence

Morphologically and syntactically, Czech and English adverbs correpond in a number of cases. This is obvious from the previously listed examples:

Extremely dangerous vs. *extrémně nebezpečný.*
She always leaves home before 8 a.m. vs. *Ona vždy odchází z domu před osmou*.

The above examples not only correspond in their morphological forms, they also have the same syntactic functions, and moreover, their position within the clause is the same. *Extremely* and *extrémně* are both examples of derivational adverbs (derived from adjectives) and their function is to modify the adjectives *dangerous* and *nebezpečný*. The adverbs observable in the second set of sentences, *always* and *vždy*, are examples of simple adverbs. In this case, they modify the verbs *leaves* and *odchází*. They are thus adverbials.

When there is no morphological correspondence between the two languages, the adverbs can still correspond syntactically, for instance:

To walk fast vs. *Jít rychle*.

In this example, the adverbs *fast* and *rychle* both modify their respective verbs.

Then there is the rare case of the adverbs *enough* and *dost*, which correspond morphologically, but their syntactic correspondence is not completely matching. In English, *enough* has the postmodifying function, whereas in Czech, it functions as a premodifier. For instance:

He isn't good enough vs. *Není dost dobrý*.

The adverb *ago* and its Czech counterpart *dávno* correspond neither morphologically nor syntactically:

It happened long ago vs. *Stalo se to dávno*.

In the English sentence, the adverb *ago* postmodifies the adjective *long*. In the Czech sentence, on the other hand, the adverb modifies the verb. As for their morphological form, *ago* is a simple adverb, whereas *dávno* is derived.

2.7.2 Correspondence between adverbs and other forms

The above examples illustrate morphological and syntactic correspondence between Czech and English adverbs. In other words, they present sentences and expressions, in which there is an adverb in both the Czech and English versions. However, the focus of this chapter are Czech adverbs, which do not have a counterpart realized by an adverb in English (sometimes, there is no counterpart whatsoever). Due to the different nature of Czech and English, there are substantial differences in the use of adverbs. When dealing with translation counterparts of Czech adverbs, it seems that the verbal character of English causes that "[i]n Czech, adverbs are generally found more frequently than in English". (Hladký, 1983: 88) A small portion of the chapter on adverbs in *Mluvnice současné angličtiny na pozadí češtiny* is dedicated to this matter. Dušková first focuses on Czech adverb particles such as *tak*, *tedy*, *teď*, *už* etc., which do not have an explicit counterpart in English (cf. Dušková et al., 2006: 163). For example:

Tak tedy začneme vs. *Let's start.*

In the Czech sentence, there are the adverbs *tak* and *tedy*. The English sentence, however, does not contain any adverbs. The meaning expressed by adverbs in the Czech sentence is implied by the periphrastic form *let's* in the English translation counterpart.

Another type of correspondence has to do with Czech modal adverbs *určitě*, *jistě*, *možná*, *snad* etc. Here, the modal adverb correponds to an English verbal expression, for instance:

Jste jistě unaven vs. *You must be tired.*

The above examples are related to the fact that Czech uses adverbs more frequently as means of expressing modality. (cf. Hladký, 1981: 23) It is important to note that in the case of modal (epistemic) adverbs, English is not limited to verbal expressions. Although modal auxiliries may perform epistemic functions, epistemic adverbs can also be used, as in:

Možná máš pravdu.
Maybe you're right.
You might be right.

As for adverbs of time, there is a considerable degree of dissimilarity when it comes to expressing duration (cf. Dušková et al., 2006: 163). The following two sentences provide an example:

Mluvil dál ještě dvacet minut vs. *He went on talking for another twenty minutes.*

In the Czech sentence, there is the adverb *dál* which expresses the durative aspect of the action. In the English sentence, the same kind of duration is expressed by the verb go on.
Other types of verbal correspondence are:

Náhodou jsem tam byl vs. *I happened to be there.*

Bohužel není jiná možnost vs. *There's no other way I'm afraid.*

Rád čte vs. *He is fond of reading.*

Letmo zahlédl tmavou hlavu vs. *He glimpsed a dark head.*

The Czech adverb *letmo* explicitly expresses "a semantic feature of an English verb." (Dušková, 2003: 30)

A Czech adverb may also correspond to an adjective in English, as in:

To myslíte vážně? vs. *Are you serious?*

Translation by means of adjectives is especially common when the adverb is to follow a verb of perception (cf. Knotková, 1986: 58), for example:

Mléko chutná kysele vs. *The milk tastes sour.*

The above translation is closely related to the syntactic functions of English adverbs. As *to taste* (along with other verbs of perception) is a copular verb, it requires a subject complement. However, English adverbs do not function as subject complements, therefore an adverb cannot follow the verb. Hence, the adjective *sour* appears in the translation.

Another way of translating Czech adverbs is by means of a premodified object action noun, for instance:

Vážně se o to pokusím vs. *I'll give it a serious try.*

The object action noun (*try* in this case) expresses the meaning of the Czech verb (*pokusit se*). The adjective, which premodifies the noun, semantically corresponds to the adverb used in the Czech sentence. Syntactically, *vážně* is an adverbial, and thus there is an adverbial modifying the verb. The English construction, on the other hand, is verbonominal. The verbonominal construction is used to allow for modification and qualification "where the verb does not lend itself to these processes easily." (Dušková, 2003: 23)

There are also cases when a Czech adverb is translated by means of a prepositional phrase (consisting of a preposition and a noun), as in:

Řekl opovržlivě vs. *He said with scorn.*

3 Material and method

The empirical part of the present thesis provides an analysis of divergent counterparts of selected adverbs. The aim of the analysis is to present an overview of the various ways in which Czech adverbs are translated into English. This is based on the assumption that although Czech and English adverbs generally tend to correspond (morphologically and syntactically), there are special cases in which a Czech adverb is realized by different means in English (cf. Dušková et al., 2006: 163).

The adverbs that were selected for our analysis fall into two semantic categories – they express cause and manner. A total of five Czech adverbs were analysed: two adverbs expressing cause (*smíchy*, *vzteky*) and three adverbs expressing manner (*potichu*, *pěšky*, *smutně*). Focusing on more than one semantic category contributes to a greater diversity of examples. Only divergent counterparts were taken into account, i.e. such translation counterparts where the meaning of the Czech adverb is not expressed by the same word-class.

The parallel corpus *Intercorp* was used for the purpose of the analysis. The decision to select the above-listed adverbs was based on the scope of the corpus. As the corpus is limited in scope, there are adverbs which do not provide a sufficient number of examples (the main criterion was to collect at least twenty divergent examples per adverb). In order to meet this criterion and collect as many examples as possible, the adverbs were searched by lemma (base forms). Due to the aim of this thesis (a description of the correspondence between Czech and English adverbs), no special search formulae were used. The only search criterion that was considered was the language of the original texts: Czech or English. Since the focus of the thesis is on the correspondence between Czech and English adverbs in general, the analysis is concerned with both directions of translation, i.e. from Czech into English as well as from English into Czech.

As the aim of this thesis is to describe the various ways in which Czech adverbs are translated into English, it follows that working with a broad variety of examples is of prime importance. Thus, it is necessary that a variety of diverse examples are manually excerpted from the corpus for each of the analysed adverbs. In this manner, all divergent counterparts were collected, and eventually presented in an overview describing the most frequent types of correspondence between Czech and English adverbs.

In order to describe the different nature of Czech and English adverbs, only divergent counterparts

are included in the analysis. Non-divergent counterparts (when a Czech adverb is also realized by an adverb in the English translation) were exempt from the analysis. The three following examples show non-divergent counterparts of the adverbs *vzteky*, *potichu* and *smutně*:

(1) But Sannikov, the other champion of this form of poetry, glowered angrily.
Sannikov, další adept tohoto druhu poezie, modral vzteky.

(2) Norton agreed silently.
Norton potichu souhlasil.

(3) With a brief nod to the rest of the company he turned and walked sadly out of the room.
Pokývl ostatním přítomným, otočil se a smutně odkráčel z místnosti.

Out of these three adverbs, *smutně* had the lowest proportion of divergent counterparts (53, cf. Table 1). The total number of non-divergent counterparts was 124 (i.e. 65.3% of all the concordance lines for this adverb). It was followed by *potichu*, which had fifty-five non-divergent counterparts (i.e. 47%). Only two examples of non-divergent counterparts were found for the adverb *vzteky* (i.e. 1.3%). As for the adverbs *smíchy* and *pěšky*, there were no non-divergent counterparts.

Certain concordance lines were exempted from the analysis for one of the three following reasons: no translation was provided (the texts in the left and the right columns did not match), there was no explicit counterpart or the translation was found to be incorrect.

After we exempted all the concordance lines containing no divergent counterparts, we arrived at the final number of examples that were later used for the purpose of our analysis: 362 divergent counterparts.

The table below provides a list of the individual adverbs and the number of their divergent counterparts, non-divergent counterparts and concordance lines which were excluded for one of the three reasons stated above:

	Total number of concordance lines	Divergent counterpart	Non-divergent counterpart	No translation	No explicit counterpart	Incorrect translation
Smíchy	52 (100%)	52 (100%)	0	0	0	0
Vzteky	78 (100%)	74 (94.9%)	2 (2.6%)	1 (1.3%)	1 (1.3%)	0
Potichu	117 (100%)	55 (47%)	55 (47%)	3 (2.6%)	4 (3.4%)	0
Pěšky	140 (100%)	128 (91.4%)	0	8 (5.7%)	2 (1.4%)	2 (1.4%)
Smutně	190 (100%)	53 (27.9%)	124 (65.3%)	10 (5.3%)	3 (1.6%)	0
Total	577 (100%)	362 (62.7%)	181 (31.4%)	22 (3.8%)	10 (1.7%)	2 (0.3%)

Table 1: Overview of the selected adverbs and their concordance lines

The analysis is structured in the following manner: The illustrative examples are listed in both English and Czech and followed by a description of the particular grammatical construction. The focus of the description is on the realization of the Czech adverb in English. For the sake of clarity, the adverbs are analysed in groups according to the semantic categories to which they belong. Although a large number of examples were collected, not all of them are cited in the analysis. However, all the examples are numbered and available in the appendix.

4 Analysis

4.1 Adverbs expressing cause

Belonging to the semantic category of adverbs expressing cause (cf. 2.4.1), the Czech adverbs *smíchy* and *vzteky* do not have a high frequency of one-word counterparts in English. Therefore, other means of translating these adverb into English must be employed. The two following sections will provide an overview of such means:

4.1.1 *Smíchy*

A total of fifty-two concordance lines for the adverb *smíchy* were found in the corpus. As all the concordance lines contained divergent counterparts, no examples had to be excluded from the analysis. English equivalents of the Czech adverb *smíchy* may be divided into five categories: non-finite adverbial clauses, prepositional phrases, intransitive finite verbs, other verb constructions and object action nouns. A description of the individual categories follows:

A. Non-finite adverbial clause

Non-finite adverbial *-ing* clauses represent a very frequent means of translating the adverb *smíchy* into English. A total of nineteen examples (i.e. 36.5%) were found in our data. Along with prepositional phrases, they are the most common counterpart of this adverb in English. All examples of non-finite adverbial clauses in our data feature the non-finite form *laughing*. The verbs preceding the non-finite verb vary. However, with twelve examples, the verb *to burst out* is by far the most frequent representative:

(4) Casanova burst out laughing when he read these careful instructions.
Casanova při čtení těchto pečlivých instrukcí vybuchl smíchy. [SY16]

Example (4) involves a change of state. The change of state has to do with the properties of the verb *to burst out*. The verb *to die*, which may be observed in the following example, has a similar function, i.e. it signals a change of state:

(5) Jane Myers used to imitate her in the cook room and we'd die laughing.
Jana Myersová se po ní v kuchyni opičila a my jsme mohli umřít smíchy. [SY1]

The verbs in examples (4) and (5) do not necessarily have to be complemented by the non-finite

form *laughing*. However, the implication of laughter would not be implicit. In the following example, on the other hand, the complementation may even seem redundant as the verb *to fall about* is synonymous with the verb *to laugh*:

(6) When Krtek told us this in his dry, ironic way, we all fell about laughing.
Když nám to Krtek svým ironickým způsobem vykládal, padali jsme smíchy. [SY18]

B. Prepositional phrase

With twenty-two examples (i.e. 42.3%), prepositional phrases represent the most frequent means of translating the adverb *smíchy* into English. The following example shows a prepositional phrase preceded by a verb:

(7) And the more I looked from George's wet shirt to George, roaring with laughter, the more I was amused, and I laughed so much that I had to let the shirt fall back into the water again.
A čím častěji jsem pohledem sklouzl z Georgeovy mokré košile na George, který smíchy zrovna řval, tím větší jsem z toho měl zábavu a tak hrozně jsem se rozchechtal, že jsem tu košili znova upustil do řeky. [SY29]

The above example displays the Czech adverb *smíchy* translated into English by means of a prepositional phrase. The prepositional phrase consists of the preposition *with* and the noun *laughter.* Of all the examples of prepositional phrases occurring in this function, the combination of the words *with* and *laughter* was the most frequent one (sixteen examples, i.e. 72.7%). As for the verb placed in front of the prepositional phrase, in this particular case, there is the verb *to roar.* There were two examples including the verb *to roar* in our data, and thus it was the most frequent verb. Other verbs occurring in the same position were: *to shout*, *to shriek*, *to howl*, *to shake*, *to wheeze*, *to hoot*, *to snort*, *to squeak*, *to expire* and *to bray.* Some of the instances follow:

(8) The girls shrieked with laughter.
Děvčata pištěla smíchy. [SY21]

(9) He howled with laughter at the sight of old man Jacobs sitting there in the paper with a convict on each side.
Při pohledu na starého Jacobse vyfoceného v novinách se dvěma trestanci po stranách se mohl potrhat smíchy. [SY26]

The verbs preceding the prepositional phrases express the circumstances of the action, i.e. they specify the physical states accompanying the act of laughing. In the case of the verb *to expire*, there exists a similarity with examples (4) and (5):

(10) Tom lay on the floor expiring with laughter.
Tom ležel na podlaze a svíjel se smíchy. [SY37]

The similarity that example (10) shares with examples (4) and (5) has to do with the fact that as well as the verbs used in these two examples, the verb to *expire* in example (10) also signals a change of state. While the other verbs express certain physical states, the verb in example (10) indicates some sort of change.

There is a considerable degree of translation correspondence between the Czech adverb *smíchy* and the English noun *laughter*. Although the noun *laughter* has a higher frequency than other nouns commonly used when translating the adverb *smíchy*, there was one example featuring a prepositional phrase similar to those previously mentioned containing a different noun. In this example, the change of state is observable, too:

(11) Jitka exploded with mirth, because she could vividly imagine the scene.
Jitka vyprskla smíchy, protože si to živě představila. [SY36]

Other examples of prepositional phrases used as a means of translating the Czech adverb *smíchy* contain the noun *laughter*, however, the preposition *with* is replaced by *into*:

(12) We burst into laughter and he grinned, and I caught my breath sharply.
My vybuchli smíchy a on se zazubil. Zprudka jsem zadržela dech. [SY32]

(13) 'Ask Myrtle,' said Tom, breaking into a short shout of laughter as Mrs Wilson entered with a tray.
„Zeptejte se Myrtle," řekl Tom a z čista jasna zařičel smíchy, když paní Wilsonová vstoupila s podnosem. [SY23]

Similarly to the previous examples, the verbs *to burst out* and *to break into* appear to signal a change of state. In example (13), there is an *of*-construction *a short shout of laughter*. The *of*-

construction functions as an eventive object[7], and is used for the purpose of modification (the noun *shout* is premodified by the adjective *short*; together, they provide a more detailed description of the action).

The prepositional phrases listed above are specific in that they are preceded by a verb. This verb collocates with the prepositional phrase. Such a construction is capable of standing on its own taking the clause pattern S-V-A. Morover, it is obvious that the aim of such a construction is to express cause (or the manner in which something is done). For instance:

(14) Jeremy hooted with laughter.
Jeremy zařval smíchy. [SY30]

However, there are different types of the Czech adverb *smíchy* translated by means of a prepositional phrase. In such cases, the prepositional phrase may be preceded by an adjective, as in:

(15) […] I recall many highly amusing exchanges which had both sides red with laughter.
Vzpomínám si na mnoho nesmírně zábavných replik, kdy se obě strany svíjely smíchy. [SY27]

In this case, the subject of the clause (the pronoun *which*) is not affected by the laughter. This stands in contrast to examples (7) – (14), where the subject always experiences the laughter. A similar situation occurs in the following example:

(16) One regular visitor of those days was a story-teller called Maki, a fat jolly man who could reduce us all to helpless laughter one moment and tears of sadness the next with his renderings of old tales.
Jedním z pravidelných návštěvníků býval tenkrát veselý tlouštík, vypravěč jménem Maki. Při jeho historkách jsme chvíly pukali smíchy a vzápětí plakali zármutkem. [SY28]

Both (15) and (16) contain causative constructions, i.e. constructions, in which the object is performing an action at the instigation of the subject.

7 Eventive objects will be further dealth with in part E.

However, the fact that the subjects in examples (14) and (15) do not experience the act of laughing is not always true as far as different uses of prepositional phrases are concerned. There are cases of this type of prepositional phrases where the subject of the clause experiences the act of laughing, yet the main criterion of non-adherence to the clause pattern S-V-A is fulfilled. For instance:

(17) Denise, in an apron, followed this exchange from the kitchen doorway with laughing eyes.
Denisa, opásaná zástěrou, sledovala tuhle výměnu od kuchyňských dvěří a oči jí jiskřily smíchy. [SY25]

In this case, the inclusion of the object (*this exchange*) is necessary for the clause to make sense. The noun *eyes* is premodified by the adjective *laughing*, which semantically correponds to the Czech adverb *smíchy.*

Nevertheless, as examples (15), (16) and (17) include prepositional phrases, they are not treated separately or they may have been subsumed under different subgroups.

C. Intransitive finite verb

One of the less frequent types (four examples, i.e. 7.7%) of translating the Czech adverb *smíchy* into English is realized by intransitive finite verbs. The verbs occurring in such examples are often identical to those occurring before prepositional phrases (namely the verbs *to roar* and *to howl*). Examples follow:

(18) When they roared, I roared.
Když smíchy řvali, řval jsem smíchy i já. [SY50]

(19) His new buddies howled.
Jeho noví kumpáni zaryčeli smíchy. [SY49]

While in the English sentence, the verb is the sole bearer of the meaning, the Czech sentence relies on both the verb and the adverb. The Czech adverb *smíchy* expresses a semantic feature of the two English verbs listed above (cf. 2.7.2). It must be pointed out that these two verbs (*to roar* and *to howl*) may also collocate with the prepositional phrase *with laughter.*

D. Other verb constructions

Although verb constructions were discussed in C., another type of finite verbs was found in our data (six examples, i.e. 11.5%). The verbs belonging to this category are used transitively. Moreover, they are mainly colloquial idiomatic expressions. For instance

(20) […] if you could have seen him pretending to be a female for an hour to teach me how to lead in a dance, you would have laughed your arse off.
Kdybys ho ale tehdy viděla, jak předstíral, že je žena, abych se naučil při tanci vést, praskla bys smíchy. [SY45]

(21) Dudley had laughed himself silly at Harry.
Dudley se při pohledu na něj válel smíchy. [SY48]

The above examples display the clause pattern S-V-O-C_O. Out of the six examples belonging to the category of other verb constructions, three of them take this clause pattern. The following example follows the clause pattern S-V-O:

(22) Danny choked back a laugh.
Danny málem vyprskla smíchy. [SY44]

Although the above clause follows a different clause pattern, it is used transitively, and thus it shares similarities with examples (20) and (21). Therefore, it was included in this category.

E. Object action noun

The Czech adverb *smíchy* may also be realized by means of an object action noun. There was one example (1.9%) of such a realization in our data:

(23) Alice gave a little scream of laughter.
Alenka vyprskla smíchy. [SY52]

The English construction contains the verb *to give*, which is followed by an object. The object is an example of an eventive object, a type of object, which is "semantically an extension of the verb and bears the major part of the meaning." (Greenbaum & Quirk, 2012: 213) The object is an *of*-construction consisting of two nouns – *scream* and *laughter*. The noun *laughter* semantically

corresponds to the Czech adverb *smíchy*, whereas the noun *scream* together with the verb *to give* corresponds to the verb *vyprsknout* (hence the semantic extension mentioned above). This construction is used for the purpose of modification – the noun *scream* is premodified by the *adjective* little. Otherwise, the premodification would not be possible. Example (23) is similar to example (13). However, as example (13) contains a prepositional phrase, it was not subsumed under the category of object action nouns.

A summary of results may be found in the following table:

	Total	Percentage
	52	100.00%
Non-finite adverbial clause	19	36.5%
Prepositional phrase	22	42.3%
Intransitive finite verb	4	7.7%
Other verb constructions	6	11.5%
Object action noun	1	1.9%

Table 2: English translation counterparts of the Czech adverb *smíchy*

4.1.2 *Vzteky*

Another adverb expressing cause, which was analysed, is the adverb *vzteky*. According to our results, the adverb *vzteky* only has four different realizations in English. Similarly to the adverb *smíchy*, the most frequent way of translating this adverb into English is by means of prepositional phrases. Other translation counterparts differ. While the adverb *smíchy* is often translated by means of a non-finite adverbial clause, no such examples were found for *vzteky*. Based on the examples in our data, the adverb *vzteky* has many adjectival counterparts in English. Other means of translation are not as significant, and will be discussed in the following section, which will provide an overview of English counterparts of the adverb.

There were a total of seventy-eight concordance lines found in the corpus. However, four examples were excluded from the analysis (cf. 3). Therefore, only seventy-four examples will be taken into account.

A. Prepositional phrase

The majority of the examples in our data (thirty-nine, i.e. 52.7%) fall into the category of

prepositional phrases. Similarly to the adverb *smíchy*, the preposition *with* occurred in most examples (twenty-seven examples, i.e. 69.2%). While *with* is by far the most frequent preposition, it does not express cause as accurately as the construction *out of*, which explicitly shows the reason why something is done:

(24) I think that I was shaking, and it was partly out of fear and partly out of anger.
Myslím, že jsem se klepala, zčásti ze strachu a zčásti vzteky. [VY5]

As for nouns, *anger* (eight examples) and *rage* (seventeen examples) were the most frequent ones. The following example is a typical representative of this category:

(25) The insect shook with rage.
Hmyzice se klepala vzteky. [VY1]

The example above shows that the grammatical construction is identical to those used for the translation of the adverb *smíchy*. A substantial difference between *smíchy* and *vzteky* lies in the fact that the nouns used in the prepositional phrases are more varied than those used in the translation counterparts of the adverb *smíchy*:

(26) Gregor hissed in anger that no-one had even thought of closing the door […]
Řehoř nahlas syčel vzteky, že nikoho nenapadlo zavřít dveře […] [VY14]

(27) Both sit down snorting with annoyance.
Oba si sednou a přímo odfukují vzteky. [VY11]

(28) Bernard grew pale with fury.
Bernard zbledl vzteky. [VY34]

Example (28) is different from the rest of the examples in that it does not follow the clause pattern S-V-A, but the prepositional phrase complements the adjective *pale*, which functions as a subject complement.

A number of examples were borderline cases oscillating between the categories of prepositional phrases and nouns (nominal translation counterparts are to be discussed later on). Even making a

distinction between prepositional phrases and nouns is rather problematic as the prepositional phrases contain nouns, too. Neverthless, there is a substantial difference between the following two examples:

(29) She would weep with rage when she read the most recent quotations each week in the Vienna Merkur.
Plakala vzteky, když četla každou neděli vídeňský Merkur s posledními kursovními přehledy. [VY3]

(30) […] she merely turned her head and then, in striking contrast with the anger that first stopped K's uncle from speaking and then let the words out in a gush.
[…] otočila jen hlavu a řekla velmi klidně, takže se to nápadně lišilo od strýčkových slov, která hned vázla vzteky. [VY36]

Example (29) displays a verb followed by a prepositional phrase. Such a construction corresponds to the previously listed examples described as taking the clause pattern S-V-A, and thus being capable of standing on their own. The preposition collocates with the verb, and as such, it explicitly expresses cause. In example (30), there is a prepositional phrase as well, however, it is not preceded by a verb. Moreover, the noun *anger* could readily be replaced by a different word, and the collocation would still make sense (e.g. *in contrast with my brother's behaviour* – the collocation still makes sense, however, cause is not expressed). When the verb *weep* is followed by the preposition *with*, it is obvious that a noun will follow, and the whole phrase will express cause (or the manner in which something is done). Structurally, there is a prepositional phrase in example (30), and as such, the example is classified as a prepositional phrase. This particular prepositional phrase postmodifies the noun.

B. Adjective

With twenty-six examples (i.e. 35.1%), adjectival counterparts represent the second most frequent realization of the Czech adverb *vzteky* in English. Most examples (16) contained the adjectives *angry* and *furious*. This stems from the fact that the adjectives are derived from their correspoding nouns. An example of an adjectival counterpart follows:

(31) Brian, however, was angry.
Zatímco Brian byl vzteky bez sebe. [VY49]

The adjective is often complemented:

(32) The Fisherman, angry at seeing his meal snatched from under his nose, ran after the dog […]
Rybář byl vzteky bez sebe, že mu pes přímo před nosem vyfoukl rybu […] [VY46]

In one example, the adjective was a part of a causative construction. In such a construction, the adjective functions as an object complement:

(33) "Hell that makes me angry," bellowed the machine.
„Já můžu puknout vzteky," burácel tank. [VY40]

C. Noun

Five examples (i.e. 6.8%) of the adverb *vzteky* were translated by means of nouns. The distinction between the categories of nouns and prepositional phrases was discussed above. From the structural point of view, the difference between these two categories lies in the fact that the nouns belonging to the category of nouns are not preceded by prepositions. Another difference between them arises from their syntactic functions. While the prepositional phrases discussed in the previous sections functioned as adverbials, the nouns belonging to this category usually function as subjects:

(34) Anger and failure stifled him.
Dusil se vzteky nad svým neúspěchem. [VY69]

However, in one example, the noun phrase functioned as an object:

(35) Fix, as he bowed, had a stifled feeling […]
Fix se uklonil, málem se při tom dusil vzteky […] [VY68]

In example (34), the noun *anger* expresses a semantic feature of the Czech adverb *vzteky*. The same cannot be said about (35), where the noun does not semantically correspond to the Czech adverb, and the translation relies on the context. Thus, it is not merely the noun that serves as a translation counterpart here, but it is the whole noun phrase including the adjective *stifled*.

There was also a case of the noun *anger* functioning as a subject complement:

(36) It's partly anger – with you.
Částečně vzteky – z tebe. [VY66]

D. Verb constructions

The adverb *smíchy* did not have a high frequency of verbal counterparts. Even fewer examples were found in the case of *vzteky*. Out of the seventy-four examples, only four of them (i.e. 5.4%) were translated by means of a verb. To complicate matters further, some of the examples labelled as verbs were found to be difficult to define. In one example, the counterpart is realized by the past participle form of the verb *anger*:

(37) The fire captain, angered at the glare from the lights, drove the television crews back up the stairs […]
Kapitán velící hasičům byl vzteky bez sebe ze světel reflektorů a vyhnal televizní štáb pryč ze schodů […] [VY72]

Due to the adjectival nature of the past participle (cf. Dušková et al., 2006: 271), the distinction between verbs and adjectives is not always clear-cut.

The following example includes an idiom:

(38) No wonder the accusations of racism blew him sky high.
Není divu, že při obvinění z rasismu vzteky málem vyletěl z kůže. [VY73]

Thus, it is not accurate to define the counterpart as a verbal counterpart. If it were not for the object complement (*sky high*), the phrase would semantically not correspond to the Czech adverb *vzteky.* The third example included a prepositional verb:

(39) Brownell dropped his fork and stormed out of the room.
Brownell vzteky praštil vidličkou a vyběhl ven. [VY71]

In example (39), there is a significant difference between the English and Czech sentences. While in the English sentence, the notion of anger is incorporated within the verb phrase in the second clause, in the Czech sentence, the adverb *vzteky* premodifies the verb in the first clause. It is interesting to observe that a semantic feature of the English sentence was transposed to a different

element in the Czech sentence. However, the Czech translation is not incorrect because the cause, which is implicitly expressed by the English verb phrase, is related to the act of dropping the fork.

In the following example, the verb is followed by a prepositional phrase:

(40) Olivetti swore under his breath.
Olivetti pukal vzteky. [VY74]

Although the example contains a prepositional phrase, it is the verb that bears the major part of the meaning shared with the Czech adverb.

A summary of results may be found in the following table:

	Total	Percentage
	74	100.00%
Prepositional phrase	39	52.7%
Adjective	26	35.1%
Noun	5	6.8%
Verb Constructions	4	5.4%

Table 3: English translation counterparts of the Czech adverb *vzteky*

4.2 Adverbs expressing manner

Unlike adverbs expressing cause, manner adverbs usually have a one-word counterpart in Czech. Therefore, a relatively high number of non-divergent counterparts were found in the corpus. Although the frequency of non-divergent counterparts was higher than in the case of the adverbs analysed in the two previous sections, manner adverbs *potichu*, *pěšky* and *smutně* offer a wide range of translation counterparts, too. The three following sections will provide an analysis of such counterparts:

4.2.1 *Potichu*

There were a total of 117 concordance lines for the adverb *potichu*. However, sixty-two examples had to be removed (cf. 3). Thus, a total of fify-five examples were taken into account. Similarly to the previously analysed adverbs, the examples were divided into categories according to their realizations. Prepositional phrases once again represent the most frequent type of realization. They

are followed by adjectives, verbs and non-finite adverbial clauses. For the sake of accuracy, the category of verbs was divided into two separate units – intransitive verbs and other verb constructions. A description of the individual categories follows:

A. Prepositional phrase

With twenty-four examples (i.e. 43.6%), prepositional phrases represented the most frequent way of translating the adverb *potichu* into English. In spite of being the most numerous category, they did not offer much variety. Most examples (ten) contained the following prepositional phrase:

(41) "Hurry, men!" he said, in a low voice.
"Pospěště si!" řekl potichu. [PU21]

The above phrase consists of the preposition *in*, the adjective *low* and the noun *voice*. The semantic feature of the Czech adverb is adopted by both the adjective and the noun. In some of the previous prepositional phrases (e.g. example (16)), nouns were also modified by adjectives. However, they were somewhat redundant – had they been omitted, the construction would still have been correct. In this case, both elements (adjective + noun) are necessary for the phrase to make sense.

When the subject refers to more than one (e.g. a plural pronoun), the noun of the prepositional phrase will be plural, too. For instance:

(42) We spoke together in low voices.
Mluvili jsme spolu potichu. [PU1]

Most of the nouns occurring in the previous examples were uncountable, therefore it was not possible to pluralize them. Here, the subject and the prepositional phrase correpond when it comes to the category of number.

Prepositional phrases requiring no modification were also present in our data, for instance:

(43) They sat in silence and stared through the windshield at the dark soccer field.
Chvíli seděli potichu a předním oknem pozorně hleděli k tmavému fotbalovému hřišti. [PU12]

Looking at examples (41), (42) and (43), the following observation can be made. While in examples (41) and (42), the prepositional phrase is related to an act of speaking, in (43), it is related to an activity of a different type. Logically, this stems from the semantics of the nouns within the prepositional phrases: the noun *voice* is often related to speaking, whereas the noun *silence* implies that speaking is out of the question, and thus other activities must be considered. What is interesting about this is the fact that the Czech adverb *potichu* is capable of communicating both of these meanings, however contradictory they may seem.

The vast majority of the prepositional phrases (twenty-three examples, i.e. 95.8%) contained the preposition *in*. However, in one example, there was a different preposition:

(44) He "meow'd" with caution once or twice, as he went.
Cestou několikrát potichu zamňoukal. [PU20]

The fact that there is the preposition *with* in example (44) has to do with the semantic nature of the noun *caution*. In examples (41), (42) and (43), the respective nouns belong to the same semantic field. Both *voice* and *silence* are often used in relation to sounds. The noun *caution*, however, belongs to a different semantic field. As such, it is preceded by a different preposition. As a result of the English noun belonging to a different semantic field, and thus merely implying the notion of silence, the Czech translation is not completely accurate, however, it successfully conveys the meaning of the English original.

B. Adjective

Twenty-one examples (i.e. 38.2%) were translated by means of adjectives. Out of the twenty-one counterparts, nine examples were found for the adjective *quiet*. Thus, *quiet* is the most frequent adjectival representative. The predicative function prevails, for instance:

(45) I must be very quiet.
Musím být velice potichu. [PU29]

In a number of examples (and always with adjectives other than *quiet*), the adjectives had the attributive function. In such cases, the adjective premodifies a clause element. In the following example, the adjective premodifies the object of the clause:

(46) He watched both corners of the garage, then made a silent retreat into the darkness.
Chvíli pozoroval oba rohy garáže a pak potichu ustoupil do tmy. [PU29]

In the above sentence, the adjective *silent* premodifies the noun *retreat*, which functions as the object of the clause. As well as in examples (13) and (23), it is an eventive object. The verb is semantically empty, and thus, it is the object (the noun *retreat* in this case) together with the premodifying adjective that bear the meaning. The verbonominal construction is used precisely for the purpose of modification (cf. 2.7.2).

Other types of objects were present in our data, too. In the following example, there is a resultant object. The noun functioning as the object of the clause is once again premodified by an adjective:

(47) Then he started the low, mournful groan that only Mark had heard before.
A pak začal potichu a tesklivě úpět, tak jako ho předtím slyšel jenom Mark. [PU28]

The noun *groan* is premodified by two adjectives – *low* and *mournful*. Therefore, it is a case of multiple premodification. However, only the adverb *low* is relevant for the translation of the Czech adverb *potichu*. Together, the noun *groan* and the adjective *low* semantically correspond to the Czech adverb.

Then there were borderline cases oscillating between the categories of adjectives and other verb constructions, for instance:

(48) She shook her head, evidently as a warning that he must keep silent […]
Zavrtěla hlavou, aby ho varovala, že musí zůstat potichu […] [PU35]

As a collocation, both elements of the phrase *to keep silent* (the verb *to keep* and the adjective *silent*) may seem equally significant for the translation of the Czech adverb into English. Hence the implication of the phrase being a borderline case. Indeed, the phrase is similar to the phrases appearing in the category of other verb constructions (part D.). However, the verb *to keep* could readily be replaced by a different verb – e.g. the verb *to be* – and the adjective would be the sole bearer of the meaning shared with the Czech adverb. Thus, the adjective appears to have more significance than the verb, and therefore the example is treated as an adjectival counterpart.

C. Intransitive finite verb

Three examples (i.e. 5.5%) belonged to the category of intransitive finite verbs. Bellow is a typical representative of this category:

(49) "Antaeus," he muttered, bringing the scattered bits together.
„Anteus,“ říkal si potichu a skládal útržky vědomostí. [PU48]

In the above example, there is a finite verb. As well as in examples (18) and (19), the verb is the sole bearer of the meaning in the English sentence. Whereas in (18) and (19), both the verb and the adverb (e.g. *řval jsem smíchy*) must be employed to convey the desired meaning, in example (49), the phrase *říkal si potichu* may be replaced by a verb (e.g. *mumlal si*).

Other examples of finite verbs were present in our data, for instance:

(50) "Blessed precious," she crooned, holding out her arms.
„Ty můj miláčku,“ zazpívala potichu a rozpřáhla ruce. [PU46]

Once again, the Czech adverb *potichu* expresses a semantic feature of the English verb.

D. Other verb constructions

Similarly to the adverb *smíchy*, there were counterparts containing verb constructions different from those labelled as intransitive finite verbs. A total of five such examples (i.e. 9%) were found. Two of these contained the verb *to keep*:

(51) "Keep your voice down."
„Mluv potichu.“ [PU49]

While in the Czech sentence, both the verb and the adverb have their separate meanings, which contribute to the correct meaning of the utterance, in English, the identical meaning is conveyed by the entire clause. In Czech, the verb and the adverb may function independently of each other. In English, this is not possible, and thus all the clause elements (the verb *to keep*, the object *your voice* and the object complement *down*) must be employed to communicate the meaning of speaking quietly.

In one example, the Czech adverb was translated by means of negation:

(52) She did not raise her voice again.
Už bude mluvit potichu. [PU51]

Similarly to example (51), both the verb and the noun phrase (*her voice* – the object of the clause) must be used to convey the desired meaning. As the phrase *to raise one's voice* has an opposite meaning to that of the Czech adverb *potichu*, negation was employed.

E. Non-finite adverbial clause

While there were no non-finite adverbial clauses in the case of the adverb *vzteky*, *potichu* is similar to the adverb *smíchy* in that it may be translated by means of a non-finite adverbial *-ing* clause. However, there is a vast difference in the frequency of such uses. While *smíchy* had nineteen counterparts realized by means of non-finite adverbial clauses, there were only two such counterparts (i.e. 3.6%) for the adverb *potichu*.

In the following example, the non-finite adverbial clause is constituted by the participial form *muttering:*

(53) Isa dragged her chair across the gravel, muttering […]
Isa táhla lehátko po štěrku a potichu si odříkávala […] [PU54]

The other example displays a verb followed by a prepositional object:

(54) Chuckling about Malfoy, they waited, Norbert thrashing about in his crate.
Ještě se potichu smáli, jak Malfoy dopadl, a čekali. [PU55]

The phrase *about Malfoy* is the prepositional object, however, the verb could also be used intransitively.

A summary of results may be found in the following table:

	Total	Percentage
	55	100.00%
Prepositional phrase	24	43.6%
Adjective	21	38.2%
Intransitive finite verb	3	5.5%
Other verb constructions	5	9.00%
Non-finite adverbial clause	2	3.6%

Table 4: English translation counterparts of the Czech adverb *potichu*

4.2.2 *Pěšky*

There were a total of 140 concordance lines for the adverb *pěšky* in the corpus. Out of these, twelve examples had to be exempted (cf. 3). While *potichu*, the previously analysed manner adverb, had sixty-two non-divergent counterparts, there were no such counterparts in the case of *pěšky*. The most frequent way of translating the adverbs *vzteky* and *potichu* into English was by means of prepositional phrases. Even the adverb *smíchy* had a relatively high frequency of such translations. *Pěšky*, however, was specific in having seventy-eight verbal counterparts (i.e. 60.9% of all the divergent counterparts found for this adverb). Thus, verbal counterparts represent the most frequent way of translating this adverb into English. In keeping with the classification established for the previously analysed adverbs, verbs were divided into two separate categories – intransitive finite verbs, other verb constructions and non-finite adverbial clauses. Verb forms were followed by prepositional phrases, noun phrases, including object action nouns, and one adjectival counterpart. With its translation counterparts divided into seven categories, *pěšky* has the greatest amount of diversity of all the analysed adverbs. A description of the individual categories follows:

A. Intransitive finite verbs

The category of intransitive finite verbs contained fourteen examples (i.e. 10.9%). In the majority of them (twelve), the verb *to walk* was used. For instance:

(55) They walked always.
Oni šli vždycky pěšky. [PY9]

In the English sentence, the verb *to walk* is the sole bearer of the meaning. The Czech sentence, on the other hand, relies on both the verb and the adverb. However, the adverb *pěšky* may seem slightly redundant as the meaning of the verb *to walk* is carried by the verb *jít*. In other words, the verb *jít*

implies the act of walking, and as such it does not need to be complemented by the adverb *pěšky*. As the Czech adverb does not contribute to a change of meaning, it appears to be used mainly for stylistic reasons. In this particular case, the sentence would not sound natural if the adverb were omitted.

In a number of examples, the verb is followed by an adverbial of place, as in:

(56) We walked home, for it wasn't very far.
Domů jsme šli pěšky, neměli jsme to daleko. [PY6]

Apart from the verb *to walk*, three other verbs were found in our data, for instance:

(57) He forced himself to wait until dark, then strolled as casually as possible back to the hotel.
Přinutil se čekat do setmění, pak co nejlhostejněji se vracel pěšky zpět do hotelu. [PY2]

In the above example, the verb is followed by two adverbials – adverbial of manner (*as casually as possible*) and adverbial of place (*back to the hotel*).

There was also an example of a free combination:

(58) The poor girl wandered on and on […]
Chudinka dívka šla potom pěšky daleko a ještě dál […] [PY10]

In this particular case, the verb and the adverb in the Czech sentence may be replaced by a verb corresponding to the verb *wander*, e.g. *putovat*.

B. Other verb constructions

With sixty-one examples (i.e. 47.7%), other verb constructions represent the most frequent way of translating the adverb *pěšky* into English. However, the term "other verb constructions" is rather vague and does not provide much information. In fact, this category consists of verb forms other than intransitive finite verbs. The decision to label these verbs as other verb constructions was based on the idea that the classification should be consistent throughout the analysis. The verbs belonging

to this category are counterparts realized by means of transitive finite verbs and non-finite verb forms (non-finite adverbial clauses are treated separately). As for the non-finite verb forms, there were examples of all three types – infinitives, gerunds and participles. For instance:

(59) I remember walking back to the empty home [...]
Pamatuju se, jak jsem se vracel pěšky do prázdného domova […] [PY70]

In example (59), the *-ing* form *walking* is a gerund, because it functions as an object. While in English, the non-finite verb form is employed, in Czech, a dependent clause must be used. The Czech reflexive verb *vracet se* semantically corresponds to the English verb *to walk back*. What is of importance here is the adverb *back* – had it not followed the verb, the verb of the Czech sentence could have been different, e.g. *šel jsem pěšky. Vracet se* is a more ellegant form, however, if one were to ensure absolute accuracy of translation, the phrase *šel jsem zpět* could be used.

When there is a participial construction, parts of the utterance are often ellipted, e.g.:

(60) Walking?
Pěšky? [PY17]

The above example is a verbless clause. It is elliptical and the omitted parts are easily recoverable from the structure of the expression (cf. Dušková et al., 2006: 379) or from the context. The recovered elements will be shown in the following example:

(61) Undoubtedly walking.
Bezpochyby pěšky. [PY18]

By recovering the subject of the clause and adding the auxiliary verb *to be*, the clause will cease to be verbless: *Undoubtedly, I am walking - Bezpochyby půjdu pěšky.* It is interesting to notice that the participial form *walking*, which functions as a verbless clause, is the only translation counterpart of the adverb *pěšky* that can stand on its own and still correspond to the Czech adverb.

Infinitives (both *to*-infinitives and bare infinitives) were frequent, too. For instance:

(62) The notorious anti-hiker Havel was compelled to walk to the summit of Sněžka five

times […]
Notorického antituristu Havla to donutilo pětkrát vylézt pěšky na Sněžku […]
[PY34]

While in example (55), omitting the adverb would have been stylistically unacceptable, in example (62), such a construction would sound natural. The verb *vylézt*, however, has two basic meanings – it can either semantically correspond to the phrase *to walk to the summit* (meaning *to walk up*), or it can refer to climbing a rope. In this particular case, the first meaning is suggested. Therefore, the adverb should be used to specify the desired meaning.

The verb *to walk* was not the only verb occurring in the non-finite constructions. The following example shows the idiomatic expression *to set foot*:

(63) She couldn't set foot outside the City.
Nedokázala by pěšky vyjít za město. [PY19]

The expression *to set foot* may correspond to the verb *to walk*. The decision to translate this phrase by using the adverb *pěšky* together with the verb *vyjít* is very likely to have been based on this assumption. As the expression *to set foot* does not necessarily imply walking, the translation does not seem to be entirely correct.

Apart from non-finite verb forms,there were two examples of transitive finite verbs. The only transitive finite verb in our data is the verb *to walk*. In both examples, the verb is followed by a locative object:

(64) I walked several blocks and stopped at a busy corner.
Vydal jsem se pěšky o několik ulic dál a zastavil na rušné křižovatce. [PY27]

The noun phrase *several blocks* is the object of the clause. More specifically, it is a direct object with a locative role. Locatives objects often occur with verbs such as *to* walk, *to swim*, *to pass*, *to jump*, *to turn*, *to leave*, *to reach*, *to surround*, *to cross* and *to climb* (cf. Greenbaum & Quirk, 2012: 212). As well as in example (61), the Czech adverb could be left out and the sentence would still sound natural. However, similarly to (61), the verb *vydat se* may suggest many different meanings (walking, driving etc.) For clarity's sake, it is advisable that the adverb be used.

C. Prepositional phrase

Prepositional phrases represent the second most frequent way of translating the adverb *pěšky* into English. There were a total of thirty-eight (i.e. 29.7%) such counterparts in our data. The majority of these (thirty-six, i.e. 94.7%) contained the noun *foot* (or its plural form *feet*). For example:

(65) He put on a coat and left the house on foot.
Vzal si kabát a pěšky odešel z domu. [PY113]

On is the most frequently used preposition, however, the noun may also be preceded by the preposition *by*, though it is less frequent (only two examples). For instance:

(66) […] they were forced to go the slower way by foot [...]
Neměl pro své vojsko dost člunů a vorů, takže muselo pokračovat pomalejší cestou pěšky. [PY102]

In one example, the noun *foot* occurred in its plural form:

(67) But I know how long it would take me on my own feet, with fair weather and no ill fortune.
Ale vím, kolik by to trvalo mně pěšky bez za dobrého počasí a bez nehod. [PY106]

Not only does the noun *feet* differ in being plural, but it is also premodified by the adjective *own* (the possessive pronoun *my* is a determiner). Such a construction seems to be characteristic of literary language.

Out of the thirty-seven examples of prepositional phrases, only one example did not contain the noun *foot* (or its plural form *feet*):

(68) He knew Gill Teal's office was within easy walking distance.
Věděl, že do kanceláře Gilla Teala dojde snadno pěšky. [PY84]

In the above example, the participial form *walking* is crucial for the correspondence between the English prepositional phrase and the Czech adverb. The participial form corresponds not only to the adverb, but also to the verb (*dojde)*. Unlike the previous examples, where the prepositional phrases

functioned as adverbials, in this example, the prepositional phrase functions as a subject complement.

D. Noun

Seven counterparts (i.e. 5.5%) were realized by means of noun phrases. In five of them, the noun *walk* was used. For instance:

(69) […] she was not even a five-minute walk from the nearest of the prosperous streets for prostitutes.
[…] do nejbližší ulice s prostitutkami to měla necelých pět minut pěšky. [PY116]

In example (69), the Czech adverb *pěšky* has a one-word counterpart in English. The counterpart (the noun *walk*) is premodified by a partially converted noun, .i.e. a noun used in the premodifying function, the same function that an adjective would normally perform (cf. Dušková et. al., 2006: 27). The premodification is present in all the examples containing the noun *walk*. In example (69), it refers to time, but it may also refer to distance, as in:

(70) Ahead was the Harrison County Courthouse, only a three-block walk from his old office.
Před nimi se objevila budouva soudu okresu Harrison, jen tři bloky pěšky od jeho bývalé kanceláře. [PY114]

In example (70), the noun phrase functions as an adverbial verbless clause. This stands in contrast to examples (69) and (71), where the respective nouns function as subject complements.

In the following example, the Czech adverb *pěšky* is translated by means of the noun *passengers* and the partially converted noun *foot*:

(71) Most of them were foot passangers who were going shopping in New London.
Většina z nich tu byla pěšky a jeli do Nového Londýna nakupovat. [PY120]

In the above example, both the noun and the partially converted noun (which once again functions as a premodifier) are necessary for the utterance to communicate the desired meaning. While in examples (69) and (70), it is the nouns that provide translation counterparts to the Czech adverb, in

this example, both elements are equally important.

E. Object action noun

Similarly to the adverb *smíchy*, there were counterparts realized by means of object action nouns in the case of *pěšky*, too. There were a total of four examples (i.e. 3.1%) and all of them displayed the identical verbonominal construction: *to take a walk*. A typical example follows:

(72) We left the boat by the bridge, and took a walk through the town to escape it, but it followed us.
Loď jsme nechali u mostu a přes město jsme se vydali pěšky, abychom tomu petroleji unikli; táhl se však za námi. [PY121]

As well as in examples (13) and (23), there is an eventive object. The object bears the major part of the meaning and semantically corresponds to the Czech adverb *pěšky*. Such a construction is especially fruitful for the purpose of modification, as in:

(73) […] again I got off the tram, but this time I took a long walk [...]
Vystoupil jsem znovu z tramvaje a dal se pěšky na dlouhou procházku. [PY123]

F. Non-finite adverbial clause

There were a total of three examples (i.e. 2.3%) of non-finite adverbial *-ing* clauses in our data. In keeping with the classification established for the previously analysed adverbs, non-finite adverbial clauses were not analysed together with other non-finite verb forms, but were deliberately placed in a category of their own. All of the examples contain the participial form *walking*, for instance:

(74) Slater spent six months walking home from the war [...]
Z války šel pěšky půl roku […] [PY125]

Looking at example (74), one will notice that the verb *to spend*, which occurs in the English sentence, does not have a translation counterpart in Czech. The time reference, which is realized by the object *six months* in the English sentence, relates to the phrase *šel pěšky* in Czech. Once again, the English verb encompasses the meaning of both the Czech adverb and verb.

G. Adjective

In contrast to the adverb *potichu*, which had a high frequency of adjectival counterparts (twenty-one, i.e. 38.2%), there was only one example (0.8%) of the adverb *potichu* translated by means of an adjective:

(75) I hope you're not afoot.
Doufám, že tady nejste pěšky. [PY128]

The adjective *afoot* is restricted to the predicative function, i.e. it is a part of the predicate and functions as a subject complement. In Czech, there is no adjectival counterpart to the word *afoot*, and therefore, it is translated by means of the adverb *pěšky*.

A Summary of results may be found in the following table:

	Total	Percentage
	128	100.00%
Intransitive finite verb	14	10.9%
Other verb constructions	61	47.7%
Prepositional phrase	38	29.7%
Noun	7	5.5%
Object action noun	4	3.1%
Non-finite adverbial clause	3	2.3%
Adjective	1	0.8%

Table 5: English translation counterparts of the Czech adverb *pěšky*

4.2.3 *Smutně*

There were a total of 190 concordance lines for the adverb *smutně*. Thus, it had the highest number of concordance lines of all the analysed adverbs. In spite of the large amount of data, only fifty-three examples could be used for the purpose of the analysis (cf. 3). The majority of the examples contained adjectival counterparts. These were followed by prepositional phrases and a non-finite adverbial clause. A description of the individual categories follows:

A. Adjective

With forty-one examples (i.e. 77.4%), adjectival counterparts represent the most frequent way of

translating the adverb *smutně* into English. The adjectives tend to be of three types. The first type is an adjective functioning as a subject complement. For instance:

(76) He looked both sad and grim as he said this.
Zatvářil se při těch slovech zároveň smutně i sveřepě. [SE33]

In the Czech sentence, there is the adverb *smutně*. Its English counterpart is realized by the adjective *sad*. The English sentence cannot contain an adverb as there is a copular verb (*to look*). Copular verbs require a subject complement, however, adverbs cannot perform this function. Thus, the function of a subject complement is carried out by the adjective (cf. 2.7.2). In this particular case, it is the adjective *sad*.

Another type of adjectives is represented by those occurring in phrases which contain an eventive object (cf. 4.1.1). In such cases, the adjective premodifies the object (object action noun, in fact), as in:

(77) She gave him a sad smile.
Smutně se na něho usmála. [SE3]

In one example, the adjective premodifying the object occurred in its superlative form (comparative forms were found, too):

(78) The husband put on the blackest black, and pulled the longest face at the funeral; but for all that he got up in the middle of the night, dug up the body and cut off the golden arm.
Muž se oděl do nejtmavší smuteční černě a na pohřbu nejsmutněji se tvářil, v noci ale vstal, tělo její vykopal a zlatou paži uřízl. [SE2]

In the above example, the verb (*pulled*), the adjective (*longest*) and the noun (*face*) seem to contribute to the meaning shared with the Czech adverb. However, as the adjective expresses the meaning of the Czech adverb most precisely, the whole phrase was classified as an adjectival counterpart.

In some cases, the adjective may function as an adverbial verbless clause, for instance:

(79) The village went to its rest on Tuesday night, sad and forlorn.
Smutně a zoufale šlo město v úterý večer spát. [SE39]

The English counterpart of the Czech adverb is realized by means of an adverbial verbless clause. A similar construction would be possible in Czech, too, e.g. *Město šlo v úterý večer spát, smutné a zoufalé*. However, in Czech, this construction does not sound as natural and is not as frequent as in English.

In two examples, the meaning of the Czech adverb was expressed by means of an adjective in combination with a negated verb, for instance:

(80) He didn't look happy. He looked quite miserable and didn't even notice that she'd entered the room.
Vypadal smutně, téměř ztrápeně, a vůbec si nevšiml, že někdo vstoupil do pokoje. [SE22]

In such cases, the adjective is the more important element. The verb is crucial for the correct message to be conveyed, the adjective, however, contributes to the meaning of the utterance to a greater extent.

B. Prepositional phrase

Prepositional phrases represent the second most frequent way of translating the adverb *smutně* into English. There were a total of ten such examples (i.e. 18.9%) in our data. Two of these examples contained the noun *sorrow*, for instance:

(81) Mapuhi folded her arms in sorrow and sat with bowed head.
Mapuhi smutně založil ruce a zůstal sedět se svěšenou hlavou. [SE49]

The meaning of the English noun *sorrow* corresponds to that of the Czech adverb *smutně*. Other nouns whose meanings correspond to that of the Czech adverb were the nouns *melancholy*, *grief* and *sadness*. An example follows:

(82) He studied her ankle, as she sat on the kitchen counter, with her foot in the sink, and he looked at her with embarrassment and grief.

Fiona se posadila na linku a nohu strčila do dřezu. John si kotník prohlížel a pak na ni smutně pohlédl. [SE50]

In example (82), there is a prepositional phrase containing two nouns – *embarrassment* and *grief*. For the purpose of this analysis, the noun *grief* is of importance as it represents a semantic feature of the Czech adverb *smutně*. However, the fact that the prepositional phrase consists of two nouns is interesting in that it shows that a prepositional phrase containing two coordinated nouns lends itself to the process of complementation much more easily than two adverbs would do in the event that they should modify the verb.

However, in some prepositional phrases, the bearer of the meaning shared with the Czech adverb was not a noun, but an adjective, as in:

(83) "I wish I hadn't mentioned Dinah!“ she said to herself in a melancholy tone.
„Neměla jsem se o micce zmiňovat!“ řekla si smutně. [SE42]

C. Intransitive finite verb

There was one example (i.e. 1.6%) of the adverb *smutně* translated by means of an intransitive finite verb:

(84) "From the Appleby cincture," she mourned.
„Z applebyského pásu,“ pravila smutně. [SE52]

The above example displays a one-word counterpart of the Czech verb + adverb predicate. While in the Czech sentence, there are two words (*pravila smutně*), in English, the same meaning is expressed by one word only. However, a counterpart realized solely by a verb would be possible, too, e.g. *posteskla si*.

D. Non-finite adverbial clause

The category of non-finite adverbial clauses contained one example (i.e. 1.6%). There is a participial contruction followed by a prepositional object:

(85) Piglet was sitting a little way off, his head in his paws, snuffling to himself.
Prasátko usedlo opodál, hlavu v prackách a smutně vzdychalo. [SE53]

Here again, the English verb semantically encompasses both the adverb and the verb of the Czech sentence.

A summary of results may be found in the following table:

	Total	Percentage
	53	100.00%
Adjective	41	77.4%
Prepositional phrase	10	18.9%
Intransitive finite verb	1	1.6%
Non-finite adverbial clause	1	1.6%

Table 6: English translation counterparts of the Czech adverb smutně

5 Conclusion

The aim of the present study was to analyse the ways in which Czech adverbs are translated into English. The analysis focused on cases, in which a Czech adverb is realized by a different form in English. Five different adverbs were analysed: two adverbs expressing cause *(smíchy*, *vzteky*) and three adverbs expressing manner (*potichu*, *pěšky*, *smutně*).

A total of 362 divergent counterparts were collected for these five adverbs. Out of the five adverbs, *pěšky* was the most numerous representative (128 divergent counterparts, i.e. 35.4%). It was followed by the adverb *vzteky* (seventy-four divergent counterparts, i.e. 20.4%). The three remaning adverbs had a similar number of divergent counterparts: fifty-two counterparts for *smíchy* (i.e. 14.4%), fifty-five counterparts for *potichu* (i.e. 15.2%) and fifty-four counterparts for *smíchy* (i.e. 14.9%).

The divergent counterparts were divided into categories according to how the individual counterparts were realized. Seven categories were established – nouns, object action nouns, adjectives, intransitive finite verbs, other verb constructions, non-finite adverbial clauses and prepositional phrases. While this type of classification may seem confusing (e.g. prepositional phrases included nouns, too, therefore a separate category for nouns may seem unnecessary), it covers all types of translation counterparts and suits the purpose of the analysis. The following table provides an overview of all types of translation counterparts together with a summary of results:

	Smíchy	*Vzteky*	*Potichu*	*Pěšky*	*Smutně*	*Total*
Prepositional phrase	22 (42.3%)	39 (52.7%)	24 (43.6%)	38 (29.7%)	10 (18.9%)	133 (36.7%)
Adjective	0	26 (35.1%)	21 (38.2%)	1 (0.8%)	41 (77.4%)	89 (24.6%)
Other verb constructions	6 (11.5%)	4 (5.4%)	5 (9%)	61 (47.7%)	0	76 (21%)
Intransitive finite verb	4 (7.7%)	0	3 (5.5%)	14 (10.9%)	1 (1.6%)	22 (6%)
Non-finite adverbial clause	19 (36.5%)	0	2 (3.6%)	3 (2.3%)	1 (1.6%)	25 (6.9%)
Noun	0	5 (6.8%)	0	7 (5.5%)	0	12 (3.3%)

Object action noun	1 (1.9%)	0	0	4 (3.1%)	0	5 (1.4%)
Total	52 (100%)	74 (100%)	55 (100%)	128 (100%)	53 (100%)	362 (100%)

Table 7: Summary of results

With 133 examples (i.e. 36.7%), prepositional phrases represented the most frequent way of translating the adverbs *smíchy*, *vzteky*, *potichu*, *pěšky* and *smutně* into English. Prepositional phrases were followed by adjectives (eighty-nine examples, i.e. 24.6%). While prepositional phrases occurred with all analysed adverbs, only four adverbs had adjectival counterparts (*vzteky*, *potichu*, *pěšky*, *smutně*). The category of adjectives was followed by other verb constructions (seventy-six examples, i.e. 21%). The term other verb constructions was used to describe all verbal counterparts with the exception of intransitive finite verbs, which had a category of their own. Other verb constructions, similarly to adjectives, occurred with four adverbs (*smíchy*, *vzteky*, *potichu*, *pěšky*). The category of intransitive finite verbs contained twenty-two examples (i.e. 6%), and thus ranked fourth in the overall assessment. As well as adjectives and other verb constructions, intransitive finite verbs occurred with four adverbs (*smíchy*, *potichu*, *pěšky*, *smutně*). The same can be said about non-finite adverbial clauses (twenty-five examples, i.e. 6.9%). With mere twelve examples (i.e. 3.3%), noun phrases represented one the least frequent ways of translating the above adverbs into English (noun phrases are not to be confused with nouns occurring in prepositional phrases). Moreover, they only occurred with two adverbs (*vzteky* and *pěšky*). Object action nouns, which had a category of their own, were the least numerous category (five examples, i.e. 1.4%). As well as noun phrases, they occurred with only two adverbs (*smíchy* and *pěšky*).

No radical difference was observed between the semantic categories of cause and manner and the types of translation counterparts of the adverbs belonging to these two semantic categories. It seems that the differences in results which may be observed in the table above should be attributed to the properties of the individual adverbs rather than the semantic categories to which they belong. The adverb *smíchy*, for instance, had nineteen counterparts (i.e. 36.5%) realized by means of non-finite adverbial clauses. This can be ascribed to the widespread use of the phrase *to burst out laughing*. The other adverb expressing cause, *vzteky*, had no such counterparts. *Potichu*, *pěšky* and *smutně*, the three manner adverbs, had a few examples each. It appears that there is no correlation between the translation counterparts and the semantic categories of the adverbs translated by means of these counterparts.

The existence of an English adjective with a substantial degree of semantic correspondence to a Czech adverb seems to be an important factor influencing the types of translation counterparts by means of which the individual adverbs are translated. The adverbs *vzteky*, *potichu* and *smutně* had a high frequency of adjectival counterparts: twenty-six examples for *vzteky* (i.e. 35.1%), twenty-one examples for *potichu* (i.e. 38.2%) and forty-one examples for *smutně* (i.e. 77.4%). This is caused by the fact that the English adjectives *angry*, *quiet* and *sad* express a semantic feature of the Czech adverbs. The two remaning adverbs, on the other hand, had very few adjectival counterparts. *Smíchy* had no adjectival counterparts and only one such counterpart was found in the case of *pěšky*. Adjectival forms such as *laughing* or *walking* may be used, however, they are not very flexible and their use is limited.

Most analysed adverbs (with the exception of *smíchy* and *pěšky*) also had a number of non-divergent counterparts. Although there is the possibility of using a non-divergent counterpart, a large number of examples were translated by means of divergent counterparts. The choice to use a divergent counterpart may be ascribed to the fact that prepositional phrases and nouns (including object action nouns) allow for modification more easily than adverbs. This may be one of the major reasons for the high frequency of translation counterparts realised by means other than adverbs.

The present thesis analysed 362 divergent counterparts of selected Czech adverbs. Prepositional phrases were found to be the most frequent translation counterpart. The thesis showed that many different approaches may be adopted when translating Czech adverbs into English. Although the correspondence between Czech and English adverbs is a fascinating area, not many studies have been published on it. Let us hope that more reasearch into the area of correspondence between Czech and English adverbs will be undertaken in the future.

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7 Resumé

Bakalářská práce se zabývá případy, kdy je české adverbium v anglické větě vyjádřeno jiným slovním druhem. Přestože česká a anglická adverbia často korespondují, existují případy, kdy k přímé korespondenci nedochází a české adverbium je v angličtině vyjádřeno jiným způsob. Cílem bakalářské práce je analyzovat tyto způsoby a podat přehled nejčastějších překladových protějšků.

Práce je rozdělena do pěti hlavních částí. Po krátkém úvodu (1), ve kterém jsou popsány cíle práce a metody, které k tomu budou použity, následuje teoretická část. Teoretická část (2) poskytuje popis anglických a českých adverbií z hlediska morfologie, sémantiky a syntaxe. Dotýká se tedy všech rovin popisu jazyka, které jsou později uplatněny v samotné analýze. Popis morfologie, sémantiky a syntaxe anglických adverbií je založen na reprezentativních anglických mluvnicích: *A Student's Grammar of the English Language* (2012) od S. Greenbauma a R. Quirka, *Englih Grammar: A Function-Based Introduction* (1993) od T. Givóna, *Longman Grammar of Spoken and Written English* (2007) od D. Bibera a kol., *Mluvnice současní angličtiny na pozadí češtiny* (2006) od L. Duškové a kol. a *The Cambridge Grammar of the English Language* (2002) od R. Huddlestona a G. Pulluma. Popis českých adverbií ve velké míře čerpá z *Příruční mluvnice češtiny* (2000) od P. Karlíka a kol., další mluvnice českého jazyka jsou ovšem v menší míře zastoupeny také. Tato část práce se při popisu anglických a českých adverbií snaží uplatňovat konfrontační hledisko, což je obzvlášťdůležité v případě českých adverbií vyjadřujících příčinu, jelikož tato kategorie v sémantickém popisu anglických adverbií zcela chybí. Popis morfologie, sémantiky a syntaktických funkcí anglických a českých adverbií je následován sekcí, která se zaměřuje na korespondenci mezi českými a anglickými adverbii. Nejprve jsou popsány případy, kdy si české a anglické adverbium odpovídají, poté se popis přesouvá k divergentním protějškům, tzn. případům, kdy je české adverbium v angličtině vyjádřeno jinou formou. Tato část práce čerpá z vybraných článků L. Duškové (2003) a J. Hladkého (1981 & 1983). Překladové protějšky, které jsou v této části vypsány, jsou poté ve větším množství zastoupeny v empirické části práce.

Metodologická část (3) představuje způsob, jakým se postupovalo při analýze divergentních protějšků. Analýza se celkem zaměřila na pět českých adverbií – dvě z nich spadají do sémantické třídy příčiny (*smíchy*, *vzteky*), zbývající tři vyjadřují způsob (*potichu*, *pěšky*, *smutně*). V paralelním korpusu *Intercorp* bylo celkem nalezeno 362 divergentních protějšků, které byly použity pro účely analýzy. Z analýzy byly vyloučeny příklady, které obsahovaly nedivergentní protějšky (adverbium se objevilo jak v češtině, tak v angličtině, celkem 181 příkladů), nebo ve kterých nebyl uveden

překlad (český a anglický text se neshodoval, celkem 22 příkladů), popřípadě příklady, které neobsahovaly explicitní protějšek (10 příkladů). Vyloučeny byly také příklady, které neobsahovaly vyhovující překlad (2 příklady). Adverbia poté byla analyzována jednotlivě, tzn. u každého adverbia byly uvedeny jeho překladové protějšky s názornými příklady a jejich popisem.

Empirická část (4) práce předkládá analýzu divergentních protějšků. Jak již bylo řečeno, celkem se práce zaměřila na pět adverbií ze dvou sémantických skupin – přičiny (*smíchy*, *vzteky*) a způsobu (*potichu*, *pěšky*, *smutně*). Celkem bylo vytvořeno sedm kategorií, které představují nejčastější typy překladových protějšků. Nejfrekventovanějším překladovým protějškym byly předložkové fráze (předložka + substantivum, které bylo často modifikované adjektivem). Celkem bylo nalezeno 133 případů, kdy bylo české adverbium do angličtiny přeloženo pomocí předložkové fráze. Právě jednoduchost, s jakou lze v těchto případech modifikaci provést, může být z jedním důvodů vysokého výskytu předložkových frází. S výjimkou adverbií *pěšky* a *smutně* měly předložkové fráze nejvyšší frekvenci i u jednotlivých adverbií – 42.3% u adverbia *smíchy*, 52.7% u adverbia *vzteky* a 43.6% u adverbia *potichu*. U *pěšky* a *smutně* byly tyto hodnoty výrazně nižší – 29.7% u adverbia *pěšky* a 18.9% u adverbia *potichu*.

Na druhém místě se v počtu výskytů umístily adjektivní protějšky (89 příkladů, tzn. 24.6%). Je zajímavé, že adverbium *smíchy* žádné adjektivní protějšky nemělo. Podobně na tom bylo adverbium *pěšky*, které mělo pouze jeden adjektivní protějšek. Tato skutečnost je v závěru práce přisuzována tomu, že v angličtině neexistují adjektiva, která by sémanticky z velké části odpovídala těmto adverbiím. Jiná situace je u zbývajících tři adverbií (*vzteky*, *potichu* a *smutně*), která mají poměrně vysoký počet adjektivních protějšků: 26 příkladů pro adverbium *vzteky* (35.1% z celkového počtu příkladů pro toto adverbium), 21 příkladů pro adverbium *potichu* (38.2%) a 41 příkladů pro adverbium smutně (77.4%). Z těchto výsledků je patrné, že existence adjektiv, která se dají použít jako překladové potějšky, je pro překlad českých adverbií do angličtiny důležitá.

Slovesné protějšky byly rozděleny do dvou kategorií: intranzitivní finitní slovesa a další slovesné konstrukce. Na třetím pořadí se v počtu výskytů umístíly právě další slovesné konstrukce, které měly dohromady 76 příkladů. Do této kategorie patřily tranzitivní slovesné tvary, idiomy a také nefinitní slovesné tvary (jmenné tvary slovesné). Největší výskyt dalších slovesných konstrukcí mělo adverbium *pěšky* (61 příkladů, tj. 47.7% ze všech překladových protějšků pro toto adverbium). U všech ostatních adverbií tyto konstrukce nedosahovaly podobných výsledků: pouze 6 příkladů pro adverbium *smíchy* (11.5%), 4 příklady pro adverbium *vzteky* (5.4%) a 5 příkladů pro adverbium

potichu (9%). Adverbium *smutně* žádný takový protějšek nemělo. Intranzitivní finitní slovesa byla méně početnou kategorií, celkově bylo nalezeno pouze 22 příkladů. Adverbium *pěšky* mělo 14 takových protějšků (tj. 10.9% z celkového počtu protějšků pro toto adverbium), 4 protějšky byly nalezeny pro adverbium *smíchy* (7.7%), 3 protějšky pro adverbium *potichu* (5.5%) a 1 protějšek pro adverbium *smutně*. *Vzteky* žádný takový protějšek nemělo. Pokud se sečtou hodnoty intranzitivních finitních sloves a dalších slovesných kontrukcí, lze vidět, že adverbium *pěšky* mělo nejvyšší frekvenci slovesných protějšků (63.4% z celkového počtu slovesných protějšků všech adverbií).

Podobný počet výskytů jako intranzitivní finitní slovesa měly protějšky, které byly realizovány jako participiální doplněk podmětu. Tyto konstrukce byly obzvláště frekventované u adverbia *smíchy*, zřejmě díky velkému rozšíření kolokace *to burst out laughing*. Celkem bylo nalezeno 25 příkladů, z toho 19 příkladů pro adverbium *smíchy* (36.5% z celkového počtu protějšků tohoto adverbia), 2 příklady pro adverbium *potichu* (3.6%), 3 příklady pro adverbium *pěšky* (2.3%) a jeden příklad pro adverbium *smutně* (1.9%).

Celkem 12 protějšků bylo realizováno jako substantiva (samotně stojící substantiva, nikoliv ta, která jsou uvozena předložkou, ta byla zařazena do kategorie předložkových frází). Adverbium *pěšky* mělo 5 takových protějšků (6.8% z celkového počtu protějšků pro toto adverbium). Další adverbium, u kterého se substantivní protějšky vyskytly, bylo se 7 příklady (tj. 5.5%) adverbium *pěšky*.

Poslední kategorií byla substantiva, která se pojí se slovesy jako *to have*, *to give* nebo *to take*. Tato podstatá jména s výše uvedenými slovesy tvoří konstrukce, ve kterých je nositelem významu především substantivum a sloveso má hlavně gramatickou úlohu. Tato spojení jsou používaná hlavně z důvodu poměrně lehce realizovatelné modifikace. Celkem bylo nalezeno 5 takových příkladů, 1 příklad se objevil u adverbia *smíchy* (1.9% z celkového počtu protějšků pro toto adverbium) a 4 příklady u adverbia *pěšky* (3.1%).

Závěr práce (5) nabízí shrnutí výše uvedených výsledků.

8 Appendix

Smíchy

1. Non-finite adverbial clause

SY1	Jana Mayersová se po ní v kuchyni opičila a my jsme mohli umřít **smíchy**.	Jane Myers used to imitate her in the kitchen and we'd die **laughing**.
SY2	Ale kdybych nakrásně spadl – což se nestane – i kdybych spadl - Tu našpulil rty a zatvářil se velkopansky, až Alenka málem vyprskla **smíchy**.	Why, if ever I did fall off – which there's no chance of – but if I did – Here he pursed up his lips and looked so solemn and grand that Alice could hardly help **laughing**.
SY3	V noci, zatímco tenťáci bourali šapitó, se nejdřív jen motali po place, přičemž se navzájem podpírali, aby neupadli, a řvali přitom **smíchy**.	At night, while the roustabouts dropped canvas, they'd stumble around **laughing**, holding each othewr up.
SY4	Hodil sebou do písku u Čuňasových nohou a ležel tam, zajíkaje se **smíchy**.	He dived in the sand at Piggy's feet and lay there **laughing**.
SY5	Amanda vybuchla **smíchy**. Ráda by věděla, jestli může být život ještě absurdnější.	Amanda bursts out **laughing**, wondering whether life could possibly get any more absurd.
SY6	Malory mezitím po celou dobu předstíral chrápání s takovým zaujetím, že Danny několikrát málem vyprskla **smíchy**. Na zábavu ale nebyl čas.	All the while, Malory had been trying a wide assortment of snoring sounds that would have caused Danny to bust a gut **laughing** if she hadn't convinced herself that they were going to be stuck there all night.
SY7	Jeremy vyprskl **smíchy**.	He burst out **laughing**.
SY8	Nemohl se ovládnout a vyprskl **smíchy**.	He burst out **laughing**. He simply couldn't help it.
SY9	Paní Robertsonová znovu vyprskla **smíchy**.	Mrs. Robertson burst out **laughing** again.
SY10	Zamrkala a pak vyprskla **smíchy**.	She blinked at him, then burst out **laughing**.
SY11	Vyprskl **smíchy**, ale pak se uklidnil, aby jí mohl odpovědět: „Radši zůstanu tady.“	He burst out **laughing**, then wound down enough to say, "I rather like it here."
SY12	Danny vyprskla **smíchy**.	Danny burst out **laughing**.
SY13	Jeremy vyprskl **smíchy**.	Jeremy burst out **laughing**.
SY14	Překvapeně zamrkal a pak vyprskl **smíchy**.	He blinked at her, then burst out **laughing**.
SY15	Vyvolala v něm dokonce jistou závist, když se mu svěřila, že se při Dvou minutách nenávisti musí moc ovládat, aby nevyprskla **smíchy**.	She also stirred a sort of envy in him by telling him that during the Two Minutes Hate her great difficulty was to bursting out **laughiung**.
SY16	Casanova při čtení těchto pečlivých instrukcí vybuchl **smíchy**.	Casanova burst out **laughing** when he read these careful instructions.
SY17	Kluci na bloku se mohli rozsypat **smíchy**.	The guys in my cell block goddam near died **laughin'**.
SY18	Když nám to krtek svým ironickým způsobem vykládal, padali jsme **smíchy**.	When Krtek told us in his dry, ironic way, we fell about **laughing**.
SY19	Z nějakého mně neznámého důvodu vyprskla **smíchy**.	For some reason uknown to myself she burst out **laughing**.

2. Prepositional phrase

SY20	Max se vydal na obvyklou túru kolem stolů. Vykládal a poslouchal vtipy, řval **smíchy** – vydělával si na živobytí.	Max began his round of the tables, swapping jokes, shouting **with laughter**, earning his living.

SY21	Děvčata pištěla **smíchy**.	The girls shrieked **with laughter**.
SY22	Alenka se neudržela **smíchy** a vyprskla: „O moc klidněji než živý.“	"Much more smoothly than a live horse," alice said, **with a little scream of laughter**, in spite of all she could do to prevent it
SY23	„Zeptejte se Myrtle,“ řekl Tom a z čista jasna zařičel **smíchy**, když paní Wilsonová vstoupila s podnosem.	"Ask Myrtle," said Tom, breaking **into a short shout of laughter** as Mrs Wilson entered with a tray.
SY24	Hovno se třáslo **smíchy** a velice pomalu klouzalo po zdi dolů. Pomalu už hrozilo, že nenechavými panožkami dosáhně na povlečení posteli.	The turd wheezed **with laughter** as it slid very slowly down the wall, its viscous pseudopods threatening ti drip on the sheets below.
SY25	Denisa, opásaná zástěrou, sledovala tuhle výměnu od kuchyňských dveří a oči jí jiskřily **smíchy**.	Denise, in an apron, followed this exchange from the kitchen doorway **with laughing eyes**.
SY26	Při pohledu na starého Jacobse vyfoceného v novinách se dvěma trestanci po stranách se mohl potrhat **smíchy**.	He howled **with laughter** at the sight of old man Jacobs sitting there in the paper with a convict on each side.
SY27	Uráželi jsme se vším možným – tu jsme si tropili šašky z něčí mužnosti, tu zas z obrazu, který právě někdo dokončil – ale většinou nešlo o to někoho ranit. Vzpomínám si na mnoho nesmírně zábavných replik, kdy se obě strany svíjely **smíchy**.	The insults could be far-ranging – making fun of someone's manly prowess, say, or of a painting someone had just completed – but for the most part were devoid of any intent to wound, and I recall many higly amusing exchanges which had both sides red **with laughter.**
SY28	Jedním z pravidelných návštěvníků býval tenkrát veselý tlouštík, vypravěč jménem Maki. Při jeho historkách jsme chvíliu pukali **smíchy** a vzápětí plakali zármutkem.	One regular visitor of those days was a story-teller called Maki, a fat jolly man who could reduce us all **to helpless laughter** one moment and tears of sadness the next with his renderings of the old tales.
SY29	A čím častěji jsem pohledem sklouzl s Georgeovy mokré košile na George, který **smíchy** zrovna řval, tím větší jsem z toho měl zábavu a tak hrozně jsem se rozchechtal, že jsem tu košili znova upustil do řeky.	And the more I looked from George's wet shirt to George, roaring **with laughter**, the more I was amused, and I laughed so much that I had to let the shirt fall back into the water again.
SY30	Jeremy zařval **smíchy**.	Jeremy hooted **with laughter**.
SY31	Snažil se nevidět Malfoye, Crabbeho a Goyla, kteří se svíjeli **smíchy**.	He tried not to look at Malfoy, Crabbe and Goyle, who were shaking **with laughter**.
SY32	My vybuchli **smíchy** a on se zazubil. Zprudka jsem zadržela dech.	We burst **into laughter** and he grinned, and I caught my breath sharply.
SY33	Zavyla jsem **smíchy** a Joe pronesl polohlasem cosi nesrozumitelného. Dveře se zavřely, Sam stiskl tlačítko a hĺemýždím tempem jsme začali stoupat.	I snorted **with laughter** and Joe said something unintelligible under his breath, and the door shut, and Sam thumbed buttons, and we lurched upward.
SY34	Zato Connie s Rózou Šáron sotva popadali dech, a než byli s to se utišit, byli celí rudí **smíchy**.	But Connie and Rose of Sharon were breathless and red **with stifling laughter** before they could stop.
SY35	Mae vypískne **smíchy**, je to drsný rezavý smích.	Mae squeaks **with laughter**, harsh screeching laughter.
SY36	Jitka vyprskla **smíchy**, protože si to živě představil.	Jitka exploded **with mirth**, because she could vividly imagine the scene.
SY37	Tom ležel na podlaze a svíjel se **smíchy**.	Tom lay on the floor expiring **with laughter**.
SY38	Hýkali **smíchy**.	They brayed **with laughter**.
SY39	A jednou přistihli dívku, která sem chodila uklízet, jak čte jeden papír a může se potrhat **smíchy**.	And once they found the girl who did the room reading one of these papers **in fits of laughter**.
SY40	Jak Holmes čte Shakespeara – a buď řve **smíchy**, nebo zlostí, protože doktor Holmes pro něj představoval cosi hrůzného.	Holmes reading Shakespeare – making himself roar **with laughter** or rage, for Dr Holme seemed to stand for something horrible to him.
SY41	Obecenstvo řvalo **smíchy**, potom bylo vidět	Audience shouting **with laughter**, then you sae a

	záchranný člun plný dětí a nad ním se vznášela helikoptéra.	lifeboat full of children and a helicopter hovering over it.

3. Other verb constructions

SY42	Málem jsme nad tím umřely **smíchy**, protože nic nemohlo být vzdálenější pravdě než zrovna tohle tvrzení.	That really **cracked us both up**, because nothing could be further from truth.
SY43	Danny málem vyprskla **smíchy**.	Danny **choked back a laugh**.
SY44	„Ne, ačkoliv se mu přezdívá Connie, jmenuje se Conrad Sharpe. Je to šest stop vysoký, zrzavý Skot. Kdybys ho ale tehdy viděla, jak předstíral, že je žena, abych se naučil při tanci vést, praskla bys **smíchy**.“	"No, his nickname might have been Connie, but Conrad Sharpe is a six-foo-tall, red-haired Scot, and if you could have seen jim pretending to be a female for an hour to teach me how to lead in a dance, you would have **laughed your arse off**.'"
SY45	Tak hurá do toho, potrhejte si **smíchy** ty svý zkurvený bránice.	Go ahead and frigging **laugh your frigging head off**.
SY46	Tom s Alem ho zdvihli a naložili na vůz, zatímco dole u postranice napodoboval Winfield zvuk zvracení a Ruthie si zacpávala rukou pusu, aby nevypískla **smíchy**.	Tom and Al boosted and pulled him up on the load while Winfield made a vomiting noise behind the truck and Ruthie plugged her mouth with her hand to keep from **squealing**.
SY47	Dudley se při pohledu na něj válel **smíchy** a Harry prožil bezesnou noc, když si představoval příští den ve škole, kde se mu už tak posmívali pro jeho pytlovité oblečení a brýle slepené izolepou.	Dudley had **laughed himsel silly** at Harry, who spent a sleepless night imagining school the next day, where he was already laughed at for his baggy clothes and taped glasses.

4. Intransitive finite verb

SY48	Jeho noví kumpáni zaryčeli **smíchy**.	His new buddies **howled**.
SY49	Když **smíchy** řvali, řval jsem **smíchy** i já.	When they **roared**, I **roared**.
SY50	Pozemšťan vyprskl **smíchy**. „Proč u všeho všudy?“	The Earthman **laughed** quite suddenly, "In Earth's name, why?"
SY51	I tihle lidé se pochechtávali, když se pochechtávali oba studenti, a řvali **smíchy**, když řvali **smíchy** oba studenti.	These other people also tittered when the young men tittered, and **roared** when the young men **roared**.

5. Object action noun

SY52	Alenka vyprskla **smíchy**.	Alice gave **a little scream of laughter**.

Vzteky

1. Prepositional prase

VY1	Hmyzice se klepala **vzteky**.	The insect shook **with rage**.
VY2	Osmanefendi se třásl **vzteky** a hlasitě vyhrožoval, když nazítří odjížděl s několika svými lidmi za muftím do Sarajeva.	Quivering **with rage** and shouting insults at the top of this voice, Osman Effendi left the next day with a few of his men to follow the mufti to Sarajevo.
VY3	Plakala **vzteky**, když četla každou neděli vídeňský	She would weep **with rage** whern she read the most

	Merkur s posledními kursovními přehledy.	recent quotations each week in the Vienna Merkur.
VY4	Dřív se chvěli strachem, ale nyní byli odumřelí a ochladili se, zatímco on sám se chvěl **vzteky** pro každé sebemenší znamení nepokory a odporu, ba i pro jejich mlčení.	Formerly, the beys had trembled with fear, but now they had grown numbed and cooled, while he, on the other hand, shook **with fury** at every least sign of disobedience or resistance, and even at their silence.
VY5	Myslím, že jsem se klepala, z části ze strachu a z části **vzteky**.	I think that I was shaking, and it was partly out of fear and partly **out of anger**.
VY6	Jak ho královna viděla, byla **vzteky** bez sebe a poručila, aby byl Tomáš o hlavu připraven. V pasti na myši vyčkával svou popravu.	When the queen saw him, she was **in a rage**, and saifd he should be beheaded; and he was again put into a mouse trap until the time of his execution.
VY7	Voják pukal **vzteky**.	The guard seemed to inflate **with rage**.
VY8	Pickovi ztuhla čelist **vztely**.	Wick's jaw was bunched **with anger**.
VY9	Deanovi **vzteky** ztuhly svaly na čelisti, ale hlas si udržel klidný.	Dean's jaw bunched **with anger**, but his voice remained calm.
VY10	Vyskočila, ruce se jí třásly **vzteky**, a pokusila se neúspěšně narvat vizitky a fotografii zpátky do růžové obálky.	She jumps to her feet, her hands shaking **with anger,** and tries unsuccessfully to maneuver the photograph and the business cards back into their pretty pink envelope.
VY11	Oba si sednou a přímo odfukují **vzteky**.	Both sit down snorting **with annoyance**.
VY12	Otočil se na patě, vykročil do provazů padající do vody, vydal se směrem k University Place a šklebil se při tom **vzteky**.	He turned on his heel and walked into the downpour and marched toward University Place, smiling **with rage**.
VY13	Kampaň byla dílem agentury Psychologie na stráži, jež vedle toho vytvořila také kampaň „Výt **vzteky**“ pro G - - Electric, „Udělej mi to, jak chceš“ pro C - - Jeans, „Dokonale po * * * ná anarchie!“ pro W - - Network, „Radikálně psychedelický underground” pro E - .com a „Láska a práce” pro M - - Pharmaceuticals.	The campaign was the work of an agency, Beat Psychology, that had also created "Howl **with Rage**" for G - - Electric, "Do Me Dirty" for C - - Jeans, "Total F *** ing Anarchy!" for the W - - Network, "Radical Psychedelic Underground" for E -.com, and "Love & Work" for M – Pharmaceuticals.
VY14	A Řehoř nahlas syčel **vzteky**, že nikoho nenapadlo zavřít dveře a ušetřit ho té podívané a toho rámusu.	And Gregor hissed **in anger** that no-one had even thought of closing the door to save him the sight of this all its noise.
VY15	Ale Mikael nebyl bez sebe **vzteky** a nezburcoval celý svět – namísto toho ji zaměstnal.	But instead of going crazy **with rage** he had hired her.
VY16	Lord Albert zrudl **vzteky**, vstal, naklonil se k Jamesovi a klouby na sevřených pěstech mu zbělely.	The man flushed **with anger**, stood up, ale leaned forward, his clenched fists turning white.
VY17	Manželka byla zpočátku **vzteky** bez sebe, ale rychle jí došlo, oč jde: byla to obyčejná oficiální lež, která měla zakrýt pravý motiv sebevraždy.	At first she broke **into a howl of rage** at her dead husband, but it soon dawned on her that she had been told the usual kind of official lie to cover up for a suicide.
VY18	Zuřila **vzteky**, když ho někdo nepočítal mezi Anněnského, nýbrž mezi žáky vznešeného starce, proslulého jízlivou zdvořilostí.	She went wild **with fury** if anyone dared suggest that M. was a pupil not of Annenski, but of the august mentor celebrated for his poisonous prettiness.
VY19	Vzala si Giustinianu na paškál a třásla se přitom **vzteky**.	She confronted Giustiniana, shaking **with anger**.
VY20	**Vzteky** a lítostí mu bylo do breku.	He wanted to cry **with vexation**.
VY21	Brečel – hlavně **vzteky**.	He was crying – mainly **from rage**.
VY22	Skřetové zavyli **vzteky** a překvapením.	There was a howl **of anger** and surprise from the goblins.
VY23	Snape měl obličej zkřivený **vzteky**, jak spěšně spustil	Snape's face was twisted **with fury** as he dropped his

	svůj hábit, aby zraněnou nohu nebylo vidět.	ropes quickly to hide his leg.
VY24	Annabela poskakuje na jedné noze ve snaze dostat se do šortek, pokouším se jí dělat zeď a **vzteky** mě chytla mořská nemoc.	Annabel skipping on one foot to get into her shorts, I seasick **with rage**, trying to screen her.
VY25	O. M. zezelenal **vzteky**, ale za Aljou přece jen šel.	M. turned green **from fury**, but went with her all the same to see Alia.
VY26	Vrazila knihu do zásuvku, otočila klíčem a studem a **vzteky** se rozbrečela.	She thrust the volume into the desk, turned the key, and burst out crying **with** shame and **vexation**.
VY27	Okamžik, kdy Neviditelný zaječel **vzteky** a pan Bunting utíkal na svém pamětihodném úprku vesnicí, smazal veškerou možnost podat jakékoli souvislé a srozumitelné vylíčení potomních událostí v Ipingu.	From the moment when the Invisible Man screamed **with rage** and Mr. Bunting made his memorable flight up the village, it became impossible to give a consecutive account of affairs in Iping.
VY28	**Vzteky** jsem mlátil rukama do zdi.	I beat my hands on the wall **with rage**.
VY29	„Sakramenti!“ slečna La Trobová tak zuřila, že **vzteky** kopla špičkou boty do kořene.	"Damn'em!" Miss La Trobe **in her rage** stubbed her toe against a root.
VY30	Splatila jsem za ni nábytek a přitom **vzteky** málem vyskočila z kůže nad svou hloupostí a bolestnou lítostí, protože všechna má snaha byla zbytečná.	I made the payments on her furniture and was torn **between anger** at doing i, and intense sorrow that it hadn't helped.
VY31	Vittoria s Langdonem šli mlčky dlouhou rokokovou chodbou za Olivettim, jehož krční tepny pulzovaly **vzteky**.	Vittoria and Langdon followed in silence as Commander Olivetti led them down a long rococo corridor, the muscles in his neck pulsing **with rage**.
VY32	„Vidíš to?“ sýpal **vzteky**, oči mu rázem zežloutly a lezly z důlků, jak třaslavě ukazoval prstem na nějakou tretku pod stromem.	"Do you see that?" he said, in a voice choking **with passion**, and his eyes grew large and yellow all in a moment, as he pointed with a trembling finger at a small white thing lying under the tree.
VY33	Byla jsem **vzteky** bez sebe a počítala bych dny (kdybych věděla, kde přestat), až se těch lidí zbavím.	I was beside myself **with rage**, and if only I knew how much longer we had to put up with each other's company, I'd start counting the days.
VY34	Bernard zbledl **vzteky**.	Bernard grew pale **with fury**.
VY35	Teta Cissie, jak dívky věděly, byla skoro bez sebe, jak zuřila **vzteky** nad koláčkem.	Aunt Cissie, the two girsl knew, was still helpless, almost unconscious **in a paroxysm of rage** about the cake.
VY36	Ošetřovatelka, která byla dosud hluboko skloněna nad nemocným a právě urovnávala u zdi prostěradlo, otočila jen hlavu a řekla velmi klidně, takže se to nenápadně lišilo od strýčkových slov, která hned vázla **vzteky** a hned zase překypovala.	Dr. Huld's carer was still leant far over the invalid's bed and smoothing out the cloth covering the wall next to it, she merely turned her head and then, in a striking contrast **with the anger** that first stopped K's uncle from speaking and then let the words out in a gush.
VY37	„Ty zatracená,“ řekl ještě dost srozumitelně, jak mu to v krku **vzteky** zakloktalo, K. se ulekl, ačkoliv něco podobného očekával, a běžel k strýčkovi pevně odhodlán, že ju oběma rukama zacpe ústa.	"You damned"....in the first gurlings **of his excitement** his words could hardly be understood. K. was startled even though he had been expecting something of the sort and ran to his uncle with the intention, no doubt, of closing his mouth with both his hands.
VY38	Jídlo mu jednoduše odnesli, ale počítali, **vzteky** jsem ho nechala platit a hladovět.	They simply took his food away, but charged him for it; **in anger** I let him pay and go hungry.
VY39	V prvním vozidle seděl vedle řidiče Olivetti, který se otočil dozadu k Langdonovi a Vittorii a obořil se na ně bez sebe **vzteky**.	Sitting in the passanger seat of the lead car, Olivetti turned backward toward Langdon and Vittoria. His eyes were filled **with rage**.

2. Adjective

VY40	„Já můžu puknout **vzteky**,“ burácel tank. „Asi	"Hell that makes me **angry**," bellowed the machine,

	vodprásknu tady tu zeď!“	"think I'll smash that wall down!"
VY41	„Myši byly bez sebe **vzteky**.“	"The mice were **furious**."
VY42	„Myši byly bez sebe **vzteky**?“	"The mice were **furious**?"
VY43	„Na mou duši, Jamesi, doslova zezelenala **vzteky**,“ pravila Margaret.	"Honestly, James, she couldn't have been more **livid**," Margaret said.
VY44	Byla jsem vzteky bez sebe.	I was seriously pissed off.
VY45	Od **vzteky** vytočeného obránce, kterému dokázal soustavně kličkou unikat, schytal během jednoho zápasu nesčetné kopance, škrábance, kousnutí anebo aspoň držení pod vodou.	Langdon had been kicked, scratched, held, and even bitten once by a **frustrated** defensman from whom Langdon had continuously twisted away.
VY46	Rybář byl **vzteky** bez sebe, že mu pes přímo před nosem vyfoukl rybu, kterou by tak rád ochutnal, a pustil se za psem, ale po pár krocích se rozkašlal a musel se vrátit zpět.	The fisherman, **angry** at seeing his meal snatched from under his nose, ran after the dog, but a bad fit of coughing made him stop and turn back.
VY47	Když Gary odkládal sluchátko, byl **vzteky** bez sebe.	Gary hung up **angrier** than ever.
VY48	Byla **vzteky** bez sebe.	She was screeching **mad**.
VY49	Zatímco Brian byl **vzteky** bez sebe.	Brian, however, was **angry**.
VY50	Kroutil jí a **vzteky** a bolestí ji třel o koberec.	**Annoyed** and in pain, he turned it and rubbed it against the carpet.
VY51	Když od něho odešla, byl **vzteky** bez sebe.	He was **enraged** when she left.
VY52	Byla nepříčetná **vzteky**.	**Furious**.
VY53	„Každopádně byla nejen **vzteky** bez sebe, ale taky se bála, abyste nezjistili, že existovali ne dva, ale tři anonymní klienti. A že tím třetím jsem byl já.“	"At any rate, not only was she really **angry**, she was afraid that if you and Cutler discovered that there were three anonymous clients, Cutler would start asking even more questions and maybe conclude that I was Number Three."
VY54	Bengt čekal, že se dá **vzteky** do pláče, nebo že alespoň bude vypadat vystrašeně.	Bengt had hoped she would become **angry** or begin to cry. At the very least she ought to look scared."
VY55	Jeremy měl co dělat, aby nevybuchl **vzteky**.	Jeremy was so **furious** he was having a hard time containing it.
VY56	„Však se o to snažil, ale když jeho řádost zamítli, byl **vzteky** bez sebe.“	"He did try and was **furious** whrn his petition got thrown out."
VY57	**Vzteky** rozpálená mladá Hazeová sdělila staré ledově chladné Hazeové, že jestli jo, tak že s ní nejde do kostela.	**Hot** little Haze informed big cold Haze that, if so, she would not go with her to church.
VY58	V televizi jsem žlutý **vzteky**, nahrbený, protože to napuchlé a těžké mi rve útroby na kusy.	On TV, I'm **jaundiced** yellow, hunchbacked from the swell and weight of my guts coming apart on the inside.
VY59	„Jak ty že ho nemiluješ!“ rozkřičela jsem se na ni. Byla jsem **vzteky** bez sebe.	"I thought you loved him so much!" I cried, **furious** with her.
VY60	Nebyl by **vzteky** takhle bez sebe, kdyby tomu tak nebylo.	He wouldn't be so **angry** at you if he wasn't.
VY61	Zlobila se na sebe i na něj, a když se za dvě hodiny manžel vrátil, **vzteky** na něj nedokázala vůbec promluvit.	She was still **angry** at herself, and at him, when Jim came home with Charlotte, two hours later.
VY62	Jenomže skřetové běhají ještě rychleji než trpaslíci, a tihle skřetové znali líp cestu (prorazili si ty štoly sami), a nadto šíleli **vzteky**, takže ať dělali trpaslící, co dělali, slyšeli jejich řev a vytí blíž a blíž.	Still goblins go faster than dwarves, and these goblins knew the way better (they had made the paths themselves), and were madly **angry**; so that do what they could the dwarves heard the cries and howls

		getting closer and closer.
VY63	Píšťalky hvízdaly, brnění řinčelo, meče chřestily, a skřetové proklínali s pobíhali sem a tam, padali jeden přes druhého a soptili **vzteky**.	Whistles blew, armour clashed, swords rattled, goblins cursed and swore and ran hither and thither, falling over one another and getting very **angry**.
VY64	Ve skutečnosti šílel **vzteky**.	Matter of fact, he was **mad** as hell.
VY65	Žandarmové chčijou **vzteky**!	The gendarmes are so **mad** they're pissing themselves!

3. Noun

VY66	Částečně **vzteky** – z tebe.	It's partly **anger** – with you.
VY67	Přednosti matračního úřadu spadl **vzteky** skřipec: zlatá obroučka se zableskla u kolenou a pleskla sebou na zem.	The registry clerk's **wrath** was so great that the pince-nez fell of his nose and landed on the floor with a tinkle, the gold nose-piece glittering as it passed his knees.
VY68	Fix se uklonil, málem se při tom dusil **vzteky**, a pak si šel lehnouzt na příď škuneru. Toho dne už nepromluvil ani slovo.	Fix, as he bowed, had **a stifled feeling**, and, going forward, where he ensconced himself, did not open his mouth for the rest of the day.
VY69	Dusil se **vzteky** nad svým neúspěchem.	**Anger** and failure stifled him.
VY70	„Kde jsme?“ To byla první slova, která pronesl, duse se **vzteky**, a je jisté, že kdyby tento ctihodný muž byl trpěl srdeční vadou, nikdy by se z toho už nevzpamatoval.	"Where are we?" were the first words his **anger** permitted him to utter. Had the poor man be an apopletic, he could never have recovered from his paroxysm of wrath.

4. Verb constructions

VY71	Brownell **vzteky** praštil vidličkou a vyběhl ven.	Brownell dropped his fork and **stormed out** of the room.
VY72	Kapitán velící hasičům byl **vzteky** bez sebe ze světel reflektoů a vyhnal televizní štáb pryč ze schodů a ze suterénu, zatímco vytahovali Kateřinu Martinovou. Zvedáku pana Gumba nedůvěřovali.	The fire captain, **angered** at the glare from the lights, drove the television crews back up the stairs and out of the basement while he rigged a pipe frame to hoist out Catherine Martin, not trusting Mr. Gumb's hook in the ceiling joist.
VY73	Není divu, že při obvinění z rasismu **vzteky** málem vyletěl z kůže.	No wonder the accusation of racism **blew him sky high**.
VY74	Olivetti pukal **vzteky**.	Olivetti **swore** under his breath.

Potichu

1. Prepositional phrase

PU1	Mluvili jsme spolu **potichu**.	We spoke together **in low voices**.
PU2	R. Daneel řekl **potichu**: „Jestli chcete, můžete si vzít mou porci.“	R. Daneel said **in a low voice**, "You may help yourself to my serving, if you wish."
PU3	„Tomu se říká únik stranou,“ řekl R. Daneelovi **potichu**.	"They call it a shuffle," he said to R. Daneel **in a low voice**.
PU4	Řekl **potichu**: „No, řekli. Neměli?“	He said, **in a low voice**: "Sure. Weren't they supposed to?"
PU5	Řekl **potichu**: „Maminko, dejte mi Jessii.“	He said, **in a low voice**: "Mother, put on Jessie."

PU6	Komisař řekl **potichu**: „Měl jste včera večer nějaké potíže?“	The Commissioner said **in a low voice**, "Any trouble last night?"
PU7	A **potichu** řekl královně:	And, he added, **in an undertone** to the queen.
PU8	„Toť se ví, že bezvýznamné,“ vyhrkl král a **potichu** si odříkával.	"Unimportant, of course, I meant," the king hastily said, and went on to himself **in an undertone**.
PU9	„Jindy bývám statečný,“ ujišťoval ji **potichu**, „jenže dnes mě bolí hlava.“	"I'm very brave generally," he went on **in a low voice**: "only today I happen to have a headache."
PU10	Nějaký člověk s ním **potichu** mluvil a snažil se mu občas položit ruku na rameno, ale Wilson neviděl asni neslyšel.	Some man was talking to him **in a low voice** and attempting, from time to time, to lay a hand on his shoulder, but Wilson neither heard nor saw.
PU11	Mluvil **potichu** a oči mu rychle přeskakovaly z Greenwaye ke dveřím. Popisoval strom s lanem, les a mýtinu.	He spoke **in a low voice**, his eyes alternating quickly between Greenway and the door, and described the tree with the rope and the woods and the clearing.
PU12	Chvíli seděli **potichu** a předním oknem pozorně hleděli k tmavému fotbalovému hřišti.	They sat **in silence** and stared through the windshield at the dark soccer field.
PU13	Čekali **potichu** téměř hodinu.	They waited, almost **in silence**, for an hour.
PU14	„Vejděte chlapci....“ překládala Marion **potichu**.	"Come hither boys....." Marion translated **in a whisper**.
PU15	Razil si cestu zoufale, coul za coulem, přímo k nádržím, bije se **potichu**.	He worked his way desperately, inch by inch, straight for the reservoirs, hitting **in silence.**
PU16	Roky, kdy se jazz šířil z hotelu Claridge na Champs-Élysées a do barů v Londýně, jižní Francii, Maroku a potom pronikl i do Egypta, kde zvěst o takových rytmech **potichu** uváděla nejmenovaná káhirská kapela.	The years when it floated out of the Hotel Claridge on Champs-Élysées and into the bars of London, southern France, Morocco, and then slid into Egypt, where the rumour of such rhythms was introduced **in a hush** by an unnamed Cairo dance band.
PU17	Po nějakou dobu maloval **potichu**, jako by si pouze popiskoval mezi zuby nějakou melodii, ustoupil vždy o krok od plátna, zahleděl se na ně, zase k němu přistoupil a rychle načrtl jednu čáru tady a druhou tamhle a opět ustoupil.	He painted **in silence** for a while, whistling soundlessly between his teeth, stepping back and staring, moving forward again to slash a line here or there, stepping back again.
PU18	Dostali svě vydání Herald Tribune. Chvíli seděli **potichu**, jedli, ztraceni se svých myšlenkách, a vychutnávali ráno.	They had two copies of the Herald Tribune. And for a moment, they sat **in silence**, eating, lost in their own thoughts, as they contemplated the morning.
PU19	„Kram,“ řekl **potichu**, ulomil růžek a kousl do něho.	"Cram," he said **under his breath**, as he broke off a crisp corner and nibbled at it.
PU20	Cestou několikrát **potichu** zamňoukal.	He "meow'd" **with caution** once or twice, as he went.
PU21	„Pospěšte si!“ řekl **potichu**.	"Hurry, men! He said, **in a low voice**.
PU22	„Měl jsem otce,“ řekl Dodge **potichu** své sousedce Ise, „ten měl rád obrazy.“	"I had a father," said Dodge **beneath his breath** to Isa who sat next him, "who loved pictures."
PU23	„Měří čas,“ řekl starý Oliver **potichu**.	"Marking time," said old Oliver **beneath his breath**.
PU24	Paní Parkerová před Isou **potichu** lamentovala nad vesnickým bláznem.	Mrs. Parker was deploring to Isa **in a low voice** the village idiot.

2. Adjective

PU25	**Potichu**.	**Silent**.
PU26	Naznačil jí, aby byla velice **potichu**, zavedl ji dovnitř a řekl jí, ať si lehne na postel.	Signaling for her to be very **quiet**, he ushered her inside and told her to lie down on the bed.
PU27	Ale našla jenom lahvičku s inkoustem, a když se k ní	However, she could find nothing but a bottle of ink,

	vrátila, král už přišel k sobě a zděšeně si s královnou šeptal – jenže tak **potichu**, že Alenka skoro neslyšela, co si říkají.	and when she got back with it she found he had recovered, and he and the Queen were talking together in a frightened whisper – so **low**, that Alice could hardly hear what they said.
PU28	A pak začal **potichu** a tesklivě úpět, tak jako ho předtím slyšel jenom Mark.	Then he started the **low**, mournful groan that only Mark had heard before.
PU29	Chvíli pozoroval oba rohy garáže a pak **potichu** ustoupil do tmy.	He watched both corners of the garage, then made a **silent** retreat into the darkness.
PU30	„Z baru," odpověděl Nate **potichu**, protože světla v kabině již byla ztlumena.	"In a bar," Nate replied, his voice **low** because the lights in the cabin were down.
PU31	Vrtěli se a šťouchali lokty do svých právníků, kteří však byli nenápadně **potichu**.	Around the tables they nudged and elbowed their lawayers, all of whom were remarkably **quiet**.
PU32	Musel doufat, že teď to bude **potichu** a spát.	He had hoped it would be **quiet** and asleep.
PU33	Ležela **potichu**.	She lay **still**.
PU34	Bylo už třiadvacet hodin, když se octl doma v posteli – ve tmě byl člověk bezpečný i před obrazovkou, pokud zůstal **potichu** a mohl souvisle přemýšlet.	It was not till twenty-three hours , when he was home and in bed – in the darkness, where you were safe even from the telescreen so long as you kept **silent** – that he was able to think continuously.
PU35	Zavrtěla hlavou, aby ho varovala, že musí zůstat **potichu**, potom rozhrnula křoví a rychle ho vedla úzkou pěšinkou do lesa.	She shook her head, evidently as a warning that he must keep **silent**, then parted the bushes and quickly led the way along the narrow track into the wood.
PU36	„Že jseš tak **potichu**," řekl Hagrid.	"Yer very **quiet**, " said Hagrid.
PU37	Hermiona otevřela ústa, nejspíš aby Ronovi naprosto přesně vysvětlila, jak se satanské kletby používá, Harry však na ni zasyčel, ať je **potichu**, a kývl na ně, aby šli dál.	Hermione opened her mouth, perhaps to tell Ron exactly how to use the Curse of the Bogies, but Harry hissed at her to be **quiet** and beckoned them all forward.
PU38	Musím být velice **potichu**.	I must be very **quiet**.
PU39	„Kdybyste mohli trošku **potichu**," nabádal je hlídač.	"Be kinda **quiet**," the watchman said.
PU40	A kdyby to šlo nějak nenápadně a **potichu**, rád bych si s nima promluvil.	If you kin, **quiet** an' nice, I kinda like to see 'em.
PU41	Přelezl plot, opatrně, **potichu** po špičkách prošel květinami, až stanul pod oknem – dlouho a vzrušeně se díval vzhůru – pak si lehl na zem pod oknem.	He climbed the fence, threaded his **stealthy** way through the plants, till he stood under that window.
PU42	„Prosím, prosím, Becky – já ti to zašeptám. Já ti to zašeptám úplně **potichu**."	"Please, Becky – I'll whisper it, I'll whisper it ever so **easy**."
PU43	Seděli jsme oba tak **potichu**, že ani dýchat jsme jeden druhého téměř neslyšeli.	We both sat quite **silent**, so that we could scarcely hear each other breathing.
PU44	Setrvali jsme tam přikrčeni celé dlouhé hodiny, **potichu** a celí roztřesení, až jsme samou napjatou pozorností umdleli.	For many hours we must have crouched there, **silent** and shivering, until our tired attention failed.
PU45	„Lehčího?" podivil se Ron, Hermiona mu však řekla, ať je **potichu**, než něco najde, začala v knize horečně listovat a přitom si něco mumlala pro sebe.	"Light?" said Ron, but Hermione told him to be **quiet** until she'd looked something up, and started flicking frantically through the pages, muttering to herself.

3. Intransitive finite verb

PU46	„Ty můj miláčku," zazpívala **potichu** a rozpřáhla ruce.	"Blessed precious," she **crooned**, holding out her arms.
PU47	„Je to nahoře" pravila **potichu**.	"It's upstairs," she **murmured**.

PU48	„Anteus,“ říkal si **potichu** a skládal útržky vědomostí.	"Antaeus," he **muttered**, bringing the scattered bits together.

4. Other verb constructions

PU49	„Mluv **potichu**.“	"**Keep your voice down**."
PU50	Muse hovořit **potichu** a zakrývat mobil silnou látkou batohu.	He had been careful to **keep his voice low** and to muffle his phone with the thick canvas of the gym bag.
PU51	Už bude mluvit **potichu**.	She **did not raise her voice** again.
PU52	**Potichu** si pročítala rozmazaný průklep.	She **mumbled** through the blurred carbon sheet.
PU53	„Víš,“ řekne **potichu**, protože asi nechce, aby ji slyšela sestra.	Then her **voice dropped** probably because she didn't want the nurse to hear.

5. Non-finite adverbial clause

PU54	Isa táhla lehátko po štěrku a **potichu** si odříkávala: „Do jakých šerých slují nehostinné země, do jakých hvozdů rozvichřených půjdeme?“	Isa dragged her chair across the gravel, **muttering**: "To what dark antre of the unvisited earth, or wind-brushed forest, shall we go now?"
PU55	Ještě se **potichu** smáli, jak Malfoy dopadl, a čekali.	**Chuckling** about Malfoy, they waited, Norbert thrashing about in his crate.

Pěšky

1. Intransitive finite verb

PY1	V městečku Governer's Harbour si v obchodě pro turisty koupil letní oblečení, načež došel **pěšky** k hotelu přímo u pláže.	He bought clothes at a tourist shop in Governor's Harbour, then **walked** to a hotel on the beach.
PY2	Přinutil se čekat do setmění, pak co nejlhostejněji se vracel **pěšky** zpět do hotelu.	He forced himself to wait until dark, then **strolled** as casually as possible back to the hotel.
PY3	A přece dojížděl každý den ráno tramvají do města a každý večer se **pěšky** vracel domů, když skromně povečeřel v George's Street a jako zákusek si přečetl večerní noviny.	And still every morning her went into the city by tram and every evening **walked** home from the city after having dined moderately in George's Street and read the evening paper for dessert.
PY4	Šla **pěšky**.	She **walked** there.
PY5	Šla jsem **pěšky**.	I **walked**.
PY6	Domů jsme šli **pěšky**, neměli jsme to daleko.	We **walked** home, for it wasn't very far.
PY7	Postupovali pak pomaleji, poněvadž většinu času šli **pěšky**.	After that their going was slower, for most of the time they **walked**.
PY8	Z Westminsteru došel do svého bytu poblíž Regent's Parku **pěšky** kolem druhé hodiny.	He **walked** from Westminster to his apartments near Regent's Park, about two.
PY9	Oni šli vždycky **pěšky**.	They **walked** always.
PY10	Chudinka dívka šla potom **pěšky** daleko a ještě dál, až přišla k zámku velikého šlechtice a požádala o práci. Jmenovali ji umývačkou v kuchyni, protože byla takové práci v rybářově stavení zvyklá.	The poor girl **wandered on and on**, till at last she came to a great noble's castle, and she asked to have some work given to her; and they made her the scullion girl of the castle, for she had been used to

		such work in the fisherman's hut.
PY11	Statkář šel domů **pěšky**, bez svého koně.	The farmer **walked** home without his horse.
PY12	**Pěšky**.	**Walked**.
PY13	Měl ještě dost času a šel tedy **pěšky** po Padesáté páté ulici až k Páte avenue.	There was still plenty of time to spare, and he **walked** cross-town on Fifty-fifth as far as Fifth Avenue.
PY14	Připevnil jsem značky, nasedl na motorové saně a namířil nahoru k vrcholku pozemku. **Pěšky** jsem pak vystoupil až na posed, a cestou míjel jelení, losí a (deseticentimetrové) medvědí stopy.	After I got the new signs attached, I rode my snowmobile to the top of the lot and **hiked** into my deer stand, passing fresh deer, moose, and (four-inch) bear tracks in the snow.

2. Other verb contructions

PY15	Druhá, mnohem delší část každé básně podrobně líčí, jak se hádali, a kdo bude muset jít na zpáteční cestě **pěšky**.	The second, and much longer, part of each song would then tell of all their bickerings about which one of them is going to have to **walk** back.
PY16	Zašla jsem na představení Cats, a zrovna když jsem se **pěšky** vracela do hotelu, konečně jsem přišla na to, jaká choroba mě trápila od začátku jara.	I went to see Cats, and it was when I was **walking** back to the hotel that I finally found a name for the malaise that had been following me around since spring.
PY17	**Pěšky**?	**Walking**?
PY18	Bezpochyby **pěšky**.	Undoubtedly **walking**.
PY19	Nedokázala by **pěšky** vyjít za město.	She couldn't **set foot** outside the city.
PY20	Musel jsem jít **pěšky** a venku je vedro jak v pekle i v tuhle noční dobu.	Had to **walk** down, and it's hotter than hell outside even at this time of night.
PY21	Dostanu se **pěšky** do města?	Can I **walk** into town?
PY22	Na železniční stanici nebyl žádný provoz, a tak jsem se musel vydat s kufříkem v ruce **pěšky**, a než jsem dospěl na místo, už se smrákalo.	There was no trap at the station, so I had to **walk**, carrying my suitcase, and it was nearly dark before I arrived.
PY23	Chytli jsme se trochu do křížku hned na začátku a byl bych se asi sebral a vrátil rovnou **pěšky** na nádraží, kdybych neměl pocit, že by mu to tak nejlépe vyhovovalo.	We had a bit of barney right away, and I should have **walked** back to the station if I had not felt that it might be playing his game for me to do so.
PY24	Chtěl jsem vypadnout a jít **pěšky** měkkým soumrakem na východ k parku, ale vždycky když jsem se pokusil dostat ven, zapletl jsem se do nějaké divoké, pronikavé debaty, která mě vtáhla jakoby za provaz zpátky do křesla.	I wanted to get out and **walk** eastward toward the park through the soft twilight, but each time I tried to go I became entangled in some wild, strident argument which pulled me back, as if with ropes, into my chair.
PY25	**Pěšky**.	We'll **walk**.
PY26	Mám jít **pěšky**?	Should I **walk**?
PY27	Vydal jsem se **pěšky** o pár ulic dál a zastavil se na rušné křižovatce.	I **walked** several blocks and stopped at a busy corner.
PY28	Pak podnikl výlet na poštu, tentokrát pěšky, protože bylo krásně, nic lepšího neměl na práci a potřeboval si pročistit hlavu. Snil u toho o plachetnicích.	Dreaming of sailboats, he made his trek to the post office, this time choosing to **walk** because the day was beautiful, he had nothing better to do, and his head needed clearing.
PY29	Půjdu **pěšky**.	I'll just **walk**.

PY30	**Pěšky** obešla čtyři bloky, než se odvážila do jeho bytu.	She **walked** four blocks to his apartment.
PY31	Pak pozval své nové kamarády z řád novinářů, aby ho doprovodili **pěšky** k soudu, až půjde podat žalobu.	Then he invited his new pals in the press corps to **stroll** with him down the sidewalk as he went to file it.
PY32	Příští den se Randy objevil jen tak, žádné taxi, žádné auto, jako by přišel do doků **pěšky** nebo stopem, a po dlouhých přípravách odplul.	Next day, Randy appeared from nowhere, no car, no cab, as if he had **walked** or hitchhiked somehow to the dock, and, after a lot of preliminaries, he left the boat.
PY33	Starlingová vypnula světla u auta a zbývající dva bloky k muzeu historie přírodních věd došla **pěšky**.	Starling skirted the lights and **walked** the two blocks to the Smithsonia's Museum of Natural History.
PY34	Byla to vzrušená doba policejních přepadů, úniků ostrahám, plížení se lesy, skrývání v konspirativních bytech, domovních prohlídek a dramatického pálení či pojídání různých dokumentů, byla to - mezi jiným - i doba našich schůzek s polskými disidenty na hranicích (notorického antituristu Havla to donutilo pětkrát vylézt **pěšky** na Sněžku, ale byl za to odměněn: mohl se osobně poznat a natrvalo spřátelit s Adamem Michnikem, Jackem Kuroňem a dalšími členy KORu).	It was an exciting time, what with attacks by the police, escaping from shadows, crawling through the woods, hiding out in the flats of coconspirators, house searches, and dramatic moments when important documents were eaten. It was also at this time that we had meetings with the Polish dissidents on our common border (the notorious anti-hiker Havel was compelled **to walk** to the summit of Sněžka five times , but there was a reward: he was able to meet and establish permanent friendships with Adam Michnik , Jacek Kuron, and other members of KOR, the Workers' Defense Committee).
PY35	„Do Orient Pointu ale nemůžu jít **pěšky**.“	"But I can't **walk** to Orient Point."
PY36	Dům byl v Maple Lane tak blízko bridgehamptonské železniční stanice, že Eddie mohl chodit na vlak **pěšky**, což dělal jen málokdy.	Eddie's house was on Maple Lane - so close to the Bridgehampton railroad station that Eddie could **walk** to the train, which he rarely did.
PY37	Z křižovatky Padesáté deváté ulice a Sedmé avenue měl do Ypsilonky v Devadesáté druhé ulici (v Lexingtonu) příliš daleko **pěšky** – obzvlášť v dešti, protože neměl ani plášť do deště, ani deštník.	At Fifty-ninth Street and Seventh Avenue, he was too far away from the 92nd Street Y (on Lexington) to **walk** especially in the rain, for he had no raincoat or umbrella.
PY38	„Proboha! To jste mohl jít **pěšky**. Stejně jste už mokrý!“	"Christ, you shoulda **walked** – you're already wet!"
PY39	Jahodově nazrzlý blonďatý právník měl auto zaparkované poblíž hřiště místní ligy v Bridgehamptonu a on i Rút obtížená zavazadly museli asi dvě stě metrů dojít **pěšky**.	The strawberry-blond lawyer had parked his car near the Little League field in Birdgehampton; he and Ruth, burdened by her luggage, had to **walk** about two hundred yards.
PY40	„A jestli budeš mít rande a ten chlapec bude řídit, tak kdyby se na tebe díval, z jakéhokoliv důvodu, řekni mu, ať se na tebe nedívá, že jinak vystoupíš a půjdeš **pěšky**.“	"And if you're out on a date and the boy is driving, if he looks at you, for whatever reason, you tell him not to look at you or else you'll get out and **walk**."
PY41	Z restaurace bylo do bytu číšnice **pěšky** příliš daleko.	From the restaurant, it was too far to **walk** to the waitress's apartment.
PY42	Překrásné počasí, nemluvě o milování, Allana tak příjemně naladilo, že naléhal, aby šli těch patnáct bloků na Eddieho večírek **pěšky**.	The spectacular weather, not to mention the sex, had made such a favorable impression on Allan that he'd insisted on **walking** the fifteen blocks to Eddie's publication party.
PY43	Zamířil jsem k medvědici a počítal s tím, že ji budu muset odvézt **pěšky** zpátky do klece, ale jen jsem otevřel dveře auta a pozdravil ji, MD se rozběhla přímo ke mně a bez okolků naskočila do auta.	I drove down to her and fully expected that I would have to **walk** her back to the cage, but when I opened the truck door and greeted her, she ran right over and jumped in.
PY44	Čtvrtého července mne Phoebe odvezla na	On the Fourth of July, Phoebe drove me to the

	Appalačskou stezku a já se **pěšky** vracel zpátky k dálnici Darmouth Skiway revírem, který patřil drobné.	Appalachian Trail so I could **walk** back to the Darmouth Skiway through Squirty's territory.
PY45	Agnes tentokrát nezbylo než vystoupit a dát se dolů **pěšky**.	This time Agnes had no other choice but to get out and **take the stairs**.
PY46	Cesta: pruh země, po kterém se chodí **pěšky**	Road: a strip of ground over which one **walks**.
PY47	„Projdu se **pěšky**," řekl jsem a podal mu ruku.	"I'll **walk**," I said and shook his hand.
PY48	O půl čtvrté vzala Karenina na vodítko a šla s ním (zase **pěšky**) na předměstí do svého hotelu.	At half past three, she put Karenin on his leash and walked (**walking** again) to the outskirts of town where her hotel was.
PY49	Velcí západní intelektuálové měli proto pochodovat **pěšky** ke kambodžským hranicím a tímto velkým spektáklem před očima světa vynutit lékařům vstup do okupované země.	The idea was for a group of important Western intellectuals to **march** to the Cambodian border and by means of this great spectacle performed before the eyes of the world to force the occupied country to allow the doctors in.
PY50	Zahřála si je, až když musila do táhlého kopce na samý vrchol **pěšky** a nefoukal vítr.	Only when she had to **walk** up the long hill, to the top, and there was no wind.
PY51	Možná bychom šli celou cestu **pěšky**, Joe a já, jako nesčíselněkrát předtím.	Maybe we would go all the way home, Joe and me together, as we had done before.
PY52	Yolanda prohlásila, že do hotelu Hassler, kde bydlela, dojde **pěšky**. Mně však bylo jasné, že není ve stavu někam dojít.	Yolanda had said she would **walk** to the Hassler, where she was staying, but it was clear to me that she was in no shape to walk anywhere.
PY53	„My prostě půjdeme **pěšky**, jestli se nám nepodaří sehnat další."	"If we can't get another one we'll just **walk**."
PY54	Nemusíte udělat ani krok **pěšky**. Už pro nás poslali člun.	And they're sending the launch for us. No **walking** at all.
PY55	„Na to, abychom šli **pěšky**, je příšerné vedro a všude jsou mraky lidí."	"It's just too damned hot and crowded to **walk** anymore."
PY56	„Dá se tam dojít odsud **pěšky**?"	"Can I **walk** it from here?"
PY57	„Nebude vám vadit, když se tam budeme muset vydat **pěšky**?"	"You up to some **walking**?"
PY58	Sem se dá jít pouze **pěšky**, neboť zdi křivolakých uliček jsou natěsnané tak, že se div nedotýkají.	They are set so close to the tortuous streets that you must **walk** there.
PY59	„Moc vám to sluší," podotkl John obdivně, zatímco Fiona usedala vedle něj a vůz zamířil k bistru jen pár bloků odtud, ovšem v tom horku se nedalo jít **pěšky**.	"You look terrific," John said admiringly, as she slid in beside him, and they drove off to the deli he had promised. It was only a few blocks, but it was too hot to **walk**.
PY60	Mohla klidně dojít **pěšky**.	She could **walk** from where she was.
PY61	„Ale ušel bych to **pěšky**, kdyby mě ty haksny tak nebolely."	"I'd a **walked** her if my dogs wasn't pooped out."
PY62	„My jsme šli **pěšky**," vysvětlovala.	"We was **walkin'**," she said.
PY63	Šli dál **pěšky**?	Did they **walk**?
PY64	Co byste tomu říkali, kdybyste to měli dělat **pěšky**?	How'd you like to **walk** acrost her?
PY65	A co nemáme benzín, chodíme pěšky.	Been **walkin'** out sence we can't use the gas no more.
PY66	Chtěla jít domů **pěšky**, děti už byly dlouho samy. Lékař jí to nedovolil.	She wanted to **walk** home, the children had been so long alone, but the doctore refused.
PY67	Měl v plánu – hlavně pro potěšení a aby se naposled rozhlédl po Kraji – jít **pěšky** z Hobitína k	His plan – for pleasure and a last look at the Shire as much as any other reason – was to **walk** from

	Rádohrabskému přívozu a nijak nespěchat.	Hobbiton to Buckleberry Ferry, taking it fairly easy.
PY68	Já bych stejně šel **pěšky**.	I was going to **walk** in any case.
PY69	Bylo nemožné, aby Frodo šel **pěšky**, a tak si všichni čtyři rozdělili většinu nákladu mezi sebe a posadili Froda na poníka.	It was impossible for Frodo to **walk**, so they divided the greater part of their baggage among the four of them, and put Frodo on the pony.
PY70	Pamatuju se, jak jsem se vracel **pěšky** do prázdného domova obcí, která kdysi bývala vesnicí a z níž zatím stavební spekulanti hudlařsky slátali ohavný paskvil města.	I remember **walking** back to the empty home, through the place that had once been a village and was now patched and tinkered by the jerry builders into the ugly likeness of a town.
PY71	A navíc se sem zřejmě vydala spousta lidí z Wokingu i z Chertsey **pěšky**, navzdory vedru, takže se zde shromáždil dosti velký dav, dokonce i jednu nebo dvě vyšňořené dámy bylo možno v hloučcích zahlédnout.	In addition, a large number of people must have **walked**, in spite of the heat of the day, from Woking and Chertsey, so that there was altogether quite a considerable crowd - one or two gaily dressed ladies among the others.
PY72	Chodit z divadla **pěšky** domů - kdepak, to se vůbec nedalo.	You couldn't **walk**-O, dear me, no-home from the play.
PY73	A hned příštího dne možná vstala v šest hodin, přehodila si přes sebe plášť a vydala se **pěšky** z Kensingtonu až k řece.	The very next day, perhaps, she would get up at six, put on her cloak, and **walk** all the way from Kensington to the river.
PY74	Museli jsme vystoupit z vozu a jít přes pole **pěšky**.	We had to leave the car and **walk** across the fields.
PY75	S tou větou, zaseknutou jako gramofonová jehla v drážce desky, jsem se s Josefem Benešem musela nějak rozloučit (nebo snad ani to? zaplatila jsem vůbec?) a projít v mátohách **pěšky** půlkou Prahy až na Karlův most.	With that sentence stuck in my head like a phonograph needle in the record groove, I must have somehow said goodbye to Josef Beneš (or maybe I didn't? did I even pay?) and **wandered** halfway across Prague oin a daze until I reached the Charles Bridge.

3. Prepositional phrase

PY76	„Když nemáte rád letadla, co byste řekl, dr. Gerrigeli, malému výletu **pěšky** za město?“	"In view of your dislike for planes, what would you say to going outside city limits **on foot**, dr. Gerrigel?"
PY77	Přiměl Sally, aby zaparkovala na parkovišti supermarketu dva bloky od motelu, a zbytek cesty došli **pěšky**.	He had Sally park in a supermarket parking lot two blocks away from the motel, and they'd gone the rest of the way **on foot**.
PY78	„Mám teď v terénu tři skupiny, které jsou na výzvědách na pláni, ale jsme zklamáni pomalým pokrokem, který jsme zatím udělali; všude totiž musíme **pěšky**.“	"I have three parties out now, scouting the plain, but we've made disappointingly slow progress, because everything has to be done **on foot**."
PY79	Dodatečně se zjistilo, že se vydal – celou cestu šel **pěšky** – k Port Rooseveltu a potom ke Gad's Hillu, kde si koupil chlebíček, který nesnědl, a šálek kávy.	His movements – he was **on foot** all the time – were afterwards traced to Port Roosevelt and then to Gad's Hill, where he bought a sandwich that he didn't eat, and a cup of tea.
PY80	Mezi 19:40 a 19:50 dorazily dva páry, první **pěšky** – dělníci, žena sinalé pleti, těhotná, muž silný, stavěný na těžkou práci, nesvůj v šatech, které Doyle odhadoval na jeho nejlepší.	Between 7:40 and 7:50, two couples arrived, the first **on foot**, working class, the woman sallow, heavily with child, the man thick, built for manual labor, uncomfortable in what Doyle reasoned was his best set of clothes.
PY81	„Doktor a já to prozkoumáme **pěšky**,“ příkázal Sparks.	"The doctor and I will investigate **on foot**," Sparks instructed.

PY82	Příjezd vlaku si pamatovali, ale nikdo neviděl **pěšky** někoho odcházet.	They recalled the train arriving but none saw anyone leave it **on foot**.
PY83	Klockner nepropdal panice a vyslal lidi na pláž, do všech kaváren okolu hotelu Mořská želva, dokonce i k Petrovi, kde ještě neotevřeli. Probrali okolí jeho domu a kanceláře v autech i **pěšky**, ale nic nenašli.	Without panic, Klockner sent people to the beach, to the coffee shops near the Sea Turtle, even to Pete's, which was not yet open – They canvassed the area around his house and office, **by foot** and by car, and saw nothing.
PY84	Prostudoval si plán centra města na první stránce telefonního seznamu a věděl, že do kanceláře Gilla Teala dojde snadno **pěšky**.	He'd studied a map of downtown in the front of the phone book, and he knew Gill Teal's office was **within easy walking distance**.
PY85	Jenom uzoučký pruh písku, ohraničený na jedné straně dálnicí, která se **pěšky** nedala překročit, a na druhé mrtvou hnědou vodou, příliš brakickou, aby se v ní dalo plavat.	Just a narrow strip of sand bordered on one side by a highway too dangerous to cross **on foot**, and on the other by dull brown water too brackish to swim in.
PY86	Dokumenty byly rychle připraveny a podepsány, a čtveřice opustila soudní budovu **pěšky**, bez pout, a mohla ujít tři bloky do svých kanceláří.	The paperwork was prepared and signed quickly, and the four left the courthouse, **on foot**, unshackled, free to walk the three blocks to their offices.
PY87	Kryl se v uličkách, schovával se za stromy , sledoval mě **pěšky** v Sao Paulu, lepil se na mne na skútrech a honil mě v autech.	He has ducked in alleys, hidden behind trees, followed **on foot** at night in Sao Paulo, tagged behind me on motor scooters and chased me in cars.
PY88	Protože neměla člun, cestovala mezi osadami **pěšky** a téměř vždy s kulhajícím Lakem po boku.	Without a boat , she traveled between the villages **on foot**, almost always with Lako limping at her side.
PY89	Po obědě pak odešel a **pěšky** procházel středem města a pátral po Rachel.	After lunch, Jevy left them and began roaming downtown **on foot**, searching for her.
PY90	Vyzvedl si peníze a odešel **pěšky**, opět volný, do ulic Corumbá.	He collected the money and left **on foot** loose again on the streets of Coramba.
PY91	Nový tramvajový okruh ovšem znamenal, že pokud cestující vystoupili na konečné ve Furukawě, mohli do centra dojít rychleji **pěšky**, než kdyby přestoupili a jeli ještě hodný kus tramvají, a tak tudy náhle začalo procházet množství lidí.	The new tram circuit, however, meant that passengers disembarking at the terminus in Furukawa could reach the city centre more quickly **on foot** than by making a second , highly circuitous tram journey , and the result was a sudden influx of people walking through that area.
PY92	MD okamžitě zmlknul, já pustil MD z přepravky a vydali jsme se **pěšky** na dvouhodinovou neplánovanou procházku zpátky ke kleci.	LB calmed down quickly, I let LG out of her cage and we set out on the two-hour unplanned journey **on foot** back to the cage.
PY93	Během pěti minut ale signály zmizely, což znamenalo, že medvědi jsou za kopcem a **pěšky** je nedohoním.	But within five minutes their signals disappeared. That meant they were on the back side of the hill, and I wasn't going to catch up **on foot**.
PY94	Dala jsem mu pět minut, než se tam rozběhnu **pěšky** (snad někoho přimávám).	I gave him five minutes before I would set out **on foot**. I could probably flag someone down.
PY95	Ellis zaparkoval mezi stromy, vzal si batoh a zbytek cesty došel **pěšky**.	Ellis parked in the trees, collected the gym bag and went the rest of the way **on foot**.
PY96	„A to jdeš **pěšky**?“	"**On foot**?"
PY97	Ale nikdy nejela s ním, a ať bylo mokro nebo hezky, na nádraží jezdila na kole, kdežto on chodil **pěšky**.	But she never travelled with him, and wet or fine, bicycled to the station, while he went **on foot**.
PY98	Pomyslela jsem si, že tenhle záchvat je tak hrozný proto, že jsem strach nepociťovala přibližně po celý jeden den. A to jsem se vyskytovala v situacích, kdy jsem podobný úder očekávala - když jsem procházela **pěšky** prostornými a otevřenými	I think it was so bad because I had not felt it for a day or so, and I had been in circumstances in which I could surely have expected to: **on foot** in the great open piazzas of Rome, literally drowning in a surf of people.

	římskými náměstími, kde jsem doslova tonula v přílivu lidí .	
PY99	A když se mu zdálo , že ho drožkářzačíná už podezírat , vystoupil z drožky a pustil se dál **pěšky**, v plandavých šatech , v nichž byl terčem pozornosti nočních chodců , mezi něž se vmísil , a ty dvě mrzké náruživosti v něm řádily jako bouře.	And when at last, thinking the driver had begun to grow suspicious, he discharged the cab and ventured **on foot**, attired in his misfitting clothes, an object marked out for observation, into the midst of the nocturnal passengers, these two base passions raged within him like a tempest.
PY100	Ukážeme vám, kudy se tam dostanete, ale měli byste jít radši **pěšky**, než přejdete přes most.	We will set you right, but you had best get **on foot**, until you are over the bridge.
PY101	Jejich poníci se ztratili nebo byl pobiti , takže museli počkat , až Šmak povolí natolik v bdělosti , aby se mohli odvážit dlouhé cesty **pěšky**.	Their ponies were lost or killed , and they would have to wait some time before Smaug relaxed his watch sufficiently for them to dare the long way **on foot**.
PY102	Neměl pro své vojsko dost člunů a vorů , takže muselo pochodovat pomalejší cestou **pěšky**, ale po vodě poslal napřed velké zásoby.	He had not boats or rafts enough for his host , and they were forced to go the slower way **by foot**; but great store of goods he sent ahead by water.
PY103	Frodo se totiž vydával **pěšky**.	For Frodo was going **on foot**.
PY104	Jakou mají naději dostat se do Roklinky **pěšky**, pronásledováni nepřáteli na koních?	How could they hope to reach Rivendell **on foot**, pursued by mounted enemies?
PY105	„**Pěšky** nepůjdeme o moc pomaleji, aspoň ne po cestách, kterými hodlám jít.“	"We should not go much slower **on foot**, not on the roads that I mean to take."
PY106	Ale vím, kolik by to trvalo mně **pěšky** za dobrého počasí a bez nehod: dvanáct dní odtud k Bruinenskému brodu, kde Cesta překračuje Bouřnou, která pramení v Roklince.	But I know how long it would take me **on my own feet**, with fair weather and no ill fortune twelve days from here to the Ford of Bruinen, where the Road crosses the Loudwater that runs out of Rivendell .
PY107	Frodo musel brzy sestoupit z poníka a prodírat se kupředu **pěšky**.	Before long Frodo was obliged to dismount and struggle along **on foot**.
PY108	**Pěšky** by ani Glorfindel s Aragornem nemohli obstát proti celé Devítce najednou.	**On foot** even Glorfindel and Aragorn together could not withstand all the Nine at once.
PY109	Ale přinesl jsem světélko naděje pro ty, kdo jsou odsouzeni chodit **pěšky**.	But I have brought back a gleam of good hope for those who are doomed to go **on foot**.
PY110	Údolí Entvy je ploché a bažinaté a mlha je tam smrtelně nebezpečná pro ty, kdo jdou **pěšky** a s nákladem.	The vale of Entwash is flat and fenny, and fog is a deadly peril there for those **on foot** and laden.
PY111	Ti, kdo šli **pěšky**, se mačkali při jeho krajích, ohrožováni koly vozů, klopýtali v příkopech, vráželi do sebe navzájem.	Along the margin came those who were **on foot** threatened by the wheels, stumbling in the ditches, blundering into one another.
PY112	Ještě předtím než přijel, mi několikrát naznačil, že by se rád setkal s medvědem. Bohužel právě nastalo nejblátivější jarní období a já si nebyl jist , zda by byl Jack schopen míli nebo dvě **pěšky** stopovat medvěda.	Several times prior to coming up, he'd hinted that he would like to see a bear, but we were at the sloppy height of spring mud season and I wasn't sure Jack was up **for a mile or two hike** to track down of the bears.
PY113	Vzal si kabát a **pěšky** odešel z domu.	He put on a coat and left the house **on foot**.

4. Noun

PY114	Před nimi se objevila budouva soudu okresu Harrison, jen tři bloky **pěšky** od jeho bývalé kanceláře.	Ahead was the Harrison County Courthouse, only a three-block **walk** from his old office.
PY115	Ke Gloriině domovu na First Neck Lane to nebylo	It had not been too long a **walk** from the bookstore

	pěšky od knihkupectví daleko . Tedovo něžné dvoření bylo několikrát přerušeno urážlivými otázkami Gloriiny patetické, hruškovité přítelkyně.	to Glorie 's house on First Neck Lane, but Ted 's subtle courtship of the college girl had several times been interrupted by insulting questions from Glorie 's pathetic pear-shaped friend.
PY116	Bylo tři čtvrtě na jednu, ale do nejbližší ulice s prostitutkami to měla necelých pět minut **pěšky.**	It was a quarter to one in the morning, but she was not even a five-minute **walk** from the nearest of the prosperous streets for prostitutes.
PY117	V Paříži nebylo **pěšky** daleko od Harryho hotelu na Rue de Saint – Simon do hotelu Lutetia na bulváru Raspail, kde Rút oficiálně bydlela.	In Paris, it was not a long **walk** from Harry's hotel on the rue de Saint-Simon to where Ruth was oficially staying – at the Lutetia on the boulevard Raspail.
PY118	**Pěšky** to není z Hintondeanu ani hodinu.	It's not an hour's **walk** from Hintodean.
PY119	Od sedmého do jedenáctého července MH zdržoval v místech , které jsem pokládal za samičí působiště, ale žádný ze signálů nepocházel z natolik přístupného místa , abych se mohl pokusit dostat se tam **pěšky**.	From July 7 to 11 , LB stayed in what I came to consider the female 's home range , but none of the signals came from anyplace where I might get good enough access to try another **walk in**.
PY120	Většina z nich tu byla **pěšky** a jeli do Nového Londýna nakupovat.	Most of them were **foot passangers** who were going shopping in New London.

5. Object action noun

PY121	Loď jsme nechali u mostu a přes město jsme se vydali **pěšky**, abychom tomu petroleji unikli; táhl se však za námi.	We left the boat by the bridge, and **took a walk** through the town to escape it, but it followed us.
PY122	Ale nejlepší je projít se k němu od Dayova zdymadla **pěšky** přes pole.	But the best way is to leave the river a Day's Lock, and **take a walk** across the fields.
PY123	Nazdařbůh jsem pak z tramvaje vystoupil a nazdařbůh zase nasedl na tramvaj jiné tratě; celá ta nekončící ostravská periférie, v níž se v prapodivném skladu mísí fabrika s přírodou, pole se smetišti, lesíky s haldami, činžáky s venkovskými staveními, mne zvláštním způsobem přitahovala a rozrušovala; vystoupil jsem znovu z tramvaje a dal se **pěšky** na dlouhou procházku: vnímal jsem téměř s vášní tu divnou krajinu a snažil se přijít na kloub jejímu duchu; snažil jsem se pojmenovat slovy to, co dává této krajině složené z tak různorodých prvků jednotu a řád; šel jsem kolem idylického domku obrostlého.	I got off randomly and changed just as randomly to a tram on a different line; the endless outskirts with their curious mixture of factories and nature, fields and garbage dumps, woods and slag heaps, apartment houses and farmhouses, both attracted and disturbed me in a strange way; again I got off the tram, but this time I **took a long walk**, drinking in the peculiar landscape with something akin to passion and trying to grasp what made it what it was, trying to put into words what gave its multiplicity of.
PY124	Sbalila jsem do starého ruksáčku (rodiče s ním pořádali před svatbou vlastivědné, a snad i milostné? výpravy) pár snadno pracích věcí, a v pohorkách (neměla jsem je na sobě, co jsem začala doma čekat na Viktorova zavolání) zkušebně došla k Hlavnímu nádraží **pěšky** přes Letnou, abych se ujistila, že mě nic moc netlačí.	I packed a couple of easily washable things into my old backpack (before their wedding my parents had taken it on cultural - and most likely romantic? - excursions), and in my hiking boots (I hadn't worn them since I began to wait at home for Viktor 's calls) **took a test walk** to the main train station across the Letná Fields to make sure the backpack was n't too heavy for me .

6. Non-finite adverbial clause

PY125	Z války šel **pěšky** půl roku a v tlumoku si přinesl jen pár strupatých jablek a novoučkou konfederační vlajku se svatoondřejským křížem, kterou doma	Slater spent six months **walking** home from the war, carrying nothing in his haversack but scroggling apples and an unblemished Confederate

	pověsil na zeď jako drahocenný obraz	battle flag, which he hung on the wall of his home as if it were a priceless painting .
PY126	Cizinec přišel jednoho mrazivého dne počátkem února právě v době, když rezavý vítr před sebou hnal prudkou metelici, poslední vánici té zimy. Cestu přes lada ze železniční zastávky Bramblehurst vykonal **pěšky** a v ruce, chráněné tlustou rukavicí, nesl černý kufřík.	The stranger came early in February one wintry day, through a biting wind and a driving snow, the last snowfall of the year, over the down, **walking** as it seemed from Bramblehurst railway station and carrying a little black portmanteau in his thickly gloved hand.
PY127	„V tom žáru **pěšky** nepůjdete, a já nedovolím, abyste šli sami, někdo by vás klidně moh přepadnout a nikdo by vám nepomoh.“	"You ai n't goin' **walkin'** along in the sun, an' I ai n't havin' you out all alone, so if you get picked up there ai n't nobody of your folks to he'p ya."

7. Adjective

PY128	Doufám, že tady nejste **pěšky**.	I hope you're not **afoot**.

Smutně

1. Adjective

SE1	Dixon se **smutně**, tesklivě usmál; všechno mu živě připomínalo velké jídelny restaurací v okolí Marble Arch, Charing Cross, Coventry Street, kde prožil opravdové chvíle štěstí.	Dixon gave a **sad**, nostalgic smile; it all reminded him so clearly of those large eating-establishments at Marble Arch, Charing Cross, Coventry Street, where he'd enjoyed himself so much.
SE2	Muž se oděl do nejtmavší smuteční černě a na pohřbu **nejsmutněji** se tvářil, v noci ale vstal, tělo její vykopal a zlatou paži uřízl.	The husband put on the blackest black, and pulled the **longest** face at the funeral; but for all that he got up in the middle of the night, dug up the body and cut off the golden arm.
SE3	**Smutně** se na něho usmála.	She gave him a **sad** smile.
SE4	Jimmy se **smutně** pousmál, několikrát se zakoktal a potom se rozhodl, že se k tématu přiblíží obchvatem.	Jimmy gave a rather **sickly** smile, made several false starts, then decided on an oblique approach to the subject.
SE5	Vypadaly velice **smutně** a opuštěně, jako stromy s opadaným listím uprostřed zimy.	They looked very **bleak** and desolate, like leafless trees in the depths of winter.
SE6	Co tak **smutně**, kamaráde?	Why so **down** in the mouth, pal?
SE7	„Je mi to moc líto, Michaeli,“ řekl a jeho hlas zněl ještě o poznání **smutněji**.	"I'm very sorry, Michael," he said, much **sadder** now.
SE8	Chap, pan asistent, čekal v recepci a snažil se vypadat zároveň **smutně** i zaměstnaně.	Chap the paralegal was waiting at the reception desk, trying to look **sad** and busy at the same time.
SE9	Když se shromáždění uklidnilo, začaly tiše a **smutně** hrát varhany.	When things were still, the organ began, low and **sad**.
SE10	Třela si spánky a vypadala moc **smutně**.	She rubbed her temples and looked so **sad**.
SE11	Na stole ležel **smutně** vyhlížející tácek s nemocniční stravou, které se Diana ani Ricky nedotkli.	A **sad** little tray of hospital food sat on the table, untouched by either Ricky or Dianne.
SE12	Vypadal unaveně a **smutně** a jen občas vrhl pohled na svědka, když právě zdůrazňoval, že Mark je lhář.	He looked tired and **sad**, and occasionally glanced at the witness when his lies were emphasized.
SE13	„Teď se tvař opravdu **smutně**,“ požádala ji Nancy, když technici zkontrolovali světla.	"Look real **sad** now," Nancy told her as the technicians checked the lights.
SE14	Přijímali telefonické projevy soustrasti a do telefonu promlouvali tak **smutně**.	On the phone, they took all these calls, all these condolences, and sounded so **grave** and proper.

SE15	Crawford vypadala velmi **smutně**, když říkal: „Mám dojem, že to dokážete jen vy.“	Crawford looked so **sad** when he said, "I figure you're game."
SE16	Pak **smutně** zahoukal vlak.	And then the train whistle made its **mournful** sound.
SE17	Domníval se, že kdyby do té skladby trochu víc vnikl, a mohl by si tedy v jejím přednesu dovolit víc ležérnosti, vyzněla by možná méně **smutně**.	He thought that when he had got a little more into the tune, and could throw more abandon, as it were, into the rendering, it might not seem so **sad**.
SE18	Řekla **smutně**, bez útočnosti, skoro něžně.	The tone of her explanation was **sad**, unantagonistic, almost gentle.
SE19	Zatímco seděl ve vojenské věznici, dala se s ním rozvést a je dnes ženou jednoho známého pražského herce, na kterého se chodím dívat jen proto, abych si vzpomínal na starého kamaráda, kerý pak **smutně** skončil: po vojně zůstal pracovat v dolech; pracovní úraz ho připravil o nohu a špatně zhojená amputace o život.	While he was in the military prison, she divorced him, and today she is the wife of a famous Prague actor whose shows I see now and then just to remind myself of Stana and his **sad** end: after he completed his army service, he stayed on in the mines; an accident cost him a leg, and then the botched amputation cost him his life.
SE20	Všechno to vypadalo tak pokojně, tak prostě a tak **smutně**.	It all seemed so still, so unpretentius, and so **sad**.
SE21	„Já vím,“ povzdechla si dívka a **smutně** dodala.	"I know." But the girl sighed as she said it, as if she **wasn't pleased** by it.
SE22	Vypadal **smutně**, téměř ztrápeně, a vůbec si nevšiml, že někdo vstoupil do pokoje.	He **didn't look happy**. He looked quite miserable and didn't even notice that she'd entered the room.
SE23	„Ale!“ řekl Pú a snažil se, aby to znělo **smutně** a lítostivě.	"Oh!" said Pooh, and tried to make it sound **sad** and regretful.
SE24	Když mi bylo smutno, tančila jsem **smutně**, a když mi bylo veselo, tak vesele.	When I felt sad I danced a **sad** dance and when I felt cheerful I danced a cheerful dance.
SE25	Dokonce přišel právě v den jejího zmizení do Hotelu de Hollande na večeři a ptal se dokonce s upřímnou tváří, proč všichni vypadají tak **smutně** a zda je Giustiniana nahoře ve svém pokoji.	In fact, he even appeared for dinner at the Hotel de Hollande the very day of her disappearance, asking with a perfectly straight face why everyone was wearing such a **sullen** expression and whether Giustiniana was upstairs in her room.
SE26	Tvářil se **smutně** a ustaraně.	He looked worried and **somber**.
SE27	Táta zvadnul před televizí a Charlie vypadá **smutně**.	Dad's passed out in front of the TV, and Charlie looks kind of **sad**.
SE28	Tvářil se **smutně** a Alici bodlo u srdce.	He looked **sorrowful** as he thought of it, and Alice's hert ached for him.
SE29	Vypadala moc **smutně**.	She looked so **sad**.
SE30	Spoustu času trávil s Becky a jednou, když se v podvečer vrátil domů, vypadal **smutně**.	He seemed to be spending a lot of time watching Becky, and he looked **unhappy** late one afternoon when he came home to his mother.
SE31	Johnny se zatvářil trochu **smutně**, že má zůstat mimo hru.	Johnny looked a little **hurt** to be left out, even if he couldn't eat.
SE32	Tvářil se **smutně**.	As he said it, he looked **sad**.
SE33	Zatvářil se při těch slovech zároveň **smutně** i sveřepě: byl jedním z Thorinových společníků toho dne, kdy se objevil drak.	He looked both **sad** and grim as he said this: he had been one of Thorin's companions on the day the Dragon came.
SE34	Pohlédla na Gimliho, který seděl zachmuřeně a **smutně**, a usmála se.	She looked upon Gimli, who sat glowering and **sad**, and she smiled.
SE35	**Smutně** a sladce zněl její hlas v chladném čirém vzduchu.	**Sad** and sweet was the sound of her voice in the cool clear air.

SE36	Loudal se do školy sklesle a **smutně** s přijal spolu s Joem Harperem výprask za včerejší neomluvené hodiny s postojem člověka, jehož srdce je zaměstnáno větším hořem a nemá kdy párat se s drobnými podřadnostmi.	He moped to school gloomy and **sad**, and took his flogging, along with Joe Harper, for playing hookey the day before, with the air of one whose heart was busy with heavier woes and wholly dead to trifles.
SE37	Když nadešel večer, ani nevěděl jak, a už stál před domem jejího otce a **smutně** a sklíčeně tam lelkoval.	He began to find himself hanging around her father's house, nights, and feeling very **miserable**.
SE38	Ale dopadla to **smutně**. Třásla se mu ruka, a třídou proběhlo tlumené hihňání.	But he made a **sad** business of it with his unsteady hand, and a smothered titter rippled over the house.
SE39	**Smutně** a zoufale šlo město v úterý večer spát.	The village went to its rest on Tuesday night, **sad** and forlorn.
SE40	A jeho melody boys, pomyslím si už trochu **smutně**.	And his melody boys, I think to myself, a tree **wistful** already.
SE41	Jejich rozhovor vlastně započal již několik minut předtím, než bylo vůbec něco řečeno, protože jak pan Serle, tak slečna Anningová se dívali na nebe a obloha je oba dva zalévala svým významem, ačkoliv každého úplně jinak, až konečně přítomnost pana Serla po boku slečny Anningové nabyla natolik na významu, že slečna Anningová již neviděla oblohu jen tak samu o sobě, ale oblohu podepřenou vysokou postavou, tmavýma očima, prošedivělými vlasy, sepjatýma rukama, **smutně** melancholickou (bylo jí však řečenom že falešně melancholickou) tváří Rodericka Serla, a ačkoliv si byla vědoma pošetilosti svých slov, neubránila se a řekla:	The conversation began some minutes before anything was said, for both Mr Serle and Miss Anning looked at the sky in both of their minds and the sky went on pouring its meaning though very differently, until the presence of Mr Serle by her side became so distinct to Miss Anning that she could not see the sky, simply, itself, anymore, but the sky shored up by the tall body, dark eyes, grey hair, clasped hands, the **stern** melancholy (but she had been told falsely melancholy) face of Roderick Serle, and, knowing how foolish it was, she yet felt impelled to say:

2. Prepositional phrase

SE42	„Neměla jsem se o micce zmiňovat!“ řekla si **smutně**.	"I wish I hadn't mentioned Dinah!“ she said to herself **in a melancholy tone**.
SE43	„A od té doby,“ hovořil Kloboučník **smutně**, „nic mi k vůli neudělá!“	"And ever since that," the Hatter went on **in a mournful tone**.
SE44	Alenka pohlédla na lavici porotců a zjsitila, že v tom chvatu tam strčila ještěříka po hlavě a že on, chudinka, mrská **smutně** ocáskem a nemůže se hnout.	Alice looked at the jury-box, and saw that, in her haste, she had put the Lizard in head downwards, and the poor little thing was waving its tail about **in a melancholy way**, being quite unable to move.
SE45	„Jenže se mi tady stýská!“ řekla **smutně** Alenka.	"Only it is so very lonely here!" Alice said **in melancholy voice**.
SE46	O tom, jaké to v Limě bývalo, mluvil vždycky skoro **smutně** a Verna měla pocit, že za každým příběhem se skrývá ještě jeden, o kterém hovořit nechce.	Always, he spoke of Lima's days gone by **with great solemnity, even sadness**. Verna felt that for every story he told (and there were many), there was another just behind it, one he'd never tell.
SE47	Opíral se o loket, zahleděn do ohně, a vypadal nesmírně sklesle a **smutně**.	He was leaning upon his elbow **in an attitude of great melancholy**, his body turned towards the fire.
SE48	Zatímco se Zemánek oddával chvalozpěvu na mladou generaci, díval jsem se na slečnu Brožovou a **smutně** jsem zjišťoval, že je to dívka pěkná a sympatická, a cítil jsem závistivou lítost, že mi nepatří.	While Zemanek delivered his eulogy of the younger generation, I contemplated Miss Broz and found her **to my sorrow** a handsome and likable young woman; I felt envious regret that she wasn't mine.
SE49	Mapuhi **smutně** založil ruce a zůstal sedět se svěšenou hlavou.	Mapuhi folded his arms **in sorrow** and sat with bowed head.

SE50	Fiona se posadila na linku a nohu strčila do dřezu. John si kotník prohlížel a pak na ni **smutně** pohlédl.	He studied her ankle, as she sat on the kitchen counter, with her foot in the sink, and he looked at her with **embarrassment and grief**.
SE51	„Potom se jen tak rozplyneš ve vzduchu?“ zeptala se **smutně**.	"And will you just vanish into thin air then?" she asked him **with a look of panic**.

3. Intransitive finite verbs

SE52	"Z applebyského pásu," pravila **smutně**.	"From the Appleby cincture," she **mourned**.

4. Non-finite adverbial clause

SE53	Prasátko usedlo opodál, hlavu v prackách a **smutně** vzdychalo.	Piglet was sitting a little way off, his head in his paws, **snuffling** to himself.