

Univerzita Karlova v Praze

Filozofická fakulta

Ústav anglistiky a amerikanistiky

Bakalářská práce

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Anglická sponová slovesa *feel* a *sound* a jejich překladové koreláty v češtině

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

Praha, září 2010

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Děkuji tímto vedoucí své práce, PhDr. Markétě Malé, Ph.D., za pomoc, cenné rady, ochotu a svatou trpělivost.

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LIST OF ABBREVIATIONS

*	incorrect form
AmE	American English
AN	animate
BrE	British English
CGEL	A Comprehensive Grammar of the English Language
Cs	subject complement
IN	inanimate
lex.	lexical
LGSWE	Longman Grammar of Spoken and Written English
SGEL	A Student's Grammar of the English Language

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1. INTRODUCTION

“Copular clauses, i.e. clauses with a verbo-nominal predicate comprising a copular verb and a subject complement, are used in both English and Czech to ascribe a quality, property or value to the subject.” (Malá 2010:170) This BA thesis examines the process of ascribing a quality to a subject with the use of copular verbs *feel* and *sound*. The repertoire of copular verbs in English is significantly wider than in Czech and the Czech verbs *být/bývat*, *stát se/stává se* cannot cover all the subtleties of the English copular verbs, which, apart from ascribing a quality, property or value, also include information about the human sense that is used to perceive it. It can be therefore expected that Czech, which only employs the ‘simple’ copulas will use different syntactical and lexical means of expressing the same meaning.

The disparity between the two languages in the field of copular verbs and the richness of their meanings in English appears to be a source of numerous problems in translation. Among other issues, the thesis will attempt at describing the relation of certain lexical verbs in Czech to the English copular verbs in question.

The thesis focuses on the ways in which the choice of the Czech translation equivalent (and therefore the means of expressing the attributive relation) is influenced by the form of the English nominal predicate (adjective, nominal or prepositional phrase, construction with the infinitive or subordinate clause) and the type of the subject (in/animate, im/personal).

To provide the material for examination, several English works of fiction were excerpted. The material was drawn from the English-Czech section of the multilingual parallel translation corpus Intercorp.¹

The work will analyze the examples of *feel* and *sound* as copulas from syntactic and semantic points of view and will attempt to provide criteria which might help the translator with the choice of the translation equivalent.

¹ <http://www.korpus.cz/intercorp/>

2. THEORETICAL BACKGROUND

2.1. Copular verbs in major grammar books

The treatment of copular, or linking, verbs in general differs significantly in the grammar books of English and in those of Czech. The difference arises from the scarcity of copular verbs in Czech. This phenomenon may be partly explained from the typological nature of both the languages. According to typology of languages, English is an analytic language and thus tends to express individual grammatical meanings by individual words, a lot of them auxiliaries. Czech is a synthetic language and prefers inflection and affixation. It is thus quite understandable that whereas in the grammar book of Czech, the phenomenon of copular verbs is treated quite briefly (see below), in the Czech grammars of English, the description of the English copular verb is very detailed.

However, the Anglo-American and the Czech tradition differ even in the treatment of the English copular verb and its complementation, which is the main concern of this work. The Anglo-American approach, applied in *A Comprehensive Grammar of the English Language* (Quirk et al.: 1985, hereon referred to as *CGEL*) and other grammars, describes the copular verb as a verbo-nominal construction of a semantically empty verb and a subject complement, which may be a noun, an adjective or an adverb. The second, 'Czech,' approach, represented by *Mluvnice současné angličtiny na pozadí češtiny* (Dušková et al., hereon referred to as *Mluvnice*), only considers a verb to be a copular verb if the subject complement is a noun or an adjective. Other, less frequent realizations are prepositional phrases or non-finite and finite clauses. In fact, this approach uses the complementation with an adverb as a test of a verb not being a copular verb. To illustrate the differences in the treatment of copular verbs and contrast them, the approach of the two abovementioned grammars of English is detailed below. To complete the image, one grammar of Czech, *Příruční mluvnice češtiny* (hereon referred to as *Příruční mluvnice*) is included. Furthermore, the frequency of the two copular verbs is observed.

2.1.1. A Comprehensive Grammar of English

In the chapter on Complementation of verbs and adjectives (chapter 16), in the subsection on types of verb complementation, *CGEL* describes copular (or linking) verbs as verbs “followed by a subject complement [...] when this element cannot be dropped without changing the meaning of the verb.” (*CGEL*: 1171) It is equivalent in function to the principal copula, *be*. The most central and most neutral copular verb in English (as well as in Czech) is *be*, which is also by far the most common. *CGEL* divides copulas according to the role of the subject complement (current or resulting attribute) into current (e.g. *seem* - *the woman seemed tired*) and resulting copulas (e.g. *become* - *the woman became tired*). As the thesis mainly focuses on the current copulas, among which *feel* and *sound* belong, the resulting copulas will not be discussed in such detail.

CGEL applies the following subdivisions of current copular verbs:

- a) verbs of seeming - *seem*, *appear*, including the perception verbs *look*, *sound*, etc
- b) verbs of remaining - *remain*, *stay*, *keep* etc

2.1.1.1. Adjective phrase as a subject complement

In the subsection that deals with the subject complement realized by the Adjective Phrase, *CGEL* provides the following list of copular verbs that are “regularly used in this pattern, together with typical adjective complements”:

CURRENT

be (friendly) (N)
appear (happy) (N)
feel (annoyed) (N)
look (pretty) (N)
seem (very restless) (N)
smell (sweet)
sound (surprised) (N)
taste (bitter),
remain (uncertain) (N)
keep (silent)
stay (motionless) (N)

(*CGEL*: 1172)

RESULTING

become (older) (N)
come (true)
end up (happy) (N)
get (ready)
go (sour)
grow (tired)
prove (rather useful) (N)
turn (cold) (N)
turn out (fortunate) (N)
wind up (drunk), (N) informal

As we can see from the list, both *feel* and *sound* are among the current copulas, particularly among those that commonly take an adjective phrase as well as a noun phrase (N) as the subject complement. Some other current copulas (such as *smell* or *taste*) may only take an adjective phrase.

CGEL further lists marginal copular verbs that are lexically restricted with respect to the choice of the subject complement, such as *lie (flat)*, *plead (innocent)* or *fall (silent)*. (*CGEL*: 1172)

2.1.1.2. Noun phrase as a subject complement

The copular verbs listed with an (N) in the previous section may also take a noun phrase as the subject complement.

CURRENT

be (my friend)
appear (the only solution)
feel (a fool)
look (a fine day)
seem (a genius)
sound (a reasonable idea)
remain (good friends)

(*CGEL*: 1173)

RESULTING

become (an expert)
end up (her slave)
prove (his equal)
turn (traitor)
turn out (a success/disaster)
wind up (a millionaire) (informal)

According to *CGEL*, with certain verbs, the infinitive construction with *to be* following the finite verb is preferred in both BrE and AmE (*It appears to be the only solution.*). In AmE, there is also a tendency for the subject complement to be introduced by *like* (*It seems like the only solution.*)

This tendency towards infinitive and *like*-constructions in the subject complement also concerns the copular verbs *feel* and *sound* (together with *appear*, *look* and *seem*): “both BrE and AmE prefer an infinitive phrase with *to be* rather than simply a noun phrase” (*SGEL*: 344), e.g. *It feels to be the right thing* or *It sounds to be a good idea* rather than *It feels the right thing* and *It sounds a good idea*. The use of the construction “in

which the verb is followed by *like*" (SGEL: 344), e.g. *It feels like the right thing* or *It sounds like a good idea* is typical of informal AmE

With the verb *feel*, it is important to note the difference in its behaviour with a noun phrase complement and with an adjective complement: "With a noun phrase complement, *feel* has the meaning 'have the sensation of being...'; but with an adjective complement, it has not only this meaning (as in *She felt ill.*), but also the meaning of 'cause a sensation...!', as in *The table felt rough.*" (CGEL: 1173)

2.1.1.3. Complementation by an adjunct

CGEL includes among copular uses of verbs also those predications where the verb (typically *be*) is followed by an adjunct: "[t]he complementing adverbials, termed predication adjuncts in this function, are mainly space adjuncts

The children are at the zoo. The kitchen is downstairs.

but time adjuncts too are common with an eventive subject

The party will be at nine. The outing is tomorrow.

and other types of predication adjunct are grammatical "

According to CGEL, the verbs of 'seeming' (*seem, appear, look, sound, feel, smell, and taste*) may be complemented by "an adverbial clause beginning *as if* (or less frequently *as though*) in sentences such as the following:

Jill looked as if she had seen a ghost.

It seems as if the weather is improving.

[...] An alternative construction is one in which the *as if* clause is replaced by a phrase introduced by *like*:

That music sounds like Mozart. [i.e. 'like the music of Mozart']

Bill looks (just) like his father.

After the same verbs, one also frequently hears clauses introduced by *like*, but these are often regarded as nonstandard: *It seems like the weather is improving.*

[...] There is also a curious idiomatic use of *feel like* [...] meaning 'want':

I feel like a cup of coffee." (CGEL: 1174-1175)

This understanding of copulas can be also found in other grammar books, including *Oxford Guide to English Grammar* or *Longman Grammar of Spoken and Written English*. Even though it seems that the Anglo-American tradition favours this model, there are

works that follow the model employed also in *Mluvnice*, as for example *Analyzing English Grammar* or *English Grammar: A Function Based Introduction*. Here the subject complement is distinguished from the adjunct: while copular verbs require complementation by the former, the latter only occurs with full lexical verbs.

2.1.2. Mluvnice současné angličtiny na pozadí češtiny

Mluvnice describes copular verbs as semantically almost empty. It sees the verbo-nominal predication as a bipartite structure, where the verb is the vehicle for formal categories, while the nominal element carries the semantic meaning. *Mluvnice* presents three basic types of verbo-nominal predication:

- a) qualifying predication, which ascribes a quality to the subject, e.g. "This view is erroneous." (*Mluvnice*: 13.23)²
- b) identifying predication, which identifies the subject among other subjects, e.g. "The first president of the United States was George Washington." (*Mluvnice*: 13.23)
- c) classifying predication, which places the subject into a certain class, e.g. *Her brother is a radio announcer.* (*Mluvnice*: 13.23)

Mluvnice also lists two extra categories – the possessive constructions, mostly using the verb *have*, (e.g. *She has beautiful lips.*) and existential (e.g. *There is no way out.*) or existential-locative predication e.g. *There is a bank around the corner.* (*Mluvnice*: 13.23)

As opposed to *CGEL*, which states that copular verbs may be complemented by an adjective, a noun or a predication adjunct, in *Mluvnice* only those verbs that are complemented by the subject complement (typically realized by the adjective or the noun phrase) are called copular. Whereas an adjective complement is a sign of a copular use of the verb, an adverbial complement points towards a lexical, full verb.

Mluvnice groups copular verbs as either 'type *be*' or 'type *become*'. These categories correspond to the terms 'current' (*be*) and 'resulting' (*become*) of *CGEL*.

The category of *be*-copulas is further divided into subgroups:

² Since the electronic version of *Mluvnice současné angličtiny na pozadí češtiny* (<http://www.mluvniceanglictiny.cz/en>) was used, the respective chapters will be quoted instead of pages in in-text references (the full web citation includes the chapter number as its last element, eg. <http://www.mluvniceanglictiny.cz/en/13.23>).

a) look, feel, smell, taste, sound

These verbs relate the quality ascribed to the subject to sensory perception and also express relativity of such a quality. If used with agentive subjects, these verbs function as full lexical verbs.

b) seem, appear, prove, turn out

These verbs ascribe qualities to the subject and also express extrinsic modality (*seem* and *appear* subdue the probability/possibility, whereas *prove* and *turn out* affirm the existence of such features.)

c) remain, stay, keep, continue, stand, rest

These verbs express the lasting of the quality ascribed to the subject. (*Mlunice*: 13.23)

We can see from this division that *Mlunice* further develops the categories of *CGEL*, excluding the verbs of sensory perception from the category of 'verbs of seeming.' Both *feel* and *sound* are listed in this group, i.e. the verbs that relate the feature ascribed to the subject to sensory perception and at the same time express the relativity of the perception. The thesis will focus on their copular use; their full, lexical use will not be taken into account.

Under the header 'Other copular verbs' (chapter 13.23.2), Dušková et al. also cover the differences in the behaviour of the verb *feel* with animate and inanimate subjects. With animate subjects, *feel* allows for the progressive, e.g. *I am feeling better*. (*Mlunice*: 13.23.2), whereas with inanimate subjects this form is not used (**The table is feeling smooth*). *Feel* with inanimate subjects, on the other hand, allows for the addition of *to me* and other forms of dative constructions, expressing the affected (animate) participant of the action, e.g. *It feels strange to me*. *Feel* can be complemented by an adjective phrase or a noun phrase, e.g. *Jay felt lyrical, delighted*. (*BNC*, A0L: 2878), *Masha Cohen had always felt an outsider*. (*BNC*, A0P: 399) The noun phrase is often introduced by a preposition, e.g. "She felt like a fool." (*BNC*, A0L: 1581) *Feel* may also occur with the reflexive pronoun functioning as the subject complement, e.g. *She does not feel quite herself today*. (*Mlunice*: 13.23.21)

Feel is covered quite thoroughly in the chapter, whereas *sound* is only mentioned in examples, e.g. *that sounds odd* or *it sounds like a joke*. (*Mlunice*: 13.23.21) This suggests

what may be further demonstrated by the statistics in *Longman Grammar of Spoken and Written English*, which show that out of the two verbs, *feel* is the more frequently represented one, while *sound* proves to be quite scarce in evidence. The evidence from the *BNC* suggests that *sound* can take animate as well as inanimate subjects, and be complemented by adjective as well as noun phrases (including noun phrases introduced by prepositions), e.g. *Does that sound sensible to you?* (*BNC*, A0F: 1607), *You sound so definite.* (*BNC*, A0L: 2567), *This might sound like irresponsibility...* (*BNC*, A2U: 94), *I don't want to sound a snob but I thought it vulgar.* (*BNC*, A73: 2146).

2.1.3. Příruční mluvnice češtiny

As stated in the Introduction to the thesis, the repertoire of Czech copular verbs is very limited, and accordingly, the treatment of copular verbs and in *Příruční mluvnice* is rather brief.

Příruční mluvnice mentions the 'verbalizer' (verbalizátor) in the description of the predicate in the chapter on syntax. It states that the predicate may be expressed by lexical units that a) allow the speaker to ascribe a quality to the subject and b) carry the information about tense and mode of the predicated quality. Such functions can only be carried out by finite verbs. *Příruční mluvnice* further deals with situations when we ascribe qualities that are expressed by adjectives, nouns or adverbial phrases. To function as predicates, these have to be verbalized. The verbalization may be executed by adding a so-called formal verb, i.e. a verb that is semantically empty, to the nominal phrase.

The only verbs listed as the verbalizers are the verbs *být*, *stát se* and their imperfective counterparts *bývat* and *stávat se*. Another possibility of verbalizing a nominal phrase is to connect it with a semantically weakened full verb, such as *mít* (as in *mít za zlé*) or *vzít* (*vzít za své*) or others. This leads to the formation of multi-word secondary verbs, which are semantically inseparable and often function as idioms. The term "predicator" applied by *Příruční mluvnice* then covers both the full verbs and these syntactical verbs. (*Příruční mluvnice*: 369-70)

In the subchapter on the verbo-nominal predicate, *Příruční mluvnice* further specifies that the nominal part of the predicate may be expressed by autosemantics – i.e. adjectives, nouns, adverbs or numerals and very seldom other word classes – interjections, e.g. *Už je mi hej.* (*Příruční mluvnice*: 399) or pronouns, e.g. *Jak dlouho už*

jsou svoji? (Příruční mluvnice: 399). The non-verbal part of the predicate may also be shaped as a subordinate clause, e.g. “Obloha byla, jako by ji vymetl.” (Příruční mluvnice: 399)

As both *feel* and *sound* are listed as current copulas (type *be*) in English, it seems highly improbable that the translations would contain the Czech copular verb *stát se/stávat se*, which are resulting copulas (type *become*).

2.1.4. The frequency of copular verbs *feel* and *sound*

According to the *Longman Grammar of Spoken and Written English* (Biber et al.: 2007),

[s]ensory copular verbs are favored in fiction because of its topical concern with the feelings and appearances of characters in the narrative. The complementary distribution of copular verbs in conversation and academic prose, on the other hand, fits the general preference for short words of Germanic origin in conversation (note *get, look, feel, go*), in contrast to the preference for polysyllabic words of Latin-Romance origin in academic prose (note *remain, appear, become*). (LGSWE: 438)

The grammar also provides a statistics of the frequency of occurrence of the sensory verbs. According to the findings, *feel* is “very common in fiction and moderately common in conversation and news.” Surprisingly, it only mentions one of the semantic meanings of *feel*, stating that it “reports an assessment of physical or mental state of being.” (LGSWE: 442). Regarding *sound*, the statistics confirm what will be discussed in the following chapter of this thesis, namely that *sound* is only “moderately common in fiction and conversation” (LGSWE: 443) and thus harder to excerpt. LGSWE also details the use of *sound*: “In its literal use, *sound* reports what the speaker has heard. However, because of the association of hearing with speech, *sound* has come to be used to report reactions to some previous idea or suggestion. This is especially common in conversation, despite the objections of some prescriptivists.[...] [i.e.] *That sounds good to me.*” (LGSWE: 443)

3. MATERIAL AND METHOD

This BA thesis is based on examples of copular verbs, which were excerpted from several works of fiction. The thesis works with parallel sentences from English books and their Czech translations. After establishing the theoretical background and describing the differences in the understanding of copular verbs in general and English copular verbs in particular in the Anglo-American and Czech traditions with the help of various grammar books representing both approaches, the thesis will analyze the individual examples of the verbs *feel* and *sound* used in copular function. For the purposes of the aforementioned analysis, *Mluvnice současné angličtiny na pozadí češtiny* and therefore the Czech approach to the English copular verb will be used as the main source of theoretical apparatus.

Regarding the process of excerption itself, from English-Czech section of the multilingual parallel translation corpus of Czech and English, Intercorp, three books were randomly selected. The texts were Margaret Atwood's *Life before Man*, Michael Ondaatje's *The English Patient*, Arthur Hailey's *The Final Diagnosis* and the corresponding Czech translations by Viktor Janiš, Eva Masnerová and Drahomíra Hlínková respectively. One hundred copular clauses containing *feel* as the predicate verb were excerpted from these books. As was already mentioned in the second chapter of this thesis, *sound* is used less commonly than *feel*, therefore for the sake of balance between the two verbs under examination, other books had to be excerpted to gather 100 examples of copular *sound*. J. K. Rowling's *Harry Potter and the Philosopher's Stone*, John Grisham's *The Partner* and John Irving's *A Widow for a Year* (translations by Pavel Medek, Pavel Kříž and Milada Nováková respectively) were added to the excerpted material to provide for the insufficient data. Thanks to this addition, 100 examples of copular *feel* and 100 examples of copular *sound* could be analyzed.

The method used for excerption was as follows: The corpus was searched using the programme ParaConc (Barlow, M. <http://www.athel.com/para.html>). At the time of excerption the lemmatised and POS-tagged version of the corpus was not still available. Wilcard queries were therefore used to cover all the forms of the respective verbs. Due to the absence of POS-tagging, the verbal uses of *sound* had to be filtered manually to discard the noun occurrences. *Feel* required one more step. Being an irregular verb, both

feel (outcome of which included the progressive) and *felt* had to be searched. Not as common as the noun *sound*, the adjective *felt* needed to be discarded only in one case.

The corpus query does not make it possible to distinguish automatically between copular and lexical uses of verbs, therefore the uses of *feel* and *sound* that were not copular, were discarded manually. In an ideal case, 50 examples of the copular uses from one book would be used for analysis. Unfortunately, Michael Ondaatje's book did not contain more than 28 instances of copular *feel*. On the other hand, in Margaret Atwood, the number of occurrences of *feel/felt* exceeded 50. In such case, first the instances of *felt*, which were expected to be scarcer, were put into the table and then the instances of *feel* were added to reach the desired number of examples. This way, both present and past tense would be represented in the data. With *sound*, where it was impossible to gather 50 examples from one book and more sources had to be used to gather the desired total of 100 examples, no such precautions were taken, both the present and past form of the verb are included in the data excerpted.

The examples are numbered in the format that contains S for *sound* or F for *feel*, abbreviation of the author's name (Atw – Atwood, Ond – Ondaatje, Hail – Hailey, Row – Rowling, Gri – Grisham, Irv – Irving) and the number of the example.

4. ANALYSIS

In this section, the excerpted examples of the copular uses of the verbs *feel* and *sound* will be classified according to the following criteria: the Czech equivalent of the English verbal constituent of the predicate and the Czech equivalent of the English nominal part of the predicate. Since during the early stages of the research, there was a visible tendency to change the subject from animate to inanimate in the Czech translations, the factor of animateness/ inanimateness of the English subject and of its Czech translation counterpart was also observed in the table. Additional factors, such as the use of the dative, found in the translations were noted and will be mentioned in the course of the work. In the following classification of correspondences, the classification used by Malá (2010) will be applied with regard to the current findings.

We shall first focus on the translation correspondences of the copular verbs *feel* and *sound*, and then describe the Czech counterparts of the subject complement. Several types of correspondences of the English copular verbs *feel* and *sound* can be distinguished. First, there are cases of semantic non-correspondence between the original and the Czech translation. These were discarded and will not be dealt with in the thesis, e.g. exx. 1 and 2 (see below).

Secondly, there occurred translation pairs where the semantic equivalence between the original and the translation was maintained but it proved impossible to identify the specific correspondences of the copular verb and/or the subject complement in the translation. These examples will be termed zero correspondences (cf. Johansson: 2007).

Among the overt correspondences, several types of counterparts can be distinguished. Where the English copular verb corresponds to the Czech copula we may speak of syntactic constancy of the clause element (cf. Dušková 2005), although semantically the modification achieved by the more specific English copular verb may be lost in the translation. This type of correspondence, however, appears to be rare. The copular verb *být* occurred only in 15 instances (7.5% of the total number of excerpted examples). The majority of *feel* and *sound* – copular clauses analysed in the thesis had a syntactically divergent counterpart.

4.1. The Czech correspondences of feel and sound

Czech language does not have a copular verb that would correspond fully to the English copular verbs of sensory perception. In some cases, the translator might opt for one of the two copular verbs that are at hand in Czech, however, this presents quite a significant problem. Both the Czech copular verbs, *být* and *stát se* (resp. their imperfective forms *bývat* and *stávat se*) are semantically much emptier than any of the English copular verbs of perception. Even though the translation with a Czech copular verb occurred in the excerpted data, it was in a very limited number of examples and it always entailed an inevitable loss in meaning. Other possible ways opted for by the translators of the excerpted texts will be discussed in this chapter.

Items, where the translator opted for a translation equivalent that did not preserve the original meaning of the copular predication at all, were discarded, such as exx. 1 and 2:

(1) We're not doctors, and you'd be smart to quit trying to sound like one. (S_Hail_x)

Umoudřete se a nevymáhejte takovéhle hokuspokusy.

(2) That sounded almost African. (S_Atw_x)

Dokázala by si to představit na mapě.

Table 1a: The Czech correspondences of the copular verb *feel*

Corresponding element	Σ	%
verbo-nominal construction	4	4
fusion (V+Cs = lexical verb)	9	9
copular verb	11	11
zero	14	14
lexical verb	62	62
total	100	100

Table 1b: The Czech correspondences of the copular verb *sound*

Corresponding element	Σ	%
attribute	1	1
verbo-nominal construction	3	3
adverbial	3	3
copular verb	4	4
fusion (V+Cs = lexical verb)	5	5
zero	11	11
lexical verb	73	73
total	100	100

4.1.1. Zero correspondence

Probably also because of the abovementioned complicatedness of the translation, there occurred quite a significant number of instances (25, i.e. 12.5%) in the gathered data, where the translator opted for a different construction to express the meaning of the English copular verb of sensory perception. It is therefore impossible to identify the direct counterparts of the copular verb.

Very often, the verbo-nominal predication was replaced by an idiomatic expression, which more or less matched the meaning of the original construction but the verb does not match the original at all, such as *feel guilty* - *užírej se výčitkami svědomí*, where the Czech direct translation equivalent *cítit se* does not allow for an imperative, so another expression had to be used (ex. 3) or *sometimes I feel angry* - *čas od času mě popadne vztek*, where the translator decided to intensify the temporality of the feeling by an idiomatic construction with a lexical verb(ex. 4):

(3) Now go away somewhere and *feel* guilty. (F_AtW_15)

A teď si někam zalez a užírej se výčitkami svědomí.

(4) ... I *feel* angry, from time to time; (F_AtW_25)

... čas od času mě popadne vztek, jinak si připadám prázdná.

The number of zero correspondences is slightly higher with *feel*, (see Table 2) in terms of the correspondences of the verb itself. As we can see from Table 2, the number of zero correspondences of the subject complement was much lower and occurred only

in combination with zero-verb correspondence. However, it should be noted here that a number of cases that might be considered zero correspondences by some are classified as fusion, when the meanings of both the copular verb and the subject complement are expressed in the form of Czech lexical verb. These cases will be treated separately.

What seems to be a problematic case, often resulting in verb zero correspondence, is the English structure with inanimate subject, e.g. *it feels*, where *feel* is used in the less common sense – ‘to give a sensation’. As we can see from Table 3 (see below), with animate subject, only 9 cases (10.11%) resulted in zero correspondence. With inanimate subject, the percentage is significantly higher. In 5 out of 11 cases of *feel*+inanimate subjects (i.e. 45%), the result was a zero correspondence.

Table 2: Zero correspondences – comparison

	zero - V	zero - Cs	zero – both V and Cs
	Σ	Σ	Σ
<i>feel</i>	14	3	2
<i>sound</i>	11	2	2

Table 3: Correspondences of *feel* with animate/inanimate subject ³

	total	zero correspondence	overt counterparts	% of zero correspondences
<i>feel</i> + AN S	89	9	80	10.11
<i>feel</i> + IN S	11	5	6	45
<i>feel</i> (total)	100	14	86	14

In the translation, there is a general tendency to avoid the inanimate subject in these constructions and to replace it with an animate one. These sentences are also translated much more indirectly, thus causing the zero correspondences. The expressions with *sound* and inanimate subjects, e.g. *it sounds* can translate into Czech without major problems but there is no direct equivalent verb in Czech that would allow for general inanimate subject in the sense of *it feels* (ex. 5):

³ The total number of zero verb correspondences is taken as the total number of zero correspondences, as the zero Cs correspondences are included in the number.

(5) He said, "This place *feels* damp, Joe. Every time I come here I feel like I'm going to get a chill." (F_Hail_17)

„Máš tady hrozně vlhko, Joe. Pokaždé když sem přijdu, zdá se mi, že chytím chřipku!“

With *sound*, the zero correspondence also generally involves the equivalents of the copular verb. However, the balance between animate and inanimate verbs as to their occurrence is quite to the contrary than that Table 3:

Table 4: Correspondences of *sound* with animate/inanimate subject ⁴

	total	zero correspondence	overt counterparts	% of zero correspondences
<i>sound</i> + AN S	46	8	38	17.39
<i>sound</i> + IN S	53	3	50	5.66
<i>sound</i> + zero S	1	0	1	0
<i>sound</i> (total)	100	11	89	11

The constructions with inanimate subject only show 3 instances of zero correspondence (5.66%) whereas with animate subject, the percentage is 17.39%. The verb *sound*, as mentioned above, does not present a major problem with inanimate subjects and can translate into Czech well with the use of lexical verb *znít* (e.g. *zní to*), however, even in cases, where this option might have been used, the translators sometimes opted for dropping the verb entirely (ex. 6):

(6) Uncle Vernon, who had gone very pale, whispered something that *sounded* like "Mimblewimble." (S_Row_3)

Strýc Vernon, v obličeji velice pobledlý, zašeptal cosi jako „břínek mřínek“.

In exx. 7 and 8, we can see the probable cause of the higher number of zero correspondences of *sound* with animate subjects. In 6 cases (i.e. 75%) out of the total 8

⁴ The instances where the inanimate subject was elliptic, such as *Sounds like a threat to me* (S_Gri_13) are included in the IN S category. Zero subject occurred in the case, where *sound* was a part of a nonfinite clause.

zero correspondences of *sound* with animate subject, *sound* follows a verb of speaking, referring back to it:

(7) "You said You-Know-Who's name!" said Ron, *sounding* both shocked and impressed. (S_Row_6)

„Ty jsi vyslovil jméno Ty-víš-koho!“ řekl Ron, vyděšeně a obdivně zároveň.

(8) Well... ' he began, *sounding* like her father, (S_Irv_16)

„No...“ začal, podobně jako její otec.

In ex. 7, the copula *sound* refers back to the verb (*said*) and thus it was considered unnecessary by the translator. This is also the case in ex. 8 but in this instance, the verb is not present explicitly (*he began to speak*). Instead of the copular clause, the translator opted for an adverbial, which corresponds to the original subject complement. Whereas in the original version of ex. 8, the subjectivity of what is being heard is inherently present in the verb of sensory perception itself, in the translation, the adverbial *podobně* was used to add this dimension, i.e. to relativize the statement. This view of copular verb as the carrier of subjectivity is supported in Malá (2010: 173): “dispensing with the copular verb brings about a higher degree of certainty in presenting the statement.”

By leaving out the verb in ex. 7, the translator decided to ignore this subjectivity completely. Whereas the English version suggests that the impression of shocked and impressed utterance was interpreted as such by a particular listener, the adverbial *vyděšeně a obdivně zároveň* does not allow for such a reading.

4.1.2. Overt counterparts

The overt correspondences of the copular verbs *feel* and *sound* are Czech lexical verbs (reflexive and non-reflexive), copular verbs, verbo-nominal constructions and, rarely, adverbials (for frequencies see Tables 1a and b). With *sound*, there occurred one nonsystemic instance, where the counterpart of the copular verb is an attribute in the form of a deverbative adjective (ex. 9):

(9) In the open doorway, a big brown prostitute with what *sounded* like a Jamaican accent grabbed Ruth by her arm. (S_Irv_20)

Velká hnědá prostitutka s přízvukem *znějícím* jako jamajský chytila v otevřených dveřích Rút za ruku.

4.1.2.1. Adverbial

Using an adverbial to replace the original copular verb in the translation is not very common, and in the excerpted data, it only occurred three times. In particular, the adverbial construction only appeared with the copula *sound*, where the auditory perception was expressed by adverbials of manner (ex. 10) or place (exx. 11 and 12):

(10) "Oh, sorry," said the other, not *sounding* sorry at all. (S_Row_4)

„To je mi líto,“ řekl chlapec; *podle hlasu* mu to však nebylo líto ani trochu.

(11) Hearing Ruth *sound* that happy had half-convinced Eddie that he wasn't in love with her, or that he'd fallen out of love with her. (S_Irv_27)

Když slyšel štěstí v Rútině *hlase*, napůl ho to přesvědčilo, že do ní už není zamilovaný, nebo že ji přestává milovat.

(12) "Of course I know about it." Reubens *sounded* annoyed. (S_Hail_6)

„Samozřejmě že o tom vím,“ z Reubensova *hlasu* číšela mrzutost.

In ex. 10, it is again visible that the verb of auditory perception is used to express a certain amount of subjectivity and relativity of the statement. The adverbial functions more or less the same, adding the subjective level of the listener. In both ex. 11 and ex. 12, the translator changed the animate subject and decided to stress the medium (i.e. the voice). In ex.11, the relativity and subjectivity of the perception is preserved thanks to the verb of hearing, *slyšel*. However, ex. 12 shifts the focus to the voice and removes the perspective of the listener completely.

4.1.2.2. Verbo-nominal construction

The combination of a lexical verb and a noun which occurred in the Czech translations reflect to a great extent the subjective perspective present in the copular verbs of sensory perception and in case of *feel* also conform to the choice of lexical verbs that appear as the translation equivalents.

The verbo-nominal constructions that appeared were *mít pocit* (4 cases, only with *feel*) and *mít dojem, dát najevo* and *být slyšet*⁵ (with *sound*). This suggests a slight difference between the two copulas, where *feel* appears to be closer to the experiencer. The verbo-nominal constructions *mít dojem, dát najevo* and *být slyšet* do not seem systemic, they only occurred in one instance each.

4.1.2.3. Copular verb

The English copular verbs *feel* and *sound* do not have direct copular counterparts in Czech. Even though copular verbs are present among the translation equivalents, they only occur in a very limited number of cases (which is higher with *feel* – 11 cases as opposed to 4 cases of *sound*). As was supposed in the beginning of the research, the resulting copular verb *stát se/ stávat se* did not appear in the Czech translations of either *feel* or *sound*. All the instances of copular counterparts contained the copular verb *být* in its perfective form. The imperfective form *bývat* did not occur at all. In exx. 13 and 14, we see the most common use of *být*:

(13) Now she *felt* healthy, her old cheerfulness back, and there was a growing excitement at the thought of the unborn child within her. (F_Hail_7)

Nyní jí *bylo* dobře. Stará veselost se znovu probudila a radostné vzrušení při pomyšlení na dítě, které se mělo narodit, stále vzrůstalo.

(14) For a moment Pearson made no answer, and O'Donnell reflected that in a way he *felt* sorry for the old man. (F_Hail_4)

Pearson chvíli neodpovídal. O'Donnellovi začalo *být* starého kolegy líto.

Ex. 13 represents the case where Czech favours the subjectless construction *Je jí (dobře, špatně, nevolno...)* with momentary states of health or states of mind (*Je mu smutno/do pláče...*), whereas English expresses the temporariness of the state by the verb of sensory perception and the animate experiencer subject. In cases like this one,

⁵ Even though the infinitive *slyšet* is not nominal, the finite constructions with *být* and a verb of sensory perception are listed among the possible constituents of the verbo-nominal predicate, where „[t]hese constructions have the meaning of possibility and the perceiver is generic.” (*Příruční mluvnice*: 409)

the translations show the change of subject. The English subject complement then regularly becomes an adverbial in the Czech version of the text. The experiencer subject is paralleled in the Czech translation by the dative *jí*.

In ex. 14, the translator not only used a different copular verb but also dropped the verb *reflect* and dismissed the subordinate clause by joining it to the superordinate, leaving out the modification *in a way* and, probably in attempt to add the sense of relativity, using the verb *začít*.

Ex. 15 is a typical representative of the second use of the copula *být*. It shows that English uses the verb *feel* to express the subjectivity of the feeling (from the point of view of the experiencer). The Czech version with *být* ignores the fact that the calmness is not a permanent quality of the subject. The translation suggests that the subject is always calm, making the calmness rather a part of the woman's nature than a feeling.

(15) She *feels* very calm. (F_Atw_36)

Je velmi klidná.

This stripping-down of meaning is even more visible in ex. 16, where a more accurate translation would probably use the lexical verb *cítit se*:

(16) "Why, ah nevah *felt* so important befo' in all mah life." (F_Hail_1)

„Tak důležitá sem *nebyla* v celým svým životě.“

With *sound*, the copula *být* is represented in very few cases and it shows the same symptoms – replacing the verb of auditory perception with the general, semantically empty copula inevitably results in the loss of subjectiveness of the listener (such as when the verb is left out completely) and increased explicitness of the statement.

(17) "You should've heard them trying to *sound* serious after my funeral." (S_Gri_10)

„Měl bys je slyšet, jak se po mém pohřbu snažili *být* vážní.“

Ex. 17 shows that by using the verb *být*, the translator broadened the field of description. Not only did the subjects try to sound (i.e. speak) serious, but the Czech translation relates the seriousness to their behaviour in general, not only to what might

have been heard by the narrator. All the examples show that the meaning of the copular verbs of sensory perception is much narrower than that of the 'basic' copular verbs. The fact that the use of the basic ones leads to an inevitable change of meaning is then the reason for their scarcity in the excerpted data.

4.1.2.4. Lexical verb

Table 5a: Lexical verbs as counterparts of the copular verb *feel*

	Czech lex. verb	Σ	%
non-reflexive	mívat	1	1.61
	mít	1	1.61
	pocítit	2	3.23
	cítit	4	6.45
	připadat	7	11.29
reflexive	připouštět si	1	1.61
	uvědomit si	1	1.61
	zdát se	2	3.23
	cítit se	21	33.87
	připadat si	22	35.48
	total	62	100

Table 5b: Lexical verbs as counterparts of the copular verb *sound*

	Czech lex. verb	Σ	%
non-reflexive	promlouvat	1	1.37
	připomínat	1	1.37
	přítakat	1	1.37
	působit	1	1.37
	vyjadřovat	1	1.37
	vzhlédnout	1	1.37
	vyznívat	1	1.37
	odpovědět	2	2.74
	říkat	2	2.74
	vypadat	2	2.74
	mluvit	3	4.11
	vyznít	3	4.11
	připadat	6	8.22
	znít	42	57.53
	reflexive	podobat se	1
ptát se		1	1.37
vyjadřovat se		1	1.37
zdát se		3	4.11
	total	73	100

Both *feel* and *sound* have their full, lexical meaning in English and it is with lexical verbs that Czech translates them by far most frequently. With *feel*, the most common lexical counterparts are the Czech reflexive verbs *cítit se* and *připadat si* (exx. 18 and 19)

(18) He *felt* as guilty as if he had put the book in his pocket. (F_Ond_9)

Cítil se provinile, jako by tu knihu strčil do kapsy.

(19) Lesje hadn't *felt* like a teenager.(F_Atw_5)

Lesja si nikdy jako adolescent nepřipadala.

Their non-reflexive variants *cítit/ připadat* appeared significantly less frequently. Both *cítit* and *připadat* appeared only in 6 examples each (including the prefixed variant of *cítit - pocítit*). *Připadat* is prevalently used with inanimate subjects, in the sense 'to give a sensation' (ex. 20)

(20) He doesn't usually dip into Elizabeth's cosmetics; only when, as now, his hands *feel* clumsy and raw, abraded by the Varsol he uses to get the paint and polyurethane off them. (F_Atw_18)

Obvykle své ženě do kosmetiky neleze, jen když mu ruce připadají těžkopádné a hrubé jako teď, odřené Varsolem, jímž z nich smývá barvu a polyuretan.

In general, non-reflexive verbs are in minority with *feel*. Of all the 62 lexical verbs as translation counterparts of *feel*, 47 are reflexive (see the following table):

Table 6: Reflexive vs. non-reflexive lexical verbs

	lexical verbs	Σ	%
<i>feel</i> (total: 62)	reflexive	47	75.8
	non-reflexive	15	24.19
<i>sound</i> (total: 73)	reflexive	6	8.22
	nonreflexive	67	91.78

Among the examples of the *feel-připadat* correspondences, an interesting anomaly appeared where there is a visible influence of the English syntax. Omitting the obligatory dative construction resulted in an ungrammatical Czech translation (ex. 20)

(21) One day after we heard the bombs were dropped in Japan, so it *feels* like the end of the world. (F_Ond_28)

Jeden den po tom, co jsme slyšeli o svržení bomb na Japonsko, takže to *připadá* jako konec světa.

Other lexical verbs that appeared in the translations of *feel*-copular constructions were *cítit* or *zdát se* but these appeared in no more than two cases each. There were also two instances where the lexical verb *mít* and its imperfective form *mívát* occurred in the place of the English copular *feel* (ex. 22):

(22) He's *been feeling* down lately. (F_Atw_42)

V poslední době *mívá* deprese.

The verb *mít* (*have*) is semantically emptied and functions similarly to a copular verb, i.e. functions as a means of ascribing a quality to the subject. Due to the valency of *mít*, this quality is syntactically expressed in the object (cf. *be hungry* – *mít hlad*, *feel thirsty* – *mít žízeň*).

As we said, *feel* is mainly translated with reflexive verb forms. With *sound*, the balance is quite to the contrary, in accordance with the fact that whereas *feel* is an intrinsically inner verb, *sound* is more of a public nature, evaluating something, which is in the outside world, rather than in one's body/soul, even though from a subjective perspective. Out of 73 lexical verbs, only 6 are reflexive.

In 63% of the translations (46 cases), the employed verb is *znít* (including 3 cases of its prefixed variant *vyznít* and one case of its imperfective form *vyznívat*). Whereas *sound* is used with both animate and inanimate subjects, the translation *znít* appears almost exclusively with the inanimate ones. The ratio is 43:3 for the benefit of inanimate subject in Czech even though in the English originals it is 32:14. (ex. 23)

(23) He *sounded* meek and scared. (S_Gri_4)

Znělo to pokorně a vystrašeně.

This change in subject seems to be favoured especially in this type of constructions, as the total amount of these changes in subject animateness in the excerpted data is 15 and 11 of them include the lexical verb *znít* and its abovementioned forms.

The repertoire of lexical verbs that function as translation equivalents for *sound* systemically is fairly limited, if we compare it to *feel*. Apart from *znít*, there are verbs of subjective appearance (*připadat, zdát se, podobat se, připomínat*), speaking (*říkat, mluvit*) and listening (the complex *být slyšet*). In contrast to *feel*, the translation *připadat* only appeared in the non-reflexive form, which again points towards the different nature of the two copulas. Whereas the verbs of speaking preserve the auditory character, the verbs of appearance erase the singularity of the senses and generalize the perception, which might be just as well visual or gustative.

4.2. Fusion of the English copula and the subject complement

Apart from the cases, where it was either impossible to detect any counterparts of the verb and/or the subject complement in the Czech translation and the cases, where these could be identified and listed under the specific categories, there also occurred the cases where the whole English verbo-nominal predication has one translation equivalent and the meanings of both constituents were expressed by one single Czech verb. As these cases can be accurately included in neither the chapter on the correspondences of the copular verbs, nor in the chapter on the correspondences of the subject complement, they will be dealt with in this separate chapter.

Dušková (2005), who employs the term 'fusion,' which we will adopt as well, states that

the most frequent Czech divergent counterpart of the English subject complement is not a separate clause element but the notional complement of a verb whose inflection suffixes (in some instances in conjunction with derivational prefixes) convey the categorial features expressed by the English copula. [...] [cf.] And who *is* actually *in charge* now? [...] [and] Kdo to tam vlastně teď *vede*? (Dušková 2005: 3-4)

However, her essay considers subject complements with all copular verbs and her examples of fusion mostly contain the copula *be*.

In the excerpted data, the fusion occurred in 9 cases of *feel* and 5 cases of *sound*. In all the English examples of *feel*, which contained the fusion of the copula and the subject complement, subjects were animate. With *feel*, the translations included changes of subject animateness from animate to inanimate in three cases (ex. 24):

- (24) He *felt dismal* about this but it was in a good cause.(F_Atww_11)
Skličovalo ho to, ale udělá to z dobrého důvodu.

We can see that the sentence retains the experiencer present with the use of the obligatory object *ho*, which expresses the meaning of the original subject. The verb-nominal predication is replaced by a non-reflexive verb in Czech.

Second type of fusion-constructions keeps the original animate subject (ex. 25). This type occurred in 4 examples.

- (25) Her husband answered, "He's quite capable of giving it-if he *feels inclined*."
(F_Hail_16)
Manžel jí odpověděl: „*Bude-li chtít*, je schopen ji dát!“

The third type employs Czech subjectless clause where English has a sentence with animate subject (ex. 26). We can again see the use of the object *jí* to substitute the experiencer subject in the subjectless clause:

- (26) Wilding *felt relieved* to rest her feet; (F_Hail_11)
Ulevilo se jí, že si na chvíli natáhne nohy a odpočine si;

In the case of *sound*, the fusion appeared with both animate and inanimate subjects (exx. 27 and 28):

- (27) Bill Rufus put in, "Don't *sound critical*, Lewis." (S_Hail_15)
Do řeči se vmísil Bill Rufus: „*Ne abys kritizoval*, Lewisi!“

- (28) Does this *sound familiar*? (S_Ond_1)
Nepřipomíná ti to něco?

For *sound*, the animateness of the subject of the original version was retained in the translation.

Even though fusion of the English copula and the subject complement in Czech lexical verb did not occur in more than 14 instances, it shows the copulas *feel* and *sound* from an interesting perspective. The translations prove to be much closer to the meaning of the subject complement than the copular verb itself. It again points toward the more verbal character of Czech, which can express the meaning of the whole English verbo-nominal predicate in a single lexical verb.

4.3. The Czech correspondences of the subject complement

Table 7a: The Czech correspondences of the subject complement (*feel*)

Corresponding element	Σ	%
object complement	1	1
zero	3	3
subject	3	3
attribute	5	5
fusion	9	9
subject complement	10	13
object	14	14
adverbial	54	54
total	100	100

Table 7b: The Czech correspondences of the subject complement (*sound*)

Corresponding element	Σ	%
subject	1	1
attribute	1	1
zero	2	2
fusion	5	5
subject complement	7	7
object	11	11
adverbial	73	73
total	100	100

As was mentioned in the previous chapters, only certain word classes may function as the subject complement in the sentence according to the Czech understanding of the

term. These may be: noun, adjective, numerals and very seldom other word classes. The role of subject complement may also be carried by a subordinate clause.

Most of the English subject complements are of an adjective nature, 72 of the 100 cases of copular *feel* and 60 of the 100 cases of copular *sound* have an adjective in the function of their subject complement. In Czech, however, this is not the case. Only 26 of the translation equivalents of the English subject complements are adjectives (including those that contain an adjective and a subordinate clause). By far the most frequent word-class among the counterparts of the original subject complement is the adverb.

Because we are trying to classify and systematize the Czech counterparts of the subject complement, we will further discuss the clause elements that appeared in the position of the translation equivalents of the subject complement in the Czech translations, also with a detailed survey of the word-classes.

The disparity between the number of copular verbs in English and in Czech results in a very low constancy of the subject complement (cf. Dušková: 2005). According to Dušková (2005: 9), “the divergence is due the rendition of the English copula by a full verb in Czech”. The valency of the most frequent lexical verbs that occurred as the translation equivalents of copular *feel* and *sound*, i.e. *cítit se* and *znít*, requires an adverbial (expressed by various word-classes). Adverbials appeared in 63.5% of the total 200 examples. Should we consider only the 100 examples with *sound*, the percentage is 73%, with *feel* 54% (for details see Tables 7a and 7b). The second most frequent counterpart of the subject complement is the object (14 cases with *feel* and 11 with *sound*). Other clause elements were the subject complement, the attribute, the object complement, the subject and in one case, a superordinate clause. As was mentioned before, the number of zero correspondences of the subject complement was very low (only 3 cases with *feel* and 2 cases with *sound*). The cases of fusion of the English copula and the subject complement in the Czech lexical verb will not be considered in this chapter.

4.3.1. Zero correspondence

Even though the zero correspondence is quite rare in this case, there seems to be one type of structure that systemically results thus, and that is the construction with the use of anaphoric pro-forms (exx. 29 and 30):

(29) Obviously William hadn't felt *like this*. (F_Atw_10)

William očividně tento názor nesdílel.

(30) About to begin lunch in Three Counties Hospital cafeteria, she realized she had been feeling *that way* for days, but especially so this morning. (F_Hail_22)

V jídelně nemocnice Three Counties - při začátku oběda - si spokojeně uvědomila, že je jí řadu dní velmi dobře, dnes dopoledne přímo skvěle.

In both exx. 29 and 30, we can see that the translator opted for a clearer expression, avoiding the ambiguous proforms. The rest of the zero subject-complement correspondences seem nonsystemic.

4.3.2. Overt counterparts

The number of zero correspondence being very low, the overt counterparts of the English subject complement make 97.5% (195) of all the correspondences in the excerpted data. These will be treated in detail in the following sections: the subject, the attribute, the subject complement, the object and the adverbial.

Apart from these, there occurred one instance, where the counterpart of the English subject complement was the Czech object complement (ex. 31):

(31) He wanted to get closer to the face, but he had no rifle telescope and his body felt *too stiff* to climb up the construction pipes. (F_Ond_15)

Rád by se dostal až k její tváři, ale chyběl mu teleskop pušky a tělo měl *příliš ztuhlé*, aby vylezl po trubkách konstrukce.

We can see that the subject of the original sentence becomes the object in the translation. The experiencer, who is only implied in English, becomes the subject. The subject complement is then reflected in the object complement.

4.3.2.1. Subject

In the 3 of the 4 instances where the English subject complement has its counterpart in the Czech subject, the translator chose to personalize the emotion expressed in the original adjective subject complement (ex. 31).

- (32) I'm not sure whether or not I do feel guilty. I feel *angry*, from time to time;
(F_At_w_24)
... čas od času mě popadne *vztek*, jinak si připadám prázdná.

Other emotions that functioned as the subject in the Czech translations were *mrzutost* (as an equivalent of the Cs *annoyed*) and *odvaha*.(Cs *daring*).

There also appeared one subordinate clause in the role of the subject as the translation of an infinitive construction in the original. However, this translation does not follow the meaning of the original very accurately and a similar infinitive construction (e.g. *Jaké to je, být sexuálním d'áblem/d'áblem v sexu?*) would seem to work better (ex. 32):

- (33) "How does it feel *to be a sex fiend*?" The question was from Harvey Chandler, the chief of medicine, lower down the table.
„Jak je možné, Bim Bame, že jsi *takový d'ábel v sexu*?“ otázal se potutelně šéflékař Harvey Chandler, který seděl na dolním konci stolu.

4.3.2.2. Attribute

The attribute counterpart of the English subject complement appeared almost exclusively (5 instances, i.e. 83.3%) with *feel*. The cases, where the English subject complement had an attribute as its counterpart in the Czech translation, involved mostly adjective subject complements (4 out of 6, i.e. 66.67%). Apart from that, there was also one prepositional phrase (ex. 34) and one adverbial subordinate clause (ex. 35).

- (34) He had lain back, looking at the body, and for the first time during the war felt *at peace*. (F_Ond_4)
Lehl si tenkrát na záda, díval se na to tělo a poprvé během války měl pocit *míru*.

(35) ... it sounded to her *as if he wanted to marry her*. (S_Irv_28)

Měla dojem, *že se s ní chce oženit*.

Of the 5 instances, in 3 the translation of the original verbo-nominal predication included a verbo-nominal construction *mít pocit* in place of the copular verb and the attribute in place of the subject complement. The construction *mít pocit* requires an attribute to specify the feeling. Marginally, it also takes the noun in genitive case (cf. *mít pocit míru*, ex. 34).

The most common form of the attribute that appeared in the excerpted data is the subordinate clause (ex. 36):

(36) He felt drawn in, gathered into the muscles. (F_Ond_14)

Měl pocit, *že ho něco do sebe vtahuje, že se ho ty svaly zmocňují*.

Except for ex. 34, the verbo-nominal constructions (*mít pocit* with *feel* and *mít dojem* with *sound*) were followed by the attribute in the form of a subordinate clause. Without exceptions, where there is a subordinate clause in the role of the subject complement in the English version, there is a subordinate clause in its translation.

4.3.2.3. Subject complement

The fact that the repertoire of the copular verbs is much more limited in Czech resulted in the scarcity of the translations, where the subject complement would be translated again with a subject complement. Subject complement was expected to appear with the copular verbs and the number was supposed to be the same. However, even with copular verbs there was a case of zero correspondence of the original subject complement (cf. ex. 30). On the other hand, there were also cases like ex. 10, where the counterpart of the copular verb was an adverbial *podle hlasu*, which was followed by another clause, containing the equivalent of the subject complement, again in the position of a subject complement. In total, the subject complement remained constant in 17 cases (only 8.5%).

The Czech subject complements were mostly adjectives and adverbs (8 adjectives, 5 adverbs). All the adjective subject compliments and their counterparts were qualifying adjectives, which testifies for the character of the verbs of sensory perception – they are

highly subjective and therefore are much more likely to qualify things than to classify or identify them.

There was only one exception regarding the word-class, which was a noun phrase. However, this was a marginal case and it needs to be noted that this was also the only case, where the English subject complement was a prepositional noun phrase too (ex. 37). The rest of the English subject complements that remained constant in their translations were adjectives.

(37) "That sounds *like Doak*." (S_Gri_9)

"To je celý *Doak*."

4.3.2.4. Object

Of all the 25 instances, where the translation equivalent of the English subject complement was an object, 22 (88%) were direct objects. The indirect objects appeared in the instrumental case (2 cases, cf. ex. 38) and in the dative case (ex. 39).

(38) (Harry Hoekstra thought that someone suffering from emphysema probably sounded a lot *like an asthmatic*.) (S_Irv_24)

(Harry Hoekstra se domníval, že člověka trpícího rozedmou plic si pravděpodobně lze snadno splést *s astmatikem*.)

(39) "Sounds *like a bunch of lawyers*." (S_Gri_12)

"To se *bandě právníků* podobá."

The occurrence of objects in the Czech translations is caused by the fact that the majority of the English copular verbs were translated with the use of a lexical verb. Where the lexical verb was of a transitive nature, the subject complement was translated as an object. For example the reflexive verb *podobat se* requires an object in the dative case. In ex. 38, the original copular verb has no counterpart in the Czech version but the translator opted for a construction with the reflexive verb *splést si*, which requires an object in the instrumental case. This choice then influenced the form of the translation equivalent of the subject complement.

Another case of conditioned use of the object in place of the original subject complement concerns the verb *zdát se*, which appeared as the translation equivalent of both *feel* and *sound* (exx. 40 and 41).

(40) I always felt *more of a deceiver* with him, this friend I had worked with for ten years, this man I loved more than any other man. (F_Ond_12)

Vždycky se mi zdálo, že víc klamu jeho, tohoto přítele, s kterým jsem pracoval deset let, člověka, kterého jsem měl radši než koho jiného.

(41) ... said Dumbledore, sounding *quite delighted*. (S_Row_21)

... zdálo se, že ho to upřímně potěšilo.

In both exx. 40 and 41, the original subject changed in the translation. The subject of ex. 40 became the object in the Czech version, where the translator chose a subjectless structure. In such structures, the verb requires a very specific type of the object, a subordinate clause introduced by the conjunction *že*. In the excerpted material, the subjectless clauses were the only form that appeared with the verb *zdát se*. Even though the verb allows for both animate and inanimate subjects (cf. *Zdála se v pořádku.* or *Zdálo se to nemožné.*), these did not appear in the data.

4.3.2.5. Adverbial

As was already mentioned in the introductory part of this chapter, the most frequent translation counterpart of the English subject complement was adverbial. The adverbials appeared in 73% of cases with the copula *sound* and in 54% with *feel*. The high number of occurrences of the adverbial is conditioned by the most common direct counterparts of the copular verbs – *znít* and *cítit se*, whose valency requires a right-side adverbial complementation.

All the adverbials are adverbials of manner, which is quite understandable, as neither copular *feel*, nor copular *sound* allow for other types of adverbials, with the exception of idiomatic expressions such as *He feels down*. (where the typical adverb of place/direction changes its meaning and becomes an adverb of manner).

In 62 cases (48.82% of all adverbials), the adverbial has the form of an adverb. Other forms that appeared in the position of an adverbial were: prepositional phrases (37

cases, i.e. 29.13%), adjectives (15 cases, i.e. 11.81%) and subordinate clauses (13 cases, i.e. 10.24%) The adjective form only appeared with the copula *feel*, specifically with its translation *připadat si* and in one case with *cítit se*. The other forms appeared with both *feel* and *sound*.

Almost exclusively (in 93.94%), where there appeared an adverb in the translation, the original subject complement was an adjective. The remaining 6.06% were prepositional phrases introduced by the preposition *like* (i.e. *like that*) and adverbial subordinate clauses introduced by the complex subordinator *as if*.

As we mentioned, the most frequent constructions, where there occurred an adverb as the equivalent of the original subject complement, were those with the lexical verbs *cítit se (feel)* and *znít* and its prefixed forms (*sound*), which is caused by their valency. However, an additional factor causing the replacement of an adjective by an adverb is the fact that in some cases, Czech does not offer an adjective, which would have the same meaning as the original (cf. exx 42 and 43):

(42) He felt *uncomfortable* in the ferrying back and forth of plans and solutions.

(F_Ond_10)

Necítil se dobře, když měl různě sem tam předávat plány a řešení.

(43) That was how he felt *safest*. (F_Ond_3)

Tak se totiž cítil nejbezpečněji.

The most common translation equivalent of *uncomfortable* (ex. 42) would be *nepohodlný* or *nepříjemný*, which in Czech does not convey the meaning of having a feeling. *Nepohodlný* does not generally allow for animate subjects (with very restricted exceptions, such as *nepohodlný svědek*) and *nepříjemný* would rather qualify the subject itself as unpleasant. In ex. 43, the situation is similar. *Bezpečný*, which would be the most common equivalent of the English *safe*, is used with inanimate subjects. To preserve the meaning of the English original, there are two possibilities – apart from the use of an adverb *bezpečně*, there is also the prepositional phrase *v bezpečí*, which would deliver the same semantic meaning. However, the prepositional phrase would look rather awkward with the superlative. The choice of an adverb therefore seems to be the most natural one.

The prepositional phrases, which occurred as the translation equivalents, were in 91.9% introduced by the preposition *jako*. With *feel*, the rest were set phrases (cf. exx. 44 and 45, where the latter is the more extreme case):

(44) She felt *at a disadvantage*: she'd had no practice at this sort of dialogue.
(F_At看_14)

Připadala si v *nevýhodě*: na takovéhle rozhovory nebyla vůbec zvyklá.

(45) "She must feel *terrible*." (F_At看_16)

„Musí se cítit *pod psa*.“

With *sound*, the two instances of a prepositional phrase were both translations of the adjective subject complement *relieved*. Both the translators opted for the formulation s *úlevou* (cf. exx. 46 and 47):

(46) "That's easy." Pearson sounded *relieved*. (S_Hail_11)

„Nic není snadnějšího,“ odpověděl Pearson s *úlevou*.

(47) "Hagrid," said Dumbledore, sounding *relieved*. (S_Row_2)

„Hagrid,“ vydechl Brumbál s *úlevou* v hlase.

In the majority of cases, the translations with the adverbial subordinate clauses translate again subordinate clauses in the function of the subject complement, introduced by *as if* or *as though*. With *feel*, it is 100% of cases.

In 4 instances of *sound*, the subordinate clauses are the equivalent of a prepositional phrase introduced by *like*. (cf. ex. 48)

(48) Harry blew it -- it sounded a bit *like an owl*. (S_Row_10)

Harry na ni zapískal - znělo to trochu, *jako když houká sova*.

and in one instance, of an adjective (ex. 49)

(49) 'No, I wouldn't suppose so,' Eddie was able to say, although his tongue felt funny and his own speech sounded *foreign* to him. (S_Irv_5)

"Ne, myslím, že ne," zvládl Eddie říct, třebaže měl divně zdřevěnělý jazyk a jeho vlastní řeč mu připadala, *jako když mluví někdo cizí*.

The Czech subordinate clauses are mostly introduced by *jako by/ jako kdyby*, marginally with *že* (cf. ex. 50)

(50) Nevertheless, over his shoulder to Dornberger, he said, "Sounds *like he's mad at us*. (S_Hail_24)

Nicméně prohodil přes rameno k Dornbergerovi: "Vypadá to, *že se na nás zlobí*."

5. CONCLUSION

This BA thesis is concerned with the English copular verbs *feel* and *sound* and the verbo-nominal predications including these copulas, particularly in their translations into Czech. English lexicon is significantly more extensive regarding the copular verbs. Apart from the neutral copulas *be* and *become*, it also contains the so-called copular verbs of seeming and of remaining. In the category of the verbs of seeming, it is possible to distinguish the verbs of sensory perception, which relate the feature ascribed to the subject to particular senses and at the same time express the relativity of the perception. Both the copulas under examination fall into this subgroup.

Whereas the English repertoire of copulas is rich, in Czech, the only copulas are the current copula *být/bývat* and the resulting copula *stát/stávat se*. For the surveyed current copulas *feel* and *sound*, that leaves us with one copular verb in its perfective and imperfective form, which was from the beginning of the research supposed not to be sufficient to cover the subtleties of meaning of the English copular verbs. The analysis of the verbo-nominal predications with *feel* and *sound* confirmed the initial suppositions regarding the consequence of the disparity between the Czech and the English system of copular verbs. Where English makes do with the use of a single copular verb, Czech needs to use different means to express the same meaning.

The material excerpted with the help of the multilingual parallel translation corpus Intercorp, which consisted of 100 examples of copular *feel* and 100 examples of copular *sound*, showed that the English verbo-nominal predication with *feel* and *sound* in the position of the copula tends to be translated into Czech as a lexical verb and an adverbial. Other forms that appeared as the translation equivalents of the copula were the adverbial, verbo-nominal construction and copular verb. Apart from the adverbial, the English subject complement was also translated as the subject, the attribute, the subject complement or the object.

The extensive use of the adverbial is conditioned by the most common lexical verbs that occur as the translation equivalents of the copulas – *znít* and *připadat si*, which in Czech require obligatory adverbial complementation. These lexical verbs also illustrate another characteristic feature of the surveyed verbs that ensued from the analysis: In 75.8% of the cases, where a lexical verb is the translation equivalent of the copula, the verb *feel* is translated with the use of a reflexive verb. With *sound*, the reflexive form is

used only in 6.85% of the cases. This suggests that whereas the copular verb *feel* is used to describe feelings and inner emotions, the verb *sound* mostly describes things that exist in the outer world, outside one's body/soul, even though they are perceived from a highly subjective perspective. This theory is also supported by the verbo-nominal constructions that appeared among the translation equivalents of both copulas. These were *mít pocit* (with *feel*) and *mít dojem, dát najevo* and *být slyšet* (with *sound*). With *sound*, we can see a higher level of detachment from the experiencer and focus on the other participants of the communicative process.

With the verb *sound*, the adverbial also appeared as the translation equivalent of the verb itself. With animate subjects, the translations also opted for shifting the focus on the media of communication, the voice. Adverbials of place such as *v hlase* or *z hlasu* then stood as the counterparts of the original copula, with the particular emotion that might have been detected in the voice (and which was originally expressed in the subject complement) in the form of various clause elements (subject, object or an clause).

The English copular verb of sensory perception very rarely translates into Czech as a copular verb. This is caused by the abovementioned difference in the lexical systems of the two languages. Even though such translations appear, they inevitably result in the change of the meaning. The translation with *být* lacks the subjectivity inherently present in the copular verbs of sensory perception and whereas the English copula contains a certain amount of relativity and uncertainty, the Czech version of the sentence seems much more certain. The translators sometimes try to introduce this uncertainty by using relativizing adverbs such as *zřejmě*.

The Czech copula *být* appears very often appears in the cases where English expresses the states of health or states of mind with the animate subject and the verb *feel* (*She felt sad*). To express the same, Czech uses the set subjectless form with an adverbial (*Bylo jí smutno*). The subjectivity is retained in such cases with the use of the dative case in the Czech translation.

Another change regarding the subject appeared with the verb *sound* and animate subjects (*He sounded scared*), where Czech prefers the inanimate (*Znělo to vyděšeně*). 73.33% of such constructions show the change of the subject animateness from animate to inanimate in the translation. In general, the verb *feel* translates more frequently with animate subjects (because the most frequent lexical equivalents do not normally allow

for inanimate subjects) and also because of the nature of its most frequent lexical counterpart, *sound* occurs more frequently with inanimate subjects.

The English subject complement, which is in most cases in the form of an adjective, translates most frequently as an adverbial in the form of an adverb (due to the valency of the lexical verbs which are prevalent in the translations). The adverbials are exclusively adverbials of manner (which is also due to the character of the two verbs) and if the adverbial has the form of an adjective, this is a qualifying adjective, which again supports the assertion of the subjective character of the verbs of sensory perception.

The cases where the subject complement translated as an object were again caused by the lexical verb that was used to translate the copula (or occurred in the construction which had a zero verb correspondence but retained the subject complement). If the verb was of a transitive nature, the subject complement translated as an object (direct or indirect depending on the verb requirements).

In the analyzed data, there also occurred zero correspondences of the verb and/or the subject complement. Apart from the nonsystemic ones, there were English constructions that appear problematic and often result in zero verb correspondence: the clauses with the verb *feel* and an inanimate subject, where *feel* is used in the less common sense – ‘to give a sensation’. With *sound*, 72.72% of zero correspondences occurred with animate subjects. Regarding the subject complement, the zero correspondence is much scarcer. Again, there is a construction that seems to cause it and that is the English construction using anaphoric proforms such as *like that*. In such cases, the translator tends to avoid the ambiguous proforms and replace the construction with a clearer one.

Not all the cases, where it was not possible to detect the exact counterpart of the verb or the subject complement were considered zero correspondences. In accordance with Dušková (2005), the cases, where the whole verbo-nominal predication had its counterpart in one lexical verb in the Czech translation were termed fusion. The fusion of the English copula and the subject complement in the Czech lexical verb occurred in 14 cases. The lexical verb used to translate the whole predication proved to be much closer to the meaning of the subject complement than the copular verb itself. It is indicative of the more verbal character of Czech, which can express the meaning of the whole English verbo-nominal predicate in a single lexical verb.

To conclude, the English subject complement of the copular verb of sensory perception is the main carrier of meaning in the verbo-nominal predication and its meaning is much more likely to be transferred in the translation. However, because of the disparity in the lexical systems of English and Czech, most of the verbs used in translation are lexical verbs. The choice of the lexical verb in the translation is then the major factor influencing the form in which the meaning of the original subject complement is transferred. The structure of the sentence is also governed by the verb; the presence of the subject and its animateness depends fully on the nature of the verb and sometimes on the set phrases this verb functions in. Therefore, where the English copular verb plays a minor role of the vehicle, which helps to ascribe the feature to the subject, in Czech translation, the verb is one of the most important components of the sentence.

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7. RESUMÉ

Tato bakalářská práce se zabývá anglickými sponovými slovesy *feel* a *sound*, respektive verbo-nominálními predikacemi, které tato dvě sponová slovesa obsahují, a jejich překladovými ekvivalenty v českém jazyce.

Anglický soubor sponových sloves je značně bohatší, než ten český. Kromě neutrálních spon *be* a *become* zahrnuje také takzvaná sponová „slovesa zdání“ a „slovesa setrvávání“. V kategorii sloves zdání lze ještě dále oddělit takzvaná sponová slovesa smyslového vnímání, která přisuzují příznak podmětu skrze smyslové vjemy a tím tento příznak relativizují. Obě zkoumaná slovesa spadají do této kategorie.

Zatímco repertoár anglických sponových sloves tedy nabízí široký výběr, v češtině jsou k dispozici pouze dvě sponová slovesa – *být/bývat*, které vyjadřuje setrvání v nějakém stavu a *stát se/stávat se*, které vyjadřuje změnu stavu. Pro překlad spon, *feel* a *sound*, které obě vyjadřují setrvání ve stavu, nám tak je k dispozici pouze jedno sponové sloveso v perfektivním a imperfektivním tvaru. Sloveso *být* bylo od počátku výzkumu považováno za nedostačující pro pokrytí všech významových odstínů anglických sponových sloves. Analýza verbo-nominálních predikací obsahujících slovesa *feel* a *sound* pak potvrdila počáteční předpoklady ohledně nerovnováhy mezi českým a anglickým repertoárem sponových sloves. Tam, kde si angličtina vystačí se sponovým slovesem, musí čeština využít jiných prostředků, aby vyjádřila totéž.

Materiál, který byl při výzkumu využit, představovaly excerpce z několika děl krásné literatury. S využitím paralelního korpusu Intercorp bylo excerpováno 100 příkladů obsahujících sponové sloveso *feel* a 100 příkladů se sponou *sound*. Konkrétně se jednalo o texty: Margaret Atwood: *Life before Man* (*Muzeum zkamenělin*), Michael Ondaatje: *The English Patient* (*Anglický pacient*), Arthur Hailey: *The Final Diagnosis* (*Konečná diagnóza*) a jejich české překlady od Viktora Janiše, Evy Masnerové a Drahomíry Hlínkové. Vzhledem k tomu, že sponové sloveso *sound* se vyskytuje ve výrazně menší míře, než *feel*, aby se shromáždil požadovaný počet příkladů, byly dodatečně za tímto účelem excerpovány ještě následující knihy: J. K. Rowling: *Harry Potter and the Philosopher's Stone* (*Harry Potter a pohár mudrců*), John Grisham: *The Partner* (*Partner*) a John Irving: *A Widow for a Year* (*Rok vdovou*) a překlady Pavla Medka, Pavla Kříže a Milady Novákové.

Výzkum excerpovaných příkladů ukázal, že anglická verbo-nominální predikace se sponovými slovesy *feel* a *sound*, je do češtiny nejčastěji překládána jako kombinace lexikálního slovesa a příslovečného určení. Mezi ostatní formy, které se objevily jako překladové ekvivalenty spony byly příslovečné určení, verbo-nominální konstrukce a sponové sloveso. Jmenná část přísudku byla kromě příslovečného určení také překládána jako podmět, přívlastek, jmenná část přísudku se sponou nebo předmět.

Četné využití příslovečných určení pramení z vlastností nejčastějších lexikálních sloves, která se v překladu spon vyskytla – *znít* a *připadat si*. Obě slovesa vyžadují doplnění příslovečným určením. Tato slovesa také ilustrují další charakteristický rys zkoumaných spon – v 75,8% případů s *feel*, kde se jako protějšek spony vyskytuje lexikální sloveso, je toto sloveso zvrtné. U *sound* se zvrtná forma vyskytuje pouze u 6,85% případů. To naznačuje, že zatímco spona *feel* se v angličtině používá k vyjádření pocitů a emocí, *sound* popisuje věci, které existují v okolním světě, mimo tělo či duši jedince, ačkoli jsou nahlíženy ze subjektivní perspektivy. Tuto teorii podporuje i fakt, že verbo-nominální konstrukce, které se vyskytly mezi překladovými ekvivalenty spon, byly *mít pocit* (v případě *feel*) a *mít dojem*, (v případě *sound*). U *sound* je zřejmý vyšší stupeň odstupu od proživatele a zacílení na ostatní účastníky komunikace.

U slovesa *sound* se příslovečné určení objevilo i jako ekvivalent slovesa samotného. S životnými podmínkami se v překladu také objevily příklady, ve kterých je důraz přesunut na komunikační médium, tedy na hlas. Příslopečná určení místa jako *v hlase* nebo *z hlasu* pak stály v pozici protikladu původní spony, spolu s emocí, která v hlasu mohla být patrná (a která byla původně vyjádřena jmennou částí přísudku) v různé podobě (podmět, předmět, věta).

Anglická sponová slovesa smyslového vnímání jsou jen zřídka překládána sponovými slovesy českými. Je to zapříčiněno výše zmíněným rozdílem mezi lexikálními systémy angličtiny a češtiny. I když se takové překlady vyskytují, nevyhnutelně vedou ke změně významu. Překlad s využitím spony *být* postrádá subjektivitu, která je vyjádřena samotnými sponovými slovesy smyslového vnímání a zatímco anglická spona vyjadřuje určitou míru relativity a nejistoty, český překlad s *být* toto neumožňuje. Překladatelé v některých případech sahají po relativizujících příslovcích jako *zřejmě*.

Česká spona *být* se často vyskytuje ve větách, ve kterých angličtina vyjadřuje zdravotní či duševní stavy pomocí životného podmětu a slovesa *feel* (*She felt sad.*). Čeština k vyjádření tohotéž využívá bezpodmětne vazby s příslovečným určením (*Bylo jí*

smutno.) Subjektivita je v takových případech zachována díky užití dativu v českém překladu. Původní podmět se dostává do pozice předmětu.

Další změna podoby podmětu se vyskytla u slovesa *sound* s životným podmětem (*He sounded scared.*), kde čeština preferuje neživotný (*Znělo to vyděšeně.*). V 73,33% takových konstrukcí se v překladu podmět mění z životného na neživotný. Obecně se spona *feel* v překladu pojí převážně s životnými podměty (protože nejčastější překladový ekvivalenty neživotný podmět neumožňují) a ze stejného důvodu se *sound* nejčastěji pojí s podměty neživotnými.

Anglická jmenná část přísudku, která je v převážné většině případů vyjádřena adjektivem, je nejčastěji překládána příslovečným určením ve formě příslovce (díky valenci lexikálních sloves, která v překladech převládají). Příslopečná určení jsou výhradně příslovečná určení způsobu (což také vyplývá z charakteristiky daných dvou sloves). Pokud má příslovce podobu adjektiva, toto adjektivum je kvalifikující, což opět mluví pro subjektivní povahu sponových sloves smyslového vnímání.

Případy, ve kterých byla jmenná část přísudku překládána jako předmět, byly opět zapříčiněny lexikálními slovesy, která byla užitá pro překlad spony (nebo se vyskytla v konstrukcích, kde byla nulová korespondence slovesa, ale významový protějšek jmenné části přísudku byl zachován). Bylo-li použité sloveso tranzitivní, jmenná část přísudku byla přeložena jako předmět (přímý či nepřímý podle povahy slovesa).

Mezi analyzovanými příklady se také vyskytly případy nulové korespondence spony a/nebo jmenné části přísudku. Kromě těch nesystematických se několik anglických konstrukcí ukázalo problematickými. Mezi těmito konstrukcemi je spojení slovesa *feel* a neživotného podmětu. U slovesa *sound* je naopak 72,72% nulových korespondencí vyskytovalo ve spojení se životným podmětem. Co se týče jmenné části přísudku, nulové korespondence jsou zde mnohem vzácnější. I v tomto případě ale existuje konstrukce, která se ukázala být problematická – anglická konstrukce obsahující anaforické proformy, jako je například *like that*. V takovém případě překlady většinou sahají po přesnější formulaci a snaží se nejednoznačným proformám vyhnout.

Ne všechny případy, kde se nepodařilo identifikovat přímé překladové protějšky spony nebo jmenné části přísudku ale byly hodnoceny jako nulové korespondence. Souhlasně s Duškovou (2005) byly případy, kdy celá verbo-nominální predikace měla jeden společný protějšek v českém lexikálním slovese, označeny jako fúze. Fúze anglické spony a jmenné části přísudku v české lexikální sloveso se vyskytla ve 14 případech.

Lexikální sloveso, které bylo překladovým ekvivalentem celé predikace, se ukázalo být mnohem bližší významu jmenné části přísudku, než samotného sponového slovesa. To naznačuje slovesnější povahu českého jazyka, který význam celé verbo-nominální predikace vyjádří jediným lexikálním slovesem.

Anglická jmenná část přísudku se tedy zdá být tím hlavním nositelem významu verbo-nominální predikace a její význam se s výrazně vyšší pravděpodobností přenáší i do překladu. Kvůli odlišnosti lexikálních systémů češtiny a angličtiny je ale většina sponových sloves překládána slovesy lexikálními. Volba lexikálního slovesa je pak hlavním faktorem ovlivňujícím formu, v jaké se význam jmenné části přísudku do překladu přenesou. Struktura věty je také řízena slovesem – přítomnost či nepřítomnost podmětu a jeho životnost také závisí na povaze slovesa a někdy i na ustálených spojeních, ve kterých se toto sloveso vyskytuje. Ačkoli tedy v angličtině sponové sloveso hraje převážně roli nástroje, kterým se připisuje vlastnost podmětu, v českém překladu se role slovesa dramaticky mění a sloveso se stává jedním z nejdůležitějších členů ve větě.

8. APPENDIX

4.4. List of examples

4.4.1. Feel

No.	EN	CZ
F_At看_1	She felt as excluded as if she'd been surrounded by a crowd of her own cousins.	Připadala si vyloučená, jako by ji obklopoval zástup jejích bratranců a sestřenic.
F_At看_2	For a time she felt, not rejected exactly, but disappointed, as if she'd been watching a movie and the projector had broken down partway through.	Chvíli si připadala... ne zrovna zavržená, ale zklamaná, jako kdyby se dívala na film a promítačka se někde uprostřed porouchala.
F_At看_3	... he would have felt less overshadowed.	... nepřipadal by si tak zastíněný.
F_At看_4	He felt relieved and grateful, and cheated.	Cítil úlevu, vděk, ale taky se cítil podvedený.
F_At看_5	Has she ever felt like this before?	Cítila se už někdy takhle?
F_At看_6	The first time, she told him and they both cried, holding each other closely, consoling each other for some violation they felt as mutual.	Poprvé se mu svěřila a oba se rozplakali. Objímali se a utěšovali se kvůli jakémusi provinění, které cítili jako vzájemné.
F_At看_7	She felt left out.	Cítí se opomenutá.
F_At看_8	Lesje hadn't felt like a teenager.	Lesja si nikdy jako adolescent nepřipadala.
F_At看_9	It pleased him to use these tools of his, he felt secure, rooted, as if by carving them himself he'd made them already old.	Tyhle své nástroje používal velmi rád, připadal si s nimi zajištěný, zakořeněný, jako by jim přidal na létech jen tím, že je vyřezal on osobně.

F_Atw_10	Obviously William hadn't felt like this.	William očividně tento názor nesdílel.
F_Atw_11	He felt dismal about this but it was in a good cause.	Skličovalo ho to, ale udělá to z dobrého důvodu.
F_Atw_12	Lesje knows that when Nate moved completely in, or as completely as he's going to, Elizabeth should have felt deserted and betrayed and she herself should have felt, if not victorious, at least conventionally smug.	Lesja ví, že když se k ní Nate úplně odstěhoval (nebo tak úplně, jak se odstěhovat hodlá), Elizabeth si měla připadat opuštěná a zrazená, zatímco ona sama se měla přinejmenším nadýmat pýchou, nebo dokonce vítězoslavně křepčit.
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F_Atw_14	She felt at a disadvantage: she'd had no practice at this sort of dialogue.	Připadala si v nevýhodě: na takovéhle rozhovory nebyla vůbec zvyklá.
F_Atw_15	Now go away somewhere and feel guilty.	A teď si někam zalez a užírej se výčitkami svědomí.
F_Atw_16	"She must feel terrible."	„Musí se cítit pod psa.“
F_Atw_17	This is one of Elizabeth's tactics, understanding, and he feels sneaky using it.	Chápatý přístup je jednou z Elizabethiných taktik a Natovi to od něj samotného připadá nepoctivé.
F_Atw_18	He doesn't usually dip into Elizabeth's cosmetics; only when, as now, his hands feel clumsy and raw, abraded by the Varsol he uses to get the paint and polyurethane off them.	Obvykle své ženě do kosmetiky neleze, jen když mu ruce připadají těžkopádné a hrubé jako teď, odřené Varsolem, jímž z nich smývá barvu a polyuretan.
F_Atw_19	Lesje does not say any of this to Nate, who's explaining to her why the French feel the way they feel.	Lesja nic z toho Natovi neřekne. Ten jí zatím vysvětluje, proč se Francouzi cítí, tak jak se cítí.

F_Atw_20	Elizabeth knows it's supposed to represent the sky; nevertheless she feels a little stifled.	Elizabeth ví, že to má představovat oblohu, přesto to tu na ni trochu doléhá.
F_Atw_21	Lesje feels awkward, as if the bones of her elbows and knees aren't really touching but are attached to one another with string.	Lesja si připadá neohrabaná, jako by se kosti jejích loktů a kolen nedotýkaly, ale byly jen k sobě svázané provázkem.
F_Atw_22	Or a lack of willpower, depending on how Auntie Muriel was feeling that day.	Anebo nedostatek vůle, podle toho, jak se tetička Muriel toho dne cítila.
F_Atw_23	She sometimes gives Lesje advice on how she ought to dress, which Lesje ignores since she doesn't feel capable of following it.	Občas Lesje uděluje rady, jak se má oblékat, ale Lesja je ignoruje, ani si nepřipouští, že by se jimi mohla řídit.
F_Atw_24	I also realize that my reactions are normal under the circumstances and that he intended me to feel guilty and that I am not really guilty. Of that.	Rovněž si uvědomuji, že mé reakce jsou za daných okolností normální, že chtěl, abych se cítila provinile, ale že za to doopravdy nemůžu.
F_Atw_25	I'm not sure whether or not I do feel guilty. I feel angry, from time to time;	... čas od času mě popadne vztek, jinak si připadám prázdná.
F_Atw_26	... otherwise I feel devoid. I feel as though energy is being constantly drained out of me, as though I'm leaking electricity.	Připadám si, jako kdyby ze mě někdo neustále vysával energii, jako by ze mě probíjela elektřina.
F_Atw_27	Nate pulls the plug and clambers out of the tub, a towel clutched to his groin, feeling like a stick man.	Nate vytáhne špunt a vyleze z vany. K podbřišku si tiskne ručník a připadá si jako stylizovaný kreslený panáček.
F_Atw_28	"You just don't know how it feels to be left," Martha says.	„Ty prostě nevíš, jak člověku je, když ho ten druhý opustí,“ fňuká Martha.
F_Atw_29	Now she feels as if she has things to ask him.	Ted' jí připadá, jako že se ho má na co ptát.
F_Atw_30	But it's intact, and suddenly she feels very lucky.	Ale láhev je celá, bez jediné prasklinky, a Lesja si najednou připadá jako vyložené dítě štěstěny.

F_At看_31	Lesje doesn't feel tacky.	Lesja si ubohá nepřipadá.
F_At看_32	She doesn't feel like an other woman; she isn't wheedling or devious, she doesn't wear negligees or paint her toenails.	Něpřipadá si jako druhá, nepřemlouvá ho, nekuje pikle, nenosí negligé ani si nelakuje nehty na nohou.
F_At看_33	She feels tender towards William when she considers his need for protection.	Když tak zvažuje, zdali William potřebuje chránit, pocítí k němu nával něhy.
F_At看_34	Lesje is beginning to feel slightly unattractive.	Lesja si začíná připadat lehce neatraktivní.
F_At看_35	... but she feels compelled to place them instead with the cockroaches and silverfish, because of their deplorable behavior.	... anebo vyslyšet své nutkání a šoupnout ji ke švábům a rybenkám, to kvůli jejímu trestuhodnému chování.
F_At看_36	She feels very calm.	Je velmi klidná.
F_At看_37	Lesje, in her perky, clean-cut stripes, feels about twelve years old.	Lesja si ve svých živých, výrazných proučcích připadá jako dvanáctiletá žába.
F_At看_38	He was supposed to feel anxious and happy, he knew. Instead he found himself wondering: What if they both die?	Věděl, že by měl být nervózní a šťastný, jenže namísto toho mu neustále táhlo hlavou: A co když obě umřou?
F_At看_39	He knows now that he will leave; it feels, instead, as though they have left him.	Ted' už ví, že odejde, jenže ted' mu připadá, jako kdyby ony opustily jeho.
F_At看_40	She feels grubby; it's almost like incest.	Připadá si špinavá, tohle je skoro jako incest.
F_At看_41	altogether he feels like a mildewed mattress.	vůbec se cítí jako zplesnivělá matrace.

F_Atw_42	He's been feeling down lately.	V poslední době mívá deprese.
F_Atw_43	Lesje feels more comfortable with these, which are a neutral shade of brown.	Lesje se z těchto talířů v neutrálním odstínu hnědé jí nejlépe.
F_Atw_44	In the dim yellowish light he feels like some huge insect, white and semi-sighted, groping its way by a touch that is also smell.	V tlumeném nažloutlém světle si připadá jako nějaký velký, bílý a poloslepý hmyz, který se může tápavě pohybovat jen díky hmatu, jenž je zároveň i čichovým orgánem.
F_Atw_45	He knows these rides are dangerous but he also knows that if he doesn't get there in time Lesje will feel rejected and miserable.	Ví, jak jsou tyhle jízdy nebezpečné, ale zároveň ví, že pokud nedorazí včas, Lesja si bude připadat zavržená a bude jí mizerně.
F_Atw_46	He leaves his dishes in the sink, or if he's feeling especially daring, on the kitchen table itself, defying Elizabeth's handprinted sign:	Nechává nádobí ve dřezu, a když do něj vjede obzvláštní odvaha, dokonce i na kuchyňském stole, čímž se protíví Elizabethinu ručně napsanému pokynu:
F_Atw_47	He feels as if he's been caught burying someone in the cellar.	Skoro jako by ho chytli, jak zakopává ve sklepě mrtvolu.
F_Atw_48	She was calm, she's pleased with how calm she was, but now she feels as if she's swallowed a bottle of aspirin.	Je klidná, těší ji, jak si dokázala zachovat chladnou hlavu, ale připadá si, jako by spolykala plnou láhev aspirinu.
F_Atw_49	Already she feels better.	Už teď jí je líp.
F_Atw_50	She doesn't feel guilty and she has nothing to hide.	Necítí se provinile a nemá co skrývat.
F_Ond_1	She felt like Crusoe finding a drowned book that had washed up and dried itself on the shore.	Připadala si jako Robinson Crusoe, když našel utopenou knihu, která vyplavala na břeh a vyschla.
F_Ond_2	But she felt safe here, half adult and half child.	Ona se tu cítila bezpečně, napůl dospělá, napůl dítě.

F_Ond_3	That was how he felt safest.	Tak se totiž cítil nejbezpečněji.
F_Ond_4	He had lain back, looking at the body, and for the first time during the war felt at peace.	Lehl si tenkrát na záda, díval se na to tělo a poprvé během války měl pocit míru.
F_Ond_5	He was someone who felt uncomfortable in celebrations, in victories.	Patřil k lidem, kteří se necítili dobře při oslavách, při vítězstvích.
F_Ond_6	He had felt like a man in the darkness of a room imitating the calls of a bird.	Připadal si jako člověk v temnotě pokoje napodobující hlas ptáka.
F_Ond_7	They were youth, felt like our children.	Byli tak mladí, připadali nám jako naše děti.
F_Ond_8	He, who has never felt alone in the miles of longitude between desert towns.	On, který si nikdy nepřipadal sám během předlouhých mílí mezi pouštními městy.
F_Ond_9	He felt as guilty as if he had put the book in his pocket.	Cítil se provinile, jako by tu knihu strčil do kapsy.
F_Ond_10	He felt uncomfortable in the ferrying back and forth of plans and solutions.	Necítil se dobře, když měl různě sem tam předávat plány a řešení.
F_Ond_11	He felt capable only of reconnaissance, of locating a solution.	Měl pocit, že je schopen jenom rekognoskace, že je schopen objevovat řešení.
F_Ond_12	I always felt more of a deceiver with him, this friend I had worked with for ten years, this man I loved more than any other man.	Vždycky se mi zdálo, že víc klamu jeho, tohoto přítele, s kterým jsem pracoval deset let, člověka, kterého jsem měl radši než koho jiného.
F_Ond_13	Perhaps he felt alien in the false rhapsody of art.	Cítil se asi v umělých básnických chvalozpěvech cize.
F_Ond_14	He felt drawn in, gathered into the muscles.	Měl pocit, že ho něco do sebe vtahuje, že se ho ty svaly zmocňují.

F_Ond_15	He wanted to get closer to the face, but he had no rifle telescope and his body felt too stiff to climb up the construction pipes.	Rád by se dostal až k její tváři, ale chyběl mu teleskop pušky a tělo měl příliš ztuhlé, aby vylezl po trubkách konstrukce.
F_Ond_16	He feels more comfortable, more disguised from her in the dark garden, a flicker of the lamp from the patient's room looking down.	Cítí se spokojeněji, lépe před ní skryt v té tmavé zahradě, kdy sem dopadá jen blikot lampy z pacientova pokoje.
F_Ond_17	Moments before sleep are when she feels most alive, leaping across fragments of the day, bringing each moment into the bed with her like a child with schoolbooks and pencils.	Ve chvílích, než usne, v sobě cítí nejvíc života, těká od jednoho zlomku dne k druhému, každičký okamžik si bere s sebou na lůžko jako dítě učebnice a tužky.
F_Ond_18	Who the hell were we to be given this responsibility, expected to be wise as old priests, to know how to lead people towards something no one wanted and somehow make them feel comfortable.	Proč zrovna na nás padla ta odpovědnost, proč se od nás čekalo, že budeme moudré jako staří kněží, že budeme vědět, jak dovést lidi k něčemu, co nikdo nechce, a že nějak dokážeme, aby se cítili dobře.
F_Ond_19	I didn't feel scared.	Nijak jsem se nebála.
F_Ond_20	She sat in the room with her eternally dying man, the small of her back still feeling bruised from an accidental slam against the wall during her dance with Caravaggio.	Seděla v pokoji se svým věčně umírajícím pacientem, v kříži ji dosud bolelo, jak se při tanci s Caravaggiem náhodou uhodila o stěnu.
F_Ond_21	Now that physical attraction has raised its head, she has begun to feel awkward in the company of the three men.	Když se teď vynořila fyzická přitažlivost, začíná se ve společnosti tří mužů cítit rozpačitě.
F_Ond_22	Even when he is a tender lover, and her left hand holds him above the kara, where the muscles of his forearm tense, she feels invisible to that lost look till his groan when his head falls against her neck.	I ve chvíli, kdy je něžným milencem a kdy ho levou rukou drží nad kara, kovovým sikhským náramkem, tam kde se napínají svaly jeho předloktí, se Hana sama cítí pro ten ztracený pohled neviditelná, dokud on nezasténá, když hlavou klesá na její krk.

F_Ond_23	She feels displaced out of Canada during these nights.	Ona se za těch nocí cítí jako kanadský vyhnanec.
F_Ond_24	While for him this much greenery feels like a carnival.	Naopak jemu tolik zeleně připadá jako bezuzdnost.
F_Ond_25	"I did not feel insulted by this.	Neuráželo mě to.
F_Ond_26	He feels hot on the chalk hill, the white dust of it swirling up all around him.	Na křídovém svahu mu je horko, bílý prach se vznáší všude kolem něho.
F_Ond_27	I was able to leave without feeling in any way selfish.	Mohl jsem odejít, aniž jsem si připadal sobemíř sobecky.
F_Ond_28	One day after we heard the bombs were dropped in japan, so it feels like the end of the world.	Jeden den po tom, co jsme slyšeli o svržení bomb na Japonsko, takže to připadá jako konec světa.
F_Hail_1	"Why, ah nevah felt so important befo' in all mah life."	"Tak důležitá sem nebyla v celým svém životě."
F_Hail_2	He felt strong enough himself, though, to get along without the insulation.	Sám se cítil dost silný a věřil, že takový krunýř nenavlékne.
F_Hail_3	Nonetheless, he still felt more comfortable in her presence than that of any other woman he had known in a long time.	Její společnost mu poskytovala tak příjemnou pohodu, jakou nepoznal s žádnou jinou ženou.
F_Hail_4	For a moment Pearson made no answer, and O'Donnell reflected that in a way he felt sorry for the old man.	Pearson chvíli neodpovídal. O'Donnellovi začalo být starého kolegy líto.
F_Hail_5	She had told him that her parents at first had opposed the idea, then, on learning how strongly she felt, had given way.	Přiznala, že rodiče s její volbou nesouhlasili, ale protože věděli, že její rozhodnutí je nezměnitelné, ustoupili.

F_Hail_6	She had been treated like an adult and it felt good.	Vůbec ji nepodceňoval! Nesmírně jí to pomohlo.
F_Hail_7	Now she felt healthy, her old cheerfulness back, and there was a growing excitement at the thought of the unborn child within her.	Nyní jí bylo dobře. Stará veselost se znovu probudila a radostné vzrušení při pomyšlení na dítě, které se mělo narodit, stále vzrůstalo.
F_Hail_8	A few minutes earlier, on the way to lunch, he had felt defeated and depressed, this morning's tongue-lashing by Dr. Pearson still fresh in mind.	Ještě cestou na lunch se cítil po burácivém výstupu s Pearsonem pokořený a zdeprimovaný.
F_Hail_9	"Why did you have eight then?" John felt impelled to ask;	"Proč jich tedy máte osm?" vyhrkl John bezděky.
F_Hail_10	After the stretcher's comparative softness the black ebonite table felt hard and unyielding.	Po relativním pohodlí na vozíku cítila pod zády nepříjemně tvrdý a neuhýbavý ebenově černý stůl.
F_Hail_11	... he felt absurdly, exuberantly, boyish.	... uvědomil si, že se chová absurdně, překypuje radostí jako nezletilý chlapec.
F_Hail_12	Wilding felt relieved to rest her feet;	Ulevilo se jí, že si na chvilku natáhne nohy a odpočine si;
F_Hail_13	The administrator added, "My office is checking now to see if there's any outside caterer who could handle food supply if that were felt necessary.	Správce dodal: "Moje kancelář právě hledá dodavatele, schopného zajistit potřebné množství pokrmů zvenčí, bude-li to nutné.
F_Hail_14	In a sense the chief of medicine felt deprived of a starring role in the present crisis.	V jistém smyslu měl šéflékař pocit, že ho v současné krizi připravili o hlavní roli.
F_Hail_15	Suddenly, for the first time, Vivian felt fearfully and desperately alone.	Vivian náhle poprvé pocítila bezútěšnost samoty a ochromil ji strach.
F_Hail_16	Her husband answered, "He's quite capable of giving it-if he feels inclined."	Manžel jí odpověděl: "Bude-li chtít, je schopen ji dát!"

F_Hail_17	He said, "This place feels damp, Joe. Every time I come here I feel like I'm going to get a chill."	"Máš tady hrozně vlhko, Joe. Pokaždé když sem přijdu, zdá se mi, že chytím chřipku!"
F_Hail_18	He said, "This place feels damp, Joe. Every time I come here I feel like I'm going to get a chill."	"Máš tady hrozně vlhko, Joe. Pokaždé když sem přijdu, zdá se mi, že chytím chřipku!"
F_Hail_19	"How does it feel to be a sex fiend?" The question was from Harvey Chandler, the chief of medicine, lower down the table.	"Jak je možné, Bim Bame, že jsi takový d'ábel v sexu?" otázal se potutelně šéflékař Harvey Chandler, který seděl na dolním konci stolu.
F_Hail_20	The anesthetist asked Vivian, "Still feel all right?"	Anesteziolog se zeptal Viviany: "Jak je vám? Dobře?"
F_Hail_21	Elizabeth Alexander was feeling good.	Elizabeth Alexanderová měla dnes šťastný den.
F_Hail_22	About to begin lunch in Three Counties Hospital cafeteria, she realized she had been feeling that way for days, but especially so this morning.	V jídelně nemocnice Three Counties - při začátku oběda - si spokojeně uvědomila, že je jí řadu dní velmi dobře, dnes dopoledne přímo skvěle.
F_Atw_x	I guess I shouldn't have, but it felt good.	Asi se to nemá, ale hrálo mě to u srdce.

4.4.2. Sound

No.	EN	CZ
S_Atw_1	"She sounded all right to me," Nate says, too defensively.	„Mně to od ní připadalo normální,“ řekne Nate až příliš nejistě.
S_Atw_2	"It sounded like a bit of a fight," he says.	„Skoro to znělo, jako byste se tu servali,“ prohodí.
S_Atw_3	She knew she was not subtle, that she often sounded rude when she meant only to be accurate.	Věděla, že není rafinovaná a že často působí hrubě, když se jen a pouze snaží o přesné vyjádření.

S_Atw_4	She sounded ineffectual.	Z jeho líčení si ji představovala jako budižkničemu.
S_Ond_1	Does this sound familiar?	Nepřipomíná ti to něco?
S_Ond_2	Also, he can get away with sounding English.	A klidně se může vydávat za Angličana podle toho, jak hovoří.
S_Ond_3	To Singh it sounded like a familiar Indian fable.	Singhovi to znělo jako nějaká známá indická báje.
S_Hail_1	It sounded so cold and impersonal, Vivian thought.	Zní to tak chladně a neosobně, pomyslíla si Vivian.
S_Hail_2	She sounded uneasy, almost afraid to ask.	Ptala se stísněně, téměř bázlivě:
S_Hail_3	Tomaselli sounded surprised.	Tomaselliho hlas vyjadřoval překvapení.
S_Hail_4	"I told him that, Mr. Tomaselli. "She sounded doubtful.	"Všechny moje argumenty selhaly, pane Tomaselli," odpověděla Kathy rozpačitě.
S_Hail_5	O'Donnell could still hear the voice on the telephone, but it sounded calmer, responding to Tomaselli's conciliatory approach.	O'Donnell stále slyšel rozhořčený hlas z telefonu, který ovlivněn Tomaselliho smířlivým přístupem, zněl již daleko klidněji. Správce právě přitakával.
S_Hail_6	"Of course I know about it." Reubens sounded annoyed.	"Samozřejmě že o tom vím," z Reubensova hlasu číselá mrzutost.
S_Hail_7	... he sounded unusually diffident, as if weighing his words carefully.	... jeho hlas zněl nezvykle rozpačitě, jako by pečlivě vážil další slova.
S_Hail_8	Pearson sounded more cordial than he had been with Bannister.	Pearson se vyjadřoval mnohem přívětivěji, než když mluvil s Bannisterem.

S_Hail_9	He sounds as if he means it.	říká to úplně přesvědčivě.
S_Hail_10	"What's that?" The old man sounded wary.	"O co?" starý primář rázem zostražitěl.
S_Hail_11	"That's easy." Pearson sounded relieved.	"Nic není snadnějšího," odpověděl Pearson s úlevou.
S_Hail_12	Pearson's voice sounded curious.	Pearsonův hlas zněl zvědavě.
S_Hail_13	She sounded breathless, as if nervous but trying not to be.	Mluvila udýchaně a snažila se zakrýt nervozitu.
S_Hail_14	"What is it, Vivian?" Mike sounded puzzled.	"Co je, Vivian?" vzhlédl rozpačitě.
S_Hail_15	Bill Rufus put in, "Don't sound critical, Lewis.	Do řeči se vmísil Bill Rufus: „Ne abys kritizoval, Lewisi!
S_Hail_16	I didn't mean it to sound like that."	"Odpusťte, Carle, nechtěl jsem, aby to vyznělo tak..."
S_Hail_18	Even as he spoke them the words sounded hollow and false.	Jemu samému zněla výmluva hluše a falešně.
S_Hail_19	Her voice sounded disappointed;	Její hlas zněl zklamaně;
S_Hail_20	John sounded surprised.	Samozřejmě," přitakal John překvapeně.
S_Hail_21	Do I sound terribly unrealistic?"	Zní to moc nadneseně?"

S_Hail_22	"You sound terribly wise."	"Zní to velice moudře," řekl.
S_Hail_23	He answered, "It doesn't sound very terrible."	"To nezní tak hrozně," odpověděl.
S_Hail_24	Nevertheless, over his shoulder to Dornberger, he said, "Sounds like he's mad at us."	Nicméně prohodil přes rameno k Dornbergerovi: "Vypadá to, že se na nás zlobí."
S_Hail_25	It all sounded commonplace, and yet at this moment her mind clamored to share in it, to be a part of whatever was going on.	Vyznívalo to tak obyčejně, a přece v téhle chvíli zatoužila na všem se podílet a být součástí všeho, co se dělo.
S_Hail_26	The old man's voice sounded weary;	Starcův hlas bylo sotva slyšet;
S_Row_1	"I know you haven't, said Professor McGonagall, sounding half exasperated, half admiring.	"Já vím, že vy ho nemáte," řekla profesorka McGonagallová napůl podrážděně, napůl s obdivem.
S_Row_2	"Hagrid," said Dumbledore, sounding relieved.	"Hagrid," vydechl Brumbál s úlevou v hlase.
S_Row_3	Uncle Vernon, who had gone very pale, whispered something that sounded like "Mimblewimble."	Strýc Vernon, v obličeji velice pobledlý, zašeptal cosi jako "břínek mřínek".
S_Row_4	"Oh, sorry," said the other, not sounding sorry at all.	"To je mi líto," řekl chlapec; podle hlasu mu to však nebylo líto ani trochu.
S_Row_5	He couldn't stop stammering his thanks, sounding just like Professor Quirrell.	Znovu a znovu Hagridovi děkoval a zajíkal se přitom úplně stejně jako profesor Quirrell.
S_Row_6	"You said You-Know-Who's name!" said Ron, sounding both shocked and impressed.	"Ty jsi vyslovil jméno Ty-víš-koho!" řekl Ron, vyděšeně a obdivně zároveň.
S_Row_7	What, they don't move at all?" Ron sounded amazed.	A to se ani nepohnou?" zdálo se, že Rona to překvapilo.

S_Row_8	I've been asking around, and I hope I'm in Gryffindor, it sounds by far the best;	Vyptávala jsem se na to a doufám, že se dostanu do Nebelvíru; ten je zřejmě ze všech nejlepší, říkali mi, že tam chodil i sám Brumbál, ale Havraspár by myslím taky ušel
S_Row_9	"Er -- have the Bludgers ever killed anyone?" Harry asked, hoping he sounded offhand.	"Poslechni - už Potlouky někdy někoho zabily?" zeptal se Harry a doufal, že to znělo lhostejně.
S_Row_10	Harry blew it -- it sounded a bit like an owl.	Harry na ni zapískal - znělo to trochu, jako když houká sova.
S_Row_11	"You sound like Hermione."	"Mluvíš jako Hermiona."
S_Row_12	From inside the crate came ripping noises that sounded to Harry as though the teddy was having his head torn off.	Z bedny k nim doléhaly drásavé zvuky, podle kterých Harry usoudil, že Norbert se medvídkovi právě snaží utrhnout hlavu.
S_Row_13	It sounded as though someone was threatening him.	Znělo to, jako by mu někdo hrozil.
S_Row_14	It must be something really horrible, or Filch wouldn't be sounding so delighted.	Muselo to být něco opravdu hrozného, jinak by Filch nemluvil tak potěšeně.
S_Row_15	"The forest?" he repeated, and he didn't sound quite as cool as usual.	"Do lesa?" opakoval, a jeho hlas nezněl tak chladně jako jindy.
S_Row_16	Something was slithering over dead leaves nearby: it sounded like a cloak trailing along the ground.	Nedaleko od nich cosi šustilo po suchém listí: znělo to, jako když někdo vláčí po zemi plášť.
S_Row_17	"Did that sound like hooves to you?"	"A znělo to snad jako kopyta?"
S_Row_18	It sounds like fortune-telling to me, and Professor McGonagall says that's a very imprecise branch of magic."	Připadá mi to jako hádání budoucnosti, a profesorka McGonagallová tvrdí, že to je velice nespolehlivé odvětví magie."
S_Row_19	In their nervous state, every statue's shadow looked like Filch, every distant breath of wind sounded like Peeves	Byli tak nervózní, že stín každé sochy jim připadal jako Filch, a každý vzdálený poryv větru jim zněl jako Protiva, který se na ně už

	swooping down on them.	už vrhá.
S_Row_20	"I don't know... sounds like wings to me."	"Já nevím... mně to zní jako křídla."
S_Row_21	... said Dumbledore, sounding quite delighted.	... zdálo se, že ho to upřímně potěšilo.
S_Gri_1	It certainly sounded good when the President signed it into law, but the kinks were enormous.	Určitě to vyznělo dobře, když prezident zákon podepsal, ale byla to krajně spleť záležitostí.
S_Gri_2	"Sounds wonderful to me."	"To zní nádherně."
S_Gri_3	"It'll sound even better when the press gets finished with it."	"Bude to znít ještě líp, až to rozpitvá tisk."
S_Gri_4	He sounded meek and scared.	Znělo to pokorně a vystrašeně.
S_Gri_5	The guy sounded very legitimate, and so we went to New Orleans to meet with him."	Znělo to velmi důvěryhodně, a tak jsme jeli do New Orleansu na schůzku."
S_Gri_6	"I guess it sounds romantic, doesn't it ?	"Zřejmě to vypadá romanticky, vid' ?
S_Gri_7	"That sounds right.	"Tak to bylo.
S_Gri_8	Sounded like a bomb.	Znělo to jako bomba.
S_Gri_9	"That sounds like Doak."	"To je celý Doak."

S_Gri_10	"You should've heard them trying to sound serious after my funeral.	"Měl bys je slyšet, jak se po mém pohřbu snažili být vážní.
S_Gri_11	On the phone, they took all these calls, all these condolences, and sounded so grave and proper.	Přijímali telefonické projevy soustrasti a do telefonu promlouvali tak smutně.
S_Gri_12	"Sounds like a bunch of lawyers."	"To se bandě právníků podobá."
S_Gri_13	"Sounds like a threat to me."	"Mně to připadá jako výhrůžka."
S_Gri_14	The figure had a nice ring to it, and it certainly sounded good to the government boys.	Cifra měla pěkný zvuk a vládním chlapcům se moc líbila.
S_Gri_15	"Gee, that sounds familiar."	"Kruci, to je mi nějak povědomé."
S_Gri_16	"You make it sound so easy."	"Říkáš to, jako by to bylo docela snadné."
S_Gri_17	Five o'clock sounded fine to everyone, especially to the Judge and the District Attorney, who were convinced they were doing the right and proper thing, but were nervous about it nonetheless.	Pátá hodina vyhovovala všem, zejména soudci a státnímu žalobci, kteří sice byli přesvědčeni, že dělají řádnou a správnou věc, ale stejně z toho byli nervózní.
S_Gri_18	"Sounds reasonable."	"Zní to logicky."
S_Irv_1	"It sounded like a monster with no arms and no legs, but it was trying to move," Tom said.	Znělo to jako bezruký a beznohý netvor, ale snažil se hýbat,' vysvětlil Tom.
S_Irv_2	It don't sound easy to me, being no writer's assistant.	Mně to připadá těžký, protože jsem tajemníka spisovatele nikdy nedělal.

S_Irv_3	He was worried, because he didn't want to sound as if he were complaining.	Bál se, protože nechtěl, aby to vyznělo jako stížnost.
S_Irv_4	Under the tires of the Chevy, the crunching of the perfect stones in the driveway leading to the Vaughn mansion sounded like the breaking bones of small animals.	Křupání dokonalých oblázků pod pneumatikami chevroletu na příjezdové cestě znělo jako lámání kostí zvířátek.
S_Irv_5	No, I wouldn't suppose so,' Eddie was able to say, although his tongue felt funny and his own speech sounded foreign to him.	"Ne, myslím, že ne," zvládl Eddie říct, třebaže měl divně zdřevěnělý jazyk a jeho vlastní řeč mu připadala, jako když mluví někdo cizí.
S_Irv_6	Exactly what did it sound like?' Jane asked her son.	"Jak přesně to znělo?" zeptala se Jane syna.
S_Irv_7	She had tried to sound cheerful, even inviting, but there was no hiding the animosity in her voice.	Snažila se znít vesele, dokonce povzbudivě, ale nedokázala skrýt nepřátelství v hlase.
S_Irv_8	He didn't sound very apologetic.	Neznělo to moc omluvně.
S_Irv_9	To Eddie, they sounded as if they 'd been married for years.	Eddiemu připadali, jako kdyby byli léta svoji.
S_Irv_10	I ca n't see it - he sounds odd, ' Hannah said.	"Nedovedu si ho představit. Zní to zvláštně."
S_Irv_11	... when someone was swimming in the pool, the water sounded like the water of a lake slapping against a dock.	Nad vodu přečnivalo dřevěné plato, a když někdo v bazénu plaval, znělo to, jako když voda v jezeře šplouchá o přístaviště.
S_Irv_12	It sounded like the title of a novel Ruth Cole would never write, or even want to read.	Znělo to jako název románu, jaký by Rút nikdy nenapsala, nebo dokonce ani nechtěla číst.
S_Irv_13	It was in the final rinse cycle, and it sounded to her as if two wineglasses were rubbing against each other.	Cyklus byl v konečné fázi oplachování a Rút se zdálo, že slyší, jak se o sebe drou dvě skleničky.

S_Irv_14	It sounded like a pretty good idea to Ruth Cole, who finally fell asleep beside an unknown man, whose breathing was as loud as a brass band.	Rút Coleové, která konečně vedle neznámého muže, hlučně oddechujícího jako dechová kapela, usínala, to znělo jako báječná myšlenka.
S_Irv_15	He sounded worried on the phone, or as if he were being less than candid with her.	V telefonu zněl ustaraně nebo jako kdyby k ní nebyl úplně upřímný.
S_Irv_16	Well... ' he began, sounding like her father,	"No...," začal, podobně jako její otec.
S_Irv_17	But women who seek out such things are made to feel ashamed, or else they sound stridently ridiculous in defending themselves - as if they're bragging.	Ale ženy, které takové věci vyhledávají, jsou nuceny se stydět, jinak znějí nápadně směšně, když se brání - jako kdyby se vychloubaly.
S_Irv_18	It sounds like a novel about an adolescent disease.)	"Pak se bude jmenovat Můj poslední špatný přítel." (Titul zní v němčině hrozně, vítá ho spíš zděšení než smích : Mein letzter schlimmer Freund. Zní to jako román o pubertální nemoci.)
S_Irv_19	... yet we try to sound superior to the unseemly by pretending to be amused by it or indifferent to it.	Přesto se pokoušíme dát svou nadřazenost k odpornému najevo tím, že předstíráme, že nás baví, nebo je nám lhostejné.
S_Irv_20	In the open doorway, a big brown prostitute with what sounded like a Jamaican accent grabbed Ruth by her arm.	Velká hnědá prostitutka s přízvukem znějícím jako jamajský chytila v otevřených dveřích Rút za ruku.
S_Irv_21	At her late-afternoon lecture at the Vrije Universiteit - it was her only lecture, really; she kept revising it, but in essence it stayed the same - her speech sounded disingenuous to her.	Během odpolední přednášky na Vrije Universiteit - byla to její jediná přednáška a neustále ji přepracovávala, ale v podstatě zůstávala stejná - zněla jí samotné vlastní řeč neupřímně.
S_Irv_22	Followed Home from the Flying Food Circus sounded to Ruth like the title of a country-western song she would never want to hear.	Rút celá kniha odrazovala : nesdílná záložka, tajuplná fotografie autorky, nepřirozený pseudonym - nemluvě o názvu. Sledovaná domů z Létajícího jídelního cirkusu znělo Rút jako název westernové písničky, jakou by nikdy neměla chuť poslouchat.

S_Irv_23	And to an American witness, SES would have sounded like SAS. The murderer had nothing to do with the Scandinavian airline.	A americké svědkyni by SES mohlo znít jako SAS. Vrah neměl se Skandinávskými aeroliniemi nic společného.
S_Irv_24	(Harry Hoekstra thought that someone suffering from emphysema probably sounded a lot like an asthmatic.)	(Harry Hoekstra se domníval, že člověka trpícího rozedmou plic si pravděpodobně lze snadno splést s astmatikem.)
S_Irv_25	It sounds like asthma, I guess.'	Na poslech to, myslím, hodně připomíná astma."
S_Irv_26	He sounded slightly less patient with her now, as if he didn't want to hear her say, again, how she 'd repeatedly got herself in trouble as a single woman;	Znělo to trochu netrpělivě, jako kdyby nechtěl, aby mu znovu vyprávěla, do jakých potíží se za svobodna častokrát dostala.
S_Irv_27	Hearing Ruth sound that happy had half-convinced Eddie that he was n't in love with her, or that he'd fallen out of love with her.	Když slyšel štěstí v Rútině hlase, napůl ho to přesvědčilo, že do ní už není zamilovaný, nebo že ji přestává milovat.
S_Irv_28	... it sounded to her as if he wanted to marry her.	Měla dojem, že se s ní chce oženit.
S_Irv_29	It doesn't sound very Dutch, but I'll try to remember it.	Nezní to moc holandsky, ale pokusím se si to zapamatovat.
S_Hail_x	We're not doctors, and you'd be smart to quit trying to sound like one.	Umoudřete se a nevymáhejte takovéhle hokuspokusy.
S_Atw_x	That sounded almost African.	Dokázala by si to představit na mapě.

Tato práce se zabývá anglickými sponovými slovesy smyslového vnímání, *feel* a *sound*, respektive verbo-nominálními predikáty, které tato slovesa obsahují, a problematikou jejich překladu do českého jazyka. Cílem práce bylo provést analýzu 200 příkladů (100 příkladů se slovesem *feel* a 100 se *sound*) a jejich překladových korelátů. Pro excerpci příkladů bylo použito paralelního korpusu Intercorp a software ParaConc, který umožňuje vyhledávání v paralelních jazykových korpusech. Práce měla za účel ukázat rozdíly mezi anglickým a českým systémem sponových sloves a popsat problematiku překladu.

Teoretická část poskytuje systematický popis náhledů na anglická sponová slovesa v různých anglických a českých mluvnicích. Pro srovnání nabízí také shrnutí českého pojetí českých sponových sloves. Souhrn přístupů je pak doplněn pojednáním o četnosti výskytu obou sponových sloves.

Analýza se zabývá rozborem samotných příkladů. Nejprve popisuje problematiku překladu sponového slovesa samotného, následně se věnuje takzvané fúzi sponového slovesa a jmenné části přísudku v české lexikální sloveso a ve třetí části se zabývá jmennou částí přísudku a jejími překladovými koreláty. Kromě přímých překladových ekvivalentů práce také řeší takzvané nulové korespondence a snaží se popsat konstrukce, které se z hlediska překladu jeví jako problematické a často k nulovým korespondencím vedou.

Z praktické části práce vyplývá, že anglická verbo-nominální predikace je do češiny nejčastěji překládána jako kombinace lexikálního slovesa a příslovečného určení. Dále se ukazuje, že slovesa *feel* a *sound* mají odlišné vlastnosti a jejich překladové koreláty se liší. Zatímco *feel* je ve většině případů překládáno zvratným slovesem, *sound* se vyskytuje se slovesy nezvratnými. Dále praktická analýza ukazuje na to, že ačkoli sponová slovesa *feel* a *sound* mají v angličtině převážně roli nástroje, kterým se připisuje vlastnost podmětu, v českém překladu se role slovesa dramaticky mění a sloveso se stává jedním z nejdůležitějších členů ve větě. Anglická jmenná část přísudku se zdá být tím hlavním nositelem významu verbo-nominální predikace a její význam se s výrazně vyšší pravděpodobností přenáší i do překladu. V překladu je ale volba lexikálního slovesa hlavním faktorem ovlivňujícím formu, v jaké se význam jmenné části přísudku do překladu přenesou. Struktura věty je také řízena slovesem – přítomnost či nepřítomnost podmětu a jeho životnost také závisí na povaze slovesa a někdy i na

ustálených spojení, ve kterých se toto sloveso vyskytuje. Vzhledem k počtu rozebraných příkladů lze nicméně hovořit pouze o tendencích, nikoli o predikabilitě.

This BA thesis focuses on the English copular verbs *feel* and *sound*, more precisely on the verbo-nominal predications that include these verbs, and their translation into Czech. The aim of the work was to analyze 200 examples (100 examples of copular *feel* and 100 of *sound*) and their translation equivalents. The excerption was carried out with the help of the parallel corpus Intercorp and the software ParaConc, which makes it possible to search parallel corpora. The work aimed at demonstrating the differences between the English and Czech systems of copular verbs and to describe the process of their translation.

The theoretical part offers a systematic description of the views on English copular verbs in major English and Czech grammars. For the sake of comparison, it also offers the summary of the Czech approach to Czech copular verbs. The survey is then completed with the description of frequency of the two copular verbs under examination.

The practical part of the thesis analyzes the examples themselves. First, it describes the translation of the copular verb, further on, it focuses on the so-called fusion of the copular verb and the subject complement in the Czech lexical verb and the third part of the analysis deals with the subject complement and its translation equivalents. Apart from the overt counterparts, the work also describes the phenomenon of the so-called zero correspondence and tries to describe constructions that seem to be problematic in translation and often result in zero correspondences.

The practical part shows that the English verbo-nominal predication is mostly translated into Czech as the combination of a lexical verb and an adverbial. Furthermore, it shows that the copulas *feel* and *sound* are of a different nature and their translation counterparts differ. Whereas *feel* translates mostly with reflexive verbs, *sound* appears with the non-reflexive ones. The practical analysis also points to the fact that although the English copulas play a minor role of the vehicle, which helps to ascribe the feature to the subject, in Czech translation, the verb is one of the most important components of the sentence. In English, the subject complement of the copular verb of sensory perception is the main carrier of meaning in the verbo-nominal predication and its meaning is much more likely to be transferred in the translation. In Czech, the choice of the lexical verb in the translation is the major factor influencing the form in which the meaning of the original subject complement is transferred. The structure of the sentence is also governed by the verb; the presence of the subject and its animateness depends

fully on the nature of the verb and sometimes on the set phrases this verb functions in. However, due to the number of the examples, we can only speak of tendencies, not of predicability.