ÚSTAV ANGLICKÉHO JAZYKA A DIDAKTIKY

DIPLOMOVÁ PRÁCE

Magdalena Kuthanová

obor: anglistika – amerikanistika

The functions of comment clause *you know* in literature and the TV sitcom *Friends*, and its Czech translation counterparts.

Funkce "comment clause" *you know* v literatuře a televizním sitcomu *Přátelé*, a její překladové ekvivalenty.

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

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Souhlasím se zapůjčením diplomové práce ke studijním účelům. I have no objections to the MA thesis being borrowed and used for study purposes.

ABSTRACT

The aim of the present study is to describe and analyze the English comment clause *you know* in a corpus of written sources called *Intercorp* and a corpus created of eight episodes of the television series *Friends* which represents the natural language. The study works with the presumption that the language of the TV show *Friends* is in its conversational nature similar to the natural language of conversations and therefore can be contrasted to the artificial language of written form. As the Czech translations of both corpora are available to us, the study greatly focuses on two main aspects: the Czech translation counterparts of the *you know* comment clause and their pragmatic functions.

The theoretical part introduces the comment clauses, describing their features and functions, not only as described by Quirk et al. (1985), but also from the point of view of the discourse linguists that see the comment clauses like *you know* as markers and specialize in their research, mostly Povolná (2010), Stenström (1995), Schiffrin (1987) and others. The outline of potential Czech counterparts is given as well, suggested by Dušková (2009), Běličová (1993) and duo Grepl & Karlík (1998, 1999). Moreover, we mention the language of television and the difference between conventional and audiovisual translation, and the issues associated with it.

The empirical part consists of three sections: the first part analyzes 100 examples of *you know* in *Intercorp*, the second part in *Friends*, and the third then compares the results of the two preceding chapters. The analyses proceed in the same direction, focusing first on the Czech translation counterparts, their syntactic status (i.e. whether they occur as particle expressions, main clauses, particles, interjections, etc. or are omitted), sentence types and the position the Czech and English comment clauses. After the comment clauses are distributed based on their pragmatic functions, the Czech counterparts are taken into account again, their preferences in the translation corpus are identified as well as is their suitability. The conclusion then summarizes the findings of the analyses in response to our hypotheses suggested at the beginning of this paper.

ABSTRAKT

Tématem této diplomové práce je popis a analýza tzv. anglických „comment clauses," tj. kontaktových vět *you know* v korpusu psaného textu (*Intercorp*) a korpusu vytvořeného z osmi epizod seriálu *Přátelé* (*Friends*), který zastupuje mluvenou podobu jazyka. Analýza vychází z předpokladu, že jazyk seriálu *Přátelé* je ve své přirozenosti a hovorové povaze blízký přirozenému mluvenému jazyku a může být tedy porovnán s nepřirozenou formou psaného stylu. Díky českým překladům *Přátel* a textů z korpusu *Intercorp* můžeme tak podrobit analýze nejen pragmatické funkce kontaktových vět, ale zároveň také jejich překladové protějšky.

Teoretická část práce nabízí sebraný souhrn informací týkající se kontaktových vět, nejen jak je popisují Quirk et al. (1985) v jejich anglické gramatice *CGEL*, ale také pohledy lingvistů, kteří se zabývají analýzou diskursu a na markery typu *you know* se specializují, jako například Povolná (2010), Stenström (1995), Schiffrin (1987) a další. Přehled potenciálních českých překladových ekvivalentů, navržený Duškovou (2009), Běličovou (1993) a dvojicí Grepl & Karlík (1998, 1999), je v teorii taktéž nastíněn, stejně tak jako jazyk používaný v televizních seriálech a rozdíl mezi konvenčním a audiovizuálním překladem a nástrahy s tím spojené.

Praktická část je rozdělena na tři podkapitoly, první zabývající se analýzou 100 příkladů *you know* v *Intercorpu*, druhý analýzou v seriálu *Přátelé*, a třetí pak porovnává výsledky z předchozích dvou kapitol. Tyto kapitoly v analýze postupují stejným směrem, zaměřující se nejprve na české překladové protějšky, jejich syntaktický status (tedy zda se vyskytují jako částicové výrazy, jako hlavní věta v souvětí, částice, spojka, atd., či jsou vynechány), větné typy a pozici českých i anglických kontaktových vět. Po jejich rozdělení podle pragmatických funkcí se české protějšky berou v potaz znovu, určuje se jak jejich preference v překladovém korpusu, tak jejich vhodnost. V závěru se pak shrnují poznatky z analýz, reagující na námi předem stanovené hypotézy.

LIST OF ABBREVATIONS AND SYMBOLS

A	appealer
CC(s)	comment clause(s)
CGEL	*A Comprehensive Grammar of the English Language*
Cls	clause
E	empathizer
F	final (position)
F	*Friends*
FF	turn final position
I	initial (position)
I-M	inform marker
IC	*Intercorp*
IDM	*Interactive Discourse Markers in Spoken English*
II	turn initial position
IM	clause-initial but turn-medial position
KV	kontaktové věty
LGC	*Longman Grammar Corpus*
LLC	*London- Lund Corpus*
M	medial (position)
MC	main clause
MM	medial position in both the clause and the turn
MF	clause-final and turn-medial position
p.	person
P	position
PE(s)	particle expression(s)
PF	pragmatic function
pl.	plural
SC	separate clause
sg.	singular
vs.	versus
x	zero counterpart
YK	*you know*
Zero	zero counterpart
% pos.	percentage of occurrences of each positions within all the positions of the same type
| *you* '*S/EE*|	Capitals in examples indicate *nuclear* syllables, long diagonals indicate *intonation*, raised verticals *stress*, and long verticals *tone unit boundaries*.
A, B	speaker identity (surreptitious speaker)

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1.   INTRODUCTION

The aim of the present study is to describe and analyze the English comment clause (CC henceforth) *you know* in a corpus of written sources (*Intercorp*) and a corpus of spoken language of television (*Friends*). The study works with the presumption that the language of TV show *Friends* is in its conversational nature similar to the natural language of conversations and therefore can be contrasted to the artificial language of written form. As the Czech translations of both corpora are available to us, the study greatly focuses on two main aspects: the Czech translation counterparts of the *you know* CC and their pragmatic functions. In addition, attention is paid to their positions (within the clause and the turn), and syntactic and sentence types.

The theoretical part introduces the comment clauses, describing their features and functions. The base for the account of pragmatic functions and its criteria is predominantly taken from the monograph *Interactive Discourse Markers in Spoken English* by Renata Povolná (2010, hereon referred to as *IDM*), with additional information from works of Stenström (1990, 1994, 1995), Schiffrin (1987), Brinton (2008) etc. However, the obligatory traditional approach of Quirk et al. (1985) of their grammar book *A Comprehensive Grammar of the English Language* (hereon referred to as *CGEL*) is outlined as well. The outline of potential Czech counterparts is given as well, suggested by Dušková in *Mluvnice současné angličtiny na pozadí češtiny* (*Mluvnice* henceforth, 2009), as well as by Běličová (1993) and Grepl & Karlík (1998, 1999).

In the methodological part, the material analyzed and the methods used are described in great detail as well; furthermore, the frequencies of the analyzed CC in our material are compared to other researchers' results, and the problems that surfaced during the analysis are dealt with here. The empirical part consists of three sections: the first two parts each analyze 100 examples of the *you know* CC, its general aspect in the corpus, their Czech counterparts and the pragmatic functions; the third section then compares the two corpora and draws conclusions.

2. THEORETICAL BACKGROUND

According to Povolná (*IDM*: 45), the analyzed phenomenon of CCs[1] includes "expressions that appear in spoken interaction where they perform a number of many important pragmatic functions, thus marking the organization of discourse and enhancing the smooth flow of interaction;" moreover they reflect "the speaker's personal involvement and also add liveliness to the conversation" (Stenström 1990: 152). Among the most common examples we can mention markers *you know, you see, I mean* or *I think*[2]. However, they are "notoriously difficult to describe in grammatical and semantic terms alone," as they mostly depend on the context for their interpretation (Stenström 1995: 290).

2.1 Comment clauses according to Quirk et al. (1985)

The most traditional approach towards CCs is that of Quirk et al. (1985). In *CGEL*, CCs are described as parenthetical disjuncts that occur initially, finally and medially, and usually have their own separate tone units. They may be either in the form of finite clauses as content disjuncts expressing "the speakers' comments on the content of the matrix clause" or as non-finite style disjuncts and thus conveying "the speakers' views on the way they are speaking" (*CGEL*: 1112).

Quirk et al. (1985: 1112-1113) distinguish six syntactic types of comment clauses:

(i) like the matrix clause of a main clause:
   There were no other applicants, <u>I believe</u>, for that job.

(ii) like an adverbial finite clause introduced by *as:*
   I'm working the night shift, <u>as you know.</u>

(iii) like a nominal relative clause:
   <u>What was more upsetting,</u> we lost all our luggage.

(iv) *to-* infinitive clause as a style disjunct:

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[1] Various terms have been used for what we call the comment clauses in this paper, namely: D-items, softeners, parentheticals, discourse markers, pragmatic markers, pragmatic particles, pragmatic expressions, softeners, fillers, inserts, fumbles, the interactive discourse markers (a term coined by Povolná: 2010) etc. Erman points out that the existing terminology is "quite confused and most of the terms used are either too specific, e.g. hesitation-markers, or too general, e.g. verbal fillers" (Erman 1986: 131). For the purpose of this paper, we have adopted the term of Quirk et al. comment clauses (CCs) for its traditional use among researchers; however, the *you know* CC will be addressed simply as a "marker" as well, for it is a common label used generally for various types of such phenomena.

[2] As Stenström (1990: 137) notes, verbs like *mean*, *know* and *think* are used mostly as transitive verbs in corpora of written texts, they occur as CCs only in dialogues and only rarely.

I'm not sure what to do, <u>to be honest.</u>

(v) *-ing* clause as a style disjunct:
I doubt, <u>speaking as a layman,</u> whether television is the right medium for that story.

(vi) *-ed* clause as a style disjunct:
<u>*Stated bluntly,*</u> *he had no chance of winning.*

However, in Povolná's (2003: 72) research of three face-to-face conversations, she discovers that only the type (i) is common (96%), with some additional instances from type (ii) and (iv) (3,2% and 0,7% respectively). Biber et al. (1999: 197) support this by noting that CCs "comment on a thought rather than the delivery of a wording," thus functioning mostly as content disjuncts. Moreover, as the *you know* CC belongs only to the (i) type, the rest are left aside in the present paper.

2.1.1 Type (i) comment clauses like the matrix of a main clause

Type (i) CCs are similar to main clauses in that they are formed by at least a subject and a verb and do not start with a subordinator. As stated in *CGEL*, they can never be considered independent clauses, as the verb or adjective is of transitive class and therefore lacks object; a complementation in the form of nominal *that*-clause which is obligatory elsewhere. Quirk et al. (1985: 1113) present two such sentences to show the correspondence between them:

(a) *There were no other applicants, <u>I believe,</u> for that job.*
(b) <u>*I believe*</u> *that there were no other applicants for that job.*

Although the two sentences might seem the same, they differ in two important aspects. Firstly, the relation of subordination is reversed; while the *that*-clause is subordinate in (b), it is a matrix clause in (a), and *I believe* is matrix in (b), while in (a) it is the examined CC, loosely inserted into the matrix clause. Moreover, the verb *believe* may be interpreted in two ways in (b) – as having a definitive or a hedging meaning; in the CC (a), the verb *believe* is understood only as with the hedging meaning. However, sometimes the only indication of a CC in the text is the intonation (marked by a comma in writing) (*CGEL*: 1113).

Although many clauses of this type are stereotyped, new constructions of CCs can be somewhat freely invented, eg. *The Indian railways (<u>my uncle was telling me some time ago</u>) have*

always made a profit (CGEL: 1114). Among the stereotyped type (i) CCs, Quirk et al. (1985) distinguish four semantic functions:

1) Hedging

The CCs that hedge the presented information "express the speaker's tentativeness over the truth value of the matrix clause" (*CGEL:* 1114). Most frequently, the hedges consist of the subject *I* and verb in the present tense; however other forms are possible as well, for example indefinite subjects such as *one, they* or *it,* or the verb may be a modal auxiliary or in the present perfect tense. Some of the instances are: *I believe, I guess, I'm told, I may assume, one hears, they allege, it is rumoured, it has been claimed, it appears* etc.

If the matrix clause is negative, the CC may be negative as well, e.g. *They aren't at home, I don't believe.,* thus expressing even greater tentativeness. Lastly, questions with CCs are possible as well, e.g. *What's he doing, I wonder?* (*CGEL:* 1114).

2) Expressing certainty

The second function is in opposition to the first: it expresses speaker's certainty over the content of the matrix clause. Similarly, the most frequent form consists of the subject *I* and the verb in the present simple tense, e.g. *I know, I'm sure, it's true, there's no doubt, I must say* etc. Certainty may be also expressed by negation, but only with the use of verbs that express rejection or lack of certainty, e.g. *I don't deny, I don't doubt* (*CGEL:* 1114). Some CCs may even have a concessive force, e.g. *It's true, I must say, I admit* etc.

3) Expressing emotions

The next function expresses speaker's feelings and emotional attitudes towards the content of the commented part. The form is the same as with the two functions above (*I fear, I wish, I hope* etc), in addition, we might sometimes use a *to*-infinitive verb of speaking as well,

e.g. *I'm glad to say, I'm delighted to say* etc. As some interjections like *God knows* imply emotive attitude, they belong into this category as well (*CGEL:* 1113-1114).

4) Claiming attention / agreement[3]

The last semantic function is the most hearer-oriented, as it is used to seek the hearer's attention or agreement; in addition, they express familiarity between the participants and overall positive relationship towards the hearer. Formally, they are the most distinctive, as the subject is usually either *you* or the implied *you* in the imperative, e.g. *you know, you see, you realize, you can see, you may know, you must admit, mind you, mark you* etc.

There are two types of questions of this function: the negative questions attached to declarative sentences claim the hearer's agreement, e.g. *It's ethically wrong, <u>wouldn't you say?;</u>* while the positive questions attached to interrogative sentences call for hearer's attention, e.g. *Is the heating on, <u>do you suppose</u>?* (*CGEL:* 1115).

The CC *you know*, analyzed in our paper, therefore belongs to the last semantic group.

2.2 Features of comment clauses

In her new monograph, Povolná (2010) offers a summary of CC features based on suggestions made by Erman (1986), Östman (1981), Stenström (1995) and Brinton (2008), as well as her own findings (151-152):

a) Phonological features

The most typical comment clauses are short, often phonologically reduced or even unstressed; however, even long phrases like *as it may interest you to know* are considered as CCs in *CGEL* (1116). Moreover if they are hearer- oriented they usually form a separate tone unit.

b) Syntactic features

CCs are possible at all positions within the turn, although they mostly occur medially. They have no clear grammatical function, as they stand outside of syntactic structure to which they can be loosely attached. Moreover, they are optional.

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[3] It is worth mentioning that "tag questions are related to the semantic role (4) of type (i) comment clauses, and may also be considered comment clauses, "e.g. *They're in a great hurry, <u>aren't they?</u>*(*CGEL*: 1115)

c)   Semantic features

Usually, CCs have little or no propositional meaning.

d)   Functional features

CCs have multiple functions, operating concurrently on various levels, together with textual and interpersonal levels, without one function being predominant in a particular context. Moreover, they are context dependent, so they can have various functions in different or same positions. However syntactically unnecessary CCs seem, they are pragmatically essential.

e)   Sociolinguistic and stylistic features

CCs are typical of spoken discourse, mostly informal, and they are highly frequent in speech. Moreover, they are person-to-person oriented and required by social situations.

2.3 Criteria used for the classification of comment clauses

Here we will mention several criteria that can be used to classify the CCs, mainly inspired by Povolná (*IDM*: 73), but taking into account the research of many other authors (e.g. Stenström 1994, 1995, Brinton 2008, and Erman 1986). The categories are: syntactic type, *I-/you*-orientation, position, listener's reaction, prosodic features and the entire situational context.

2.3.1 Syntactic type

In her monograph, Povolná (*IDM*: 73-76) chooses to follow the syntactic classification given by Quirk at al. (*CGEL*), described in detail above (see 2.1), for its most comprehensive categorization and correspondence of what Quirk at al. call comment clauses with her own study of interactive discourse markers. Out of the six syntactic types, she distinguishes three content disjuncts (i. Like the matrix clause of a main clause, ii. Like an adverbial finite clause usually introduced by *as*, iii. Like a nominal relative clause) and three style disjuncts[4]. In her investigation, Povolná discovers that the first syntactic type – (i) like the matrix clause of a main clause – predominates the rest of the types, representing between 92-98% of the CCs she analyzed (*IDM* :74). Interestingly, out of the 532 instances of CCs, none were of the nominal relative type.

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[4] In her research, Povolná (2010:74) does not include the style disjuncts in non-finite forms, as they are not common and "not at all typical of spoken discourse." (see Povolná 2003)

However clear the syntactic relation between the comment clause and its 'anchor' might seem from the above classification, several authors have questioned this hierarchical approach, some even find a discrepancy in *CGEL* itself (see Stenström 1995, Dehé 2009, Brinton 2008). In pointing out the correspondence between the dependent comment clauses[5] and sentences containing indirect statements, both Quirk et al. (1985) and Leech and Svartvik (1983) identify CCs as being subordinate clauses (see 2.1.1). According to Stenström (1995: 296), this presents a "clash:" as comment clauses are defined as disjuncts, sentence adverbials, that are only "loosely related to the rest of the clause they belong to," and therefore, they cannot be subordinate[6] (Quirk et al. 1992: 778).

Therefor, Stenström (1995: 299) asks whether the comment clauses of type (i) should really be regarded as disjucnts or rather taken as pragmatic markers, as they are typically used in spoken conversations and differ from other disjucts in the following aspects:

- they are extremely frequent and highly neutralised in meaning
- they serve a different function in a different position
- they are context and situation dependent
- they are person-to-person-oriented and socially required
- they are syntactically deletable but pragmatically required (ibid.: 299)

Stenström (ibid.) is not the only one who proposes to alter the approach of *CGEL* towards the CCs, for Schiffrin, in her revolutionary monograph *Discourse Markers* (1987), analyzes the comment clauses *I mean* and *you know* as being equal to other markers of discourse like *well, then, so* etc., proposing a new idea that has set in motion the whole discourse analysis approach. Dehé (2009: 569) confirms this in her up-to-date paper, as "many authors [agree that CCs are] integrated into the structure of the host clause." However, they all admit that "there are problems in trying to apply criteria categorically in delimiting the class or pragmatic [or discourse] particles," especially in relation to their syntactic structure (Östman in Macaulay 1991: 140).

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[5]According to Quirk et al., comment clauses cannot be independent as they contain transitive verbs or adjectives that lack complementation (*CGEL*, 1114).
[6] In *Grammar of Contemporary English* (1992: 636), comment clauses are classified as both disjuncts and conjuncts.

Interestingly, the syntactic issue of CCs goes as far back as to the 1964 when Poldauf (1964) published his article "The third syntactical plan" where he proposed that all the "components which place the content of the sentence in relation to the individual and his special ability to perceive, judge and assess," i.e. components that express speaker's attitude on what is being communicated, belong to the third syntactical plan[7]. Among the interpretative signals belonging to the third plan, Poldauf (ibid. 251) mentions CCs *I suppose, I think, I believe* etc.

In this paper, we adopt the suggestions of Stenström (1995) and Schiffrin (1987) of *you know* CC functioning as discourse or pragmatic markers instead of separate clauses that stand outside of the structure commenting on the rest of the sentence. Although we agree that the markers "occur in some sense cut off from, or on a higher level than, the rest of the utterance," (Östman in Macaulay 1991: 140), being part of the third syntactical plan, we still consider them as formally part of the clausal units; therefore, following the approach of Macaulay (1991) as well as the Czech understanding of the phenomena (i.e. the notion of particle expressions) (see 2.5.3), each *you know* CC will be analyzed as being part of a clause.

2.3.2 I-/you- orientation

Another criterion of CCs discussed by Povolná (2010) is that of *I-/you-* orientation that splits CCs into *I*-oriented (speaker-oriented) and *you*-oriented CCs (hearer-oriented). Their orientation is supported by the results of Povolná's analysis, where hearer-oriented CCs are much more frequent in face-to-face and telephone conversations where the speakers interact, rather than in the radio discussions where the CCs express one's opinions and ideas (ibid.: 77-90).

2.3.3 Position

One of the consequences of the syntactic independence of CCs is their positional mobility, for just "like disjunct in general, CCs can occur in initial, medial and final sentence and/or turn position," but, unlike disjucnts, they can "occur in more than one position in the same

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[7] The first syntactical plan incudes components like subject and verb; the second syntacal plan includes the dispensable components like attributes (Povolná 2010: 59).

sentence/turn" (Stenström 1995: 291). Here, a turn is defined as "everything the current speaker says before the next speaker takes over" (Stenström 1994: 4). Although Stenström deals with both sentence and turn positions, Povolná (2010) analyzes only the turn positions. Moreover, Erman (1986: 132) distinguishes the position within the middle turn: a marker occurring within or between clause constituents is called an "intrusive element," while between clauses it is a "connective element." However, as the newer approaches to the notion of discourse markers change (see 2.3.1), the CCs are more than often analyzed as being part of a clause[8]; therefore, as Leech and Svartvik (1983: 217) suggest, CCs can be analyzed as "in front-, mid- and end-positions in the clause," adding that "the end-position is mainly restricted to informal speech."

As for the positional preferences of CCs, both Erman and Povolná agree on the medial turn position being predominantly the most common one. Nevertheless, the *you*-oriented markers of Povolná's analysis appeared to have a slight tendency towards the final position within the turn. As for the clause positions, there was a significant preference for clause-final positions in Macaulay's analysis of Scottish natural conversation (Macaulay 1991: 156).

2.3.4 Listener's reaction

The category of listener's responses to CCs mainly concentrates on real conversations, as staged conversations in novels (and sometimes films) do not have to follow the natural way of responding correctly. Although mentioned here, this category is excluded from our analysis.

Urbanová (2002:17) points out that there are three ways the current speaker can appeal to the current hearer to produce some kind of reaction: declarative questions, question tags and comment clauses, with CCs being the only ones that do not need a question mark following them. Povolná then distinguishes the following types of reactions (*IDM*: 109):

      • a verbal response, which implies a shift of a current speaker
      • a backchannel signal, which does not imply any shift of a current speaker

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[8] In our analysis we identify positions within a clause. Beside the syntactic issues, another reason for leave out positions in a sentence is that sentences are difficult to identify in natural conversation, "as the connectivity, ellipsis and intercalation of structures may so obscure syntactic boundaries as to make the identification and classification of sentences in everyday conversation almost impossible" (Schiffrin 1987: 32).

2.3.5 Prosodic features

According to Povolná (2010), prosodic features of CCs are essential in that they influence their pragmatic functions in conversation and with various positions they can distinguish a CC from a clause with a purely syntactic function. In spoken discourse, the only feature that determines the function of *you know* in [1] is the pause that marks the separate tone unit (represented by commas in writing). From the prosodic features, Povolná studies the "occurrence of a marker in a separate tone unit," "the presence or absence of a nuclear tone and its contour (pitch direction)" and "the co-ocurence of a marker with some hesitation phenomena" (*IDM*: 83).

[1] *You know (,) I think you're wrong.* (*CGEL*: 1113)

2.3.6 Entire situational context

The last criterion is the context, one of the most important, as it decides which CC is used, i.e. "which particular pragmatic function is most appropriate under given contextual circumstances" (*IDM*: 85). The meaning of the uttered sentence of a speaker must be therefore interpreted in respect to both the "immediate context," e.g. what the previous speaker just said, and the "wider context," which takes account of "the speech situation, the topic, the speakers and their relationship to each other, and the knowledge they share" (Stenström 1994:26).

2.4 Pragmatic functions of comment clauses

The pragmatic functions of CCs are recognized based on the classification criteria discussed above. The functions are taken mainly from Povolná (2010), who distinguishes seven functions[9] of which only four are relevant for our analysis: the appealer (A), inform maker (I-M), empathizer (E) and monitor. The last included function is that of a verbal filler (VF), taken from the monograph of Stenström (1994), which in itself was one of the inspirations for Povolná.

2.4.1 Appealer

According to Povolná (*IDM*: 92), an appealer (A) is always *you*-oriented (e.g. *you see*), mostly found in final turn positions as a separate tone unit with rising intonation. By using an

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[9] The remaining pragmatic functions of opine marker and markers of certainty and emotion are only *I*-oriented.

appealer, or the "confirmation-seeker," as Erman (1987: 53) calls it, the speaker makes sure the listener fully understands the content of the communication via seeking some responsive feedback. Appealer "signifies the current speaker's effort to make the hearer(s) co-operate and accept the propositional content of the utterance;" as it also "enhances the smooth flow of the communication" (*IDM*: 92). Various appealers can have different "prompting force," from somewhat weak *you know* to fairly strong appealer realized by *OK*; moreover, the appealer becomes stronger if it is realized after a pause (Stenström 1994: 79-80).

> A: Well, Nightingale said he e might want to get away from Lower Netherlands, <u>you see</u>
> B: Yes, yes, I wouldn't be surprised at that, I really wouldn't (*IDM*: 92).

2.4.2 Inform marker

Inform markers (I-Ms) are also only *you*-oriented, with *you see* and *you know* as the most common representatives (although other forms like *as you say* are possible too). However, unlike appealers, they do not have to occur as a separate tone unit and their intonation varies[10]. Inform markerss are used by speakers to "remind each other of knowledge which they share," to make it "part of the activated context of discourse" (*IDM*: 94); in this function, the markers "have a falling nucleus or are uttered with low prominence carrying no nucleus at all," e.g. [2] (*CGEL:* 1482). Moreover, they might indicate that some new information or an aspect of it is coming, especially expressed by *you see* (Stenström 1994: 90). Interestingly, when the *you* in *you know* carries the nuclear tone, the speaker might be hinting that some underlying message is present in the utterance, e.g. [3]. *You see* as well can have a stress variant, for example a "triumphant or retributive *you see*," as in [4] which is uttered with "a wide range of pitch" (*CGEL*: 1843).

> [2] *She has reM\ARried <u>you know</u>*
> [3] *I'd like to help him in any way I could, but <u>Y\OU KN/OW</u>*   Which could be paraphrased as:
>   ". . . but there are notorious reasons for my not doing so, and these you know well"
> [4] *So I Was R\IGHT | <u>you "S/EE</u>]. (CGEL:* 1482-1483).

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[10] According to Stenström (1994: 90) "*you know* is generally pronounced in a separate tone unit with varying intonation contours; *you see* is more often part of a tone unit"

2.4.3 Empathizer

Empathizer is another of the solely *you*-oriented CCs, sometimes consisting of a separate tone unit, mostly with rising intonation. It is used when "the speaker wants to invite the current hearer to get more involved in a given interaction," and to show some empathy and understanding, often prompting listener's feedback (*IDM:* 97). Moreover, its function is described as "the striving on the part of the speaker to get the addressee to co-operate, or accept the propositional content of his utterance" (Östman in *IDM*: 97)[11]. Empathizers are also labelled "intimacy signals," as they have "an important social function in spoken interaction" (ibid. 98).

> A *because she felt this was not the moment for votes for W\OMEN or something of TH\AT sort you S/EE*
> B *how SPL\ENDID*   (Stenström 1994:127)

2.4.4 Verbal filler[12]

Verbal fillers, or stallers, have "no exact meaning or purpose," and are used when a speaker has problems formulating the message; according to Stenström (1994: 129) they occur mainly at the beginning, when the speaker takes over the turn without being prepared and needs time to plan his thoughts. Erman (1987: 52), on the other hand, emphasizes the preference for mid-clause position, as verbal fillers stand "within constituents ... in order to allow the speaker to do word-search." Also, they are called "fumbles," as they are used when the speaker "fumbles for the appropriate word or formulation, [trying] to repair his misstep" (House 2009: 186).

> A *but in fact the civilian insurrection didn't start until long after the ə:m you know the German navy mutinied and so on.* (Erman 1987: 52)

2.4.5 Monitor

Monitors are typically *I*-oriented markers, usually realized by *I mean. You*-orientation is possible as well, although only when accompanied by *I*-oriented marker or a discourse marker *well*, as in the given example. Monitors are mostly found in medial positions; sometimes they are

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[11] Although Povolná (2010) uses Östman's classification to explain the group of empathizerss, Östman (1981:17) attributes this meaning to "every occurrence of *you know*."

[12] Although Povolná (2010) has inspired her classification of CCs in Stenström (1994), she does not recognize the category of VFs in her monograph. However, as CCs that Stenstrorm (1994) classifies as VFs cannot be placed in any other group, we have decided to include the function here as well.

possible at the beginning of a turn as well, although mainly after a short uncomplicated turn of the previous speaker. Monitors are used during "planning and organization of discourse," when the speaker wants to rephrase himself to make the message more understandable, or to make a new start altogether, e.g. as a reaction to listener's lack of understanding or approval (*IDM*: 99).

> A *you get up at a quarter to six ... oh*   (Stenström 1994: 132)
> B *quarter to seven . when I come here you see.. <u>well I mean</u> quarter to seven <u>you know</u> - six forty*

2.5 Czech equivalents of English comment clauses

As the empirical part of this paper contains the analysis of Czech counterparts of English CCs as well, it is essential to mention some of their possible realizations; unfortunately, there does not seem to be any exact counterpart to the English CC. However, it is clear that the counterparts will belong to a group of contact devices ("kontaktní prostředky" in *Mluvnice*), as they are used to maintain contact between the participants. The only device connected to CCs Dušková mentions in her *Mluvnice* (13.35) is the use of contact dative ("kontaktový dativ") which is just as CCs part of Poldauf's third syntactical plan (1964) (see 2.3.1). Moreover, in listing other contact devices Dušková gives a direct translation of *you know* as *víš/víte* in [5], which in Czech can be identified as a particle expression (see 2.5.3), for that, this category will be accounted for as well.

> [5]*"Well, <u>you know</u>, it's not so simple, is it?" he said.*
>   *"<u>Víte</u>, není to tak jednoduché, že?" řekl.* (*Mluvnice* 16.21.62)

2.5.1 Contact dative

Just as the CCs, dative of contact ("Dativ Kontaktový," "Etický" or "Sdílnosti") has the function of establishing and maintaining contact with the listener (*Mluvnice*: 13.35). Moreover, it is used to arouse interest in the listener, while expressing intimate relationship between the participants; for this reason, this type of dative is excluded from the solely intellectual conversations (Šmilauer 1969: 223). In an example from *Mluvnice*, the contact dative (expressed by the pronoun *vám*) has its counterpart formed with the use of a CC *you see*:

> *Ona <u>vám</u> zbledla, jako když jdou na ni mdloby.*
> *<u>You see</u> she turned pale as if she were going to faint.* (*Mluvnice*: 3.52.2)

2.5.2   Contact devices according to Běličová (1993)

In her article "Ke kontaktovým prostředkům v slovanských jazycích," Běličová (1993: 45) distinguishes three types of contact devices for establishing and maintaining contact between a speaker and a hearer: a) nominal contact devices (e.g. addressing by names), b) verbal contact devices and c) devices raising emotional and subjective interest of the hearer (e.g. contact dative).

Among the verbal contact devices used in conversation, Běličová (1993: 45) classifies verb forms in the second person singular or plural, with the meanings connected to listening, seeing, understanding, imagining and to capacities like knowledge, opinion, belief, speech etc.

> She lists several examples: *víš, to víš, chápeš, vidíš, jak vidíš, rozumíš, dovedeš si představit, znáš to, jak myslíš, poslyš, poslechni, heleď, koukej, podivej se, považ, představ si, pochop, no řekni, neříkej, nepovídej, nechtěj vědět, nemysli si, počkej, ale jdi, ale dej pokoj, počkejme, hleďme, dejme tomu, řekněme* etc. (ibid. 45)

These contact devices can stand as separate replies or as part of the proposition, regardless of their position which can be initial, medial or final. In their indicative mood, they usually appeal to the hearer to recognize the common grounds of the participants. Moreover, Běličová (ibid. 46) mentions that the distinction between interrogative and indicative intonation in these cases is often irrelevant and, therefore, the discussed device can be viewed from both positions; however, the interrogative intonation can be marked in orthography by a question mark: eg. *Víš, ono je to složitější./ Ono je to složitější, víš?* (ibid. 46). In imperative, the speaker often asks for more information or calls for hearer's attention, e.g. *poslyš, koukni, heleď.* Sometimes it can express speaker's surprise, e.g. A *Hanka se rozvádí* B: *Nepovídej!/ Ale jdi*!; here the imperative stands as a separate reply (ibid. 46).

2.5.3 Particle expressions (PEs) according to Grepl & Karlík (1998, 1999)

In fact, what Běličová (1993) describes as verbal contact devices are originally superordinate clauses that have undergone the process of particulazition ("partikulizace" or "zčásticování") and were contracted into the new particle form ("stažení (kontrakce) souvětných konstrukcí"). Via a semantic shift, their verbs have weakened until their verbal meaning has

disappeared, acquiring the function of particles (Grepl & Karlik 1998: 403). The speaker uses them to express the intention of his utterance or what is his stance towards it. Just as Quirk at al. (1985) compare *I believe* as a matrix clause and as a comment clause (cf. 2.1.1), Grepl & Karlík (1999: 143) compare the words *myslet* and *vědět*:

> *Myslím na matku.* (a verb) vs. *Pavel myslím už nepřijde.* (a particle) (ibid. 143)
> *To víš, že Petr přijede?* (a verb) vs. *To víš (,) přijede babička.* (a particle) (ibid. 145) [13]

Grepl & Karlík (1998: 400-401) called these instances particle expressions (PEs, "částicové výrazy") and hereon we will refer to such contact elements (e.g. *víš* or *poslyš*) as particle expressions as well.

2.6 The language of sitcoms

The language of the sitcom *Friends* should be commented on here as well. Ideally, we would be able to analyze and compare natural conversation to the direct speech of novels, both in English and Czech; however, as none of the material containing natural conversation has been translated into the Czech language we are bound to use the closest thing to it that exist with translation: the language of film and television.

According to Toolan (2000: 169) "on film, characters can speak entirely as naturally and authentically as they might in real life;" however, it is questionable to what extent is the speech of television close to that of real life. Conversations in films are part of the so-called "prefabricated discourse, [which] imitates reality but cannot include all the hesitations, repetitions and syntactic anomalies that actual oral discourse contains" (Chaume 2004: 850). In his work, *Television dialogue: the sitcom Friends vs. natural conversation,* Quaglio (2009: 13) deals with this issue, stating that television dialogues have to *sound* natural as "otherwise, viewer identification with the show characters can be negatively impacted, thus, potentially, affecting the success of the show." This "naturalness" is then reflected in that "*Friends* presents high frequencies of the vast majority

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[13] The omission of conjunctions is explained by the nature of these particle expressions as they function as comments of the speaker on the content (ibid. 400-401).

of features typifying conversation," although when looked at closely, he discovers differences that distinguish these two from each other (ibid. 139):

- *Friends* shares the core linguistic features that characterize natural conversation.
- Vague language (e.g. *kind of, you know, I mean*, *maybe*, the noun of vague reference *thing,* etc.) is much more pervasive in natural conversation than in *Friends*.
- *Friends* presents higher frequencies of linguistic features marking emotional language, e.g. adverbial intensifiers (*so, really*), expletives (*damn, sucks*), emphatic *do* etc.[14]
- *Friends* presents higher frequencies of linguistic features marking informality, e.g. slang terms, vocatives, greetings, some linguistic innovations and expletives etc.[15]
- Natural conversation has a higher degree of narrativeness when compared to *Friends,* e.g. past tense verbs, perfect aspect, third-person pronouns, public verbs etc.[16]
- Some differences between the two corpora are due to restrictions and/or influences of the televised medium[17] (ibid. 139).

For our analysis, it is the lesser vagueness presented in *Friends* that is of main interest, as CC *you know* is one of the markers of vagueness that Quaglio (2009) explores. In general, vague expressions (e.g. a hedge *kind of*, stance marker *maybe*, modals, copular verbs etc.) are highly frequent in natural conversation, as they "can mitigate the potential negative impact that an overly direct utterance might have" and the imprecision they create also speeds up the communicative process (ibid. 142). However, they occur less in his analysis of *Friends*: the CC *you know* turns out to be even three times less frequent. The reason for this difference seems to be the need to be understood by the wide audience: "for the language of the show to be easily understood (and the vagueness easily interpretable), the level of vagueness should be as 'global' as possible, which is likely to compromise the naturalness of the dialogues" (ibid. 78).

2.7 Conventional translation vs. audio-visual translation

Lastly, it is important to mention the constraints of audio-visual translation in comparison to the conventional translation. Although both types of translations express "a meaning which is

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[14] Among possible reasons for such overuse in *Friends* are the "situational factors, as the characters share close relationships and topics tend to revolve around dating, love, and romantic relationships" (Quaglio 2009: 105).

[15] Quaglio (2009: 120) explains such overuse in three ways: "the attempt to make the language of *Friends* credible and authentic, the extremely close relationships shared by the characters, and the creation of humour."

[16] Linguistic features associated with narrativeness are less frequent in *Friends* due to its "discourse immediacy, [ie.] a focus on immediate concerns, as opposed to the recount of past events which do not directly impact what is happening at the present moment or will happen in the near future" (ibid. 146, see ibid.123-137).

[17] An example of restrictions imposed by the television network is the lack of expletives *shit* and *fuck* (normally common expletives in natural conversation) which were prohibited to be used on the show.

communicated in the source language into the target language as according to the meaning contained in the source language," they differ in the process of translation and in many peculiarities that define it (Gibová 2012: 27). Literary translation is not limited in space (except in poetry), the translator may use as many words and syllables to express the meaning of the original text as possible, provided the meaning does not alter; moreover if a text requires further clarification, the translator can add explanations or footnotes (Krajíčková 2010: 15). However, this is not possible in audiovisual translation.

Language transfer in audiovisual translation can be either "visual," i.e. subtitling, or aural, where "the original voice track of the film or programme is actually replaced by a new one," i.e. dubbing[18] (Luyken 1991: 11). Unlike in literature, where the only means of meaning is the text, in film the message is conveyed by "the whole audiovisual opus i.e. image, acting, sound and language," therefore the language transfer replaces only the spoken language, creating a new synchronous whole (ibid: 154). Moreover, as the film is dubbed for a new audience, the given information has to be sometimes changed in order to be understood, e.g. the American exams SAT's are transferred in the Czech version as "přijímačky" with "body":

Uh, he took the SAT's for me / Ale, dělal za mě přijímačky.
I knew you didn't get a 1400! / Já věděla žes nemohla dostat tolik bodů! (S09E07)

Another aspect that influences the language transfer of films is the necessary synchronization with the image, where the actor's lip movements have to correspond with the new sound, therefore the translator also "needs to respect the rhythm and particularities of speech" of the actors (Krajíčková 2010: 37). This often leads to "omissions and condensation of the original text" (Luyken 1991: 155). For these reasons, it can be expected that some of the *you know* CCs used in *Friends* might be omitted, as they do not convey any important propositional meaning and can be – compared to other phrases – considered redundant[19].

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[18] Other aural audiovisual translation is a voice-over; however, its description is not necessary for our purposes.
[19] In his translation analysis of discourse markers, Chaume (2004) discovers that only 40% of all *you know* instances in the film *Pulp Fiction* were translated in the dubbed version.

3. MATERIAL AND METHOD

3.1 Material

The present paper provides an analysis of 200 instances of the English comment clause *you know* supplemented with their Czech counterparts: 100 examples from works of literature and other 100 from a sitcom called *Friends*[20]. Consequently, each group of examples requires different excerption.

3.1.1 The *Intercorp* corpus and its excerption

The material for the first part of our analysis was extracted from the translation corpus *Intercorp*[21]. Firstly, several contemporary works of British and American literature were selected and scanned for *you know* CCs[22]; secondly, all finite clauses containing both *you know* and at the minimum an object were eliminated, and the Czech counterparts of *you know* were identified; the selection stopped when the number of 100 CCs was reached[23].

The included works then include: J. K. Rowling's (1997) *Harry Potter and the Philosopher's Stone* (instances marked from JKR_1 to JKR_21), John Grisham's *The Street Lawyer* (1998; JG_SL_1 to _15), *Brethren* (2000; JG_B_1 to _6) and *The Client* (1993; JG_C_1 to _23), Mark Frost's *The List of Seven* (1993; MF_1 to _6), and Jonathan Franzen's *The*

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[20] Ideally, we would be able to use the language of natural conversation from the London-Lund Corpus of Spoken English (see Svartvik 1990); however, as the corpus lacks Czech translation, the sitcom *Friends* was chosen instead.

[21] *Intercorp* is a multilingual parallel translation corpus that is available online and is provided by Charles University, Faculty of Arts in Prague, for academic purposes only: http://www.korpus.cz/intercorp/.

[22] No special query for the search was required.

[23] Interestingly, there proved to be some tendencies in the translated works. While some of them included variety of Czech counterparts (e.g. *víš, rozumíš, totiž, pochop*) others consisted only of *víš/víte* and some zero counterparts. It has to be noted that due to "their multifunctionality and context-boundness" CCs, just as all discourse markers, pose many difficulties for the translators (Aijmer and Simon-Vandenbergen, 2011: 236). Sometimes, this problem results in underuse (omission of the markers from the translation) or overuse of the markers. Here, the latter signifies that "the translator may opt for corresponding items in the target language, although the frequency of (those particular types of) discourse particles is actually lower in the target language than in the source language" (Aijmer and Simon-Vandenbergen, 2003: 1132). In our case, we have encountered both the tendencies: an example of overuse can be Irving's *A Widow for One Year* where all fifteen Czech counterparts to the analyzed CC had some form of *vědět;* an example of underuse then can be Lindsey's *A Loving Scoundrel* where out of 21 instances of *you know,* thirteen were equivalent to zero counterparts and five to some form of *vědět.* For this reason, such works were excluded from the analysis as inadequate.

Corrections (2001; JF_1 to _29)[24]. Apart from *The Client*, all instances of CC *you know* were included in the analysis; Grisham's *The Client* was added to the list last and therefore only the needed 23 instances of *you know* were used. All the examples with their assigned codes can be found in the Appendix No. 1.

3.1.2 The *Friends* corpus and its excerption

The excerption of the material for the second part of our analysis turned out to be slightly more complicated, as the transcripts of *Friends* cannot be found in any corpus; therefore, the English version of the sitcom was taken from the internet, while its Czech version was transcribed by the author herself from videos of *Friends.* The English material was taken from a fan-page <http://www.livesinabox.com/friends>[25] which contained transcripts of all episodes of *Friends*, transcribed by several fans. However, to ensure precision, each transcript was compared to the video with the original audio as well; moreover, the official subtitles provided on the DVD were also taken into account, in cases where the position or intonation of the CC was ambiguous.

The analyzed episodes were selected rather randomly; the first episode to be chosen was "The One With The Male Nanny," the sixth episode of season nine (S09E06),[26] and the rest seven following episodes were added in order to collect the 100 needed instances of the CC *you know*. Out of the seventeen found instances in the last episode (S09E13) only the first eleven were used, as no more were needed. The episodes with their codes used in the analysis then are: "The One with the Male Nanny" (S09E06_1 to S09E0_23), "The One with Ross's Inappropriate Song" (S09E07_1 to _8), "The One with Rachel's Other Sister" (S09E08_1 to _12), "The One with Rachel's Phone Number" (S09E09_1 to _17), "The One with Christmas in Tulsa" (S09E10 _1 to _10), "The One Where Rachel Goes Back to Work (S09E11_1 to _4), "The One with Phoebe's

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[24] Each example was assigned a code (see above) for easier identification and reference, composed of initials of the author and, if needed, the work and the order of the example in the given work, e.g. JG_C_12 is the twelfth instance of *you know* CC in John Grisham's *The Client*.

[25] The webpage was taken from Quaglio (2009) who used it for his analysis of *Friends* in *Television Dialogue: the sitcom Friends vs. natural conversation.* He chose it for the quality and accurateness of the transcripts, as well as the additional information included in the analyzed transcripts like hesitations (e.g. *oh, er*), emphasis (e.g. *Yeah, a-a-and clean. Not just health department clean...* Monica *clean*.) or scene descriptions.

[26] This episode (S09E06) was scanned for the *you know* CCs before the actual analysis took place, to see whether the sitcom *Friends* was suitable for our purposes.

Rats" (S09E12_1 to _15),"The One Where Monica Sings" (S09E13_1 to _11)[27]. All the examples with their assigned codes can be found in the Appendix No.2.

The search for the Czech counterparts then meant watching each episode in Czech language (videos dubbed by *Česká televize*) and transcribing corresponding sentences. The way of transcription was modelled on several pieces of the official script found in a work of M.Krajíčková (2010), e.g. the names of the characters were transcribed as they sound in Czech: *Čendler, Rejčl* etc.[28] This was done by the author herself, as no internet transcriptions or official scripts could be found[29]. All Czech videos were streamed (i.e. viewed online) on a webpage <http://www.sledujserialy.cz>[30].

3.1.3 The frequencies of *you know* occurrences in *Friends* and *Intercorp*

Moreover, it is interesting to mention the difference between the frequencies of the two types of material, which is presented in the statistical survey in Table 1. It includes the total word count of every novel and every episode and the number of occurrences of the searched CC; for precise comparison, the frequency per 1000 words is given as well[32].

	JKR	JG_SL	JG_B	MF	JF	JG_C	Total
Words	80252	99982	105903	139539	199499	147791	772966
YK	21	15	6	6	29	70 (23[31])	147 (100)
Freq.	0,26	0,15	0,06	0,04	0,15	0,47	**0,19**

S09	E06	E07	E08	E09	E10	E11	E12	E13	Total
Words	3610	2826	3264	2929	2797	2990	2809	3714	24939
YK	23	8	12	17	10	4	15	17 (11)	106 (100)
Freq.	6,37	2,83	3,68	5,8	3,58	1,34	5,34	4,58	**4,25**

Table 1: The frequencies of *you know* occurrences in *Friends* and *Intercorp* compared

[27] The codes assigned to the instances of *you know* were left identical to the codes generally used on the internet, only completed by a number signifying the order of the example in the given work, e.g. S09E13_2 is the second instance of *you know* CC in the thirteenth episode of 9th season of *Friends*.

[28] Krajíčková (2010) analyzed three episodes of *Friends* in her work *The Friends: Linguistic, Cultural and Technical Problems of Dubbing Translation*, for which she used official scripts from *Česká televize*. The scripts were obtained by courtesy of one of the translator, who unfortunately lost all, but these three. As three scripts would not suffice to obtain all 100 examples, other episodes were chosen to be analyzed.

[29] In an email, Alena Poledňáková, the main translator of the series, confirmed that neither she nor *Česká televize* still own the scripts.

[30] <www.sledujserialy.cz> is a website that provides streaming of various TV shows dubbed in Czech.

[31] The number in the brackets stands for the number of instances used later in the analysis.

[32] For the comparison, the total number of found instances is used in both S09E13 and *The Client*, although not all were later used in the actual analysis.

Not surprisingly, the table shows that CC *you know* is twenty-two times more common in the sitcom *Friends* (4,25) than in the works of literature (0,19), as the former consists only of direct speech, while the latter does not.[33] However, had it not been for the unusually high number of occurrences in *The Client*, the difference between the numbers would have been even wider.

3.1.4 The average frequencies of *you know* in *Friends*, *Intercorp, LLC* and *LGC*

Lastly, we can compare our findings from *Friends* and *Intercorp* with the results of analyses of conversational English. Besides the numbers from Quaglio's research (2009) who used American English of the American subcorpus of the *Longman Grammar Corpus* (*LGC* henceforth)[34], we have used the data from Povolná's research (2003[35]), who used three face-to-face conversation of British English from the *London-Lund Corpus* (*LLC* henceforth)[36]. However, as the results of *LLC* and *LGC* were so distinct, we include other results available to us, namely those of Erman[37] (1987) and Muzikant[38] (2007) who both used the LLC as well.

	Intercorp	*Friends*	Povolná/*LLC*	Quaglio/*LGC*	Muzikant/*LLC*	Erman/*LLC*
Words	772966	24939	15000	590000	10000	60000
YK	147	106	155	2648	42	279
Freq.	**0,19**	**4,25**	**10,33**	**4,49**	**4,2**	**4,65**

Table 2: Comparing *you know* frequencies in corpora of *Intercorp*, *Friends, LLC* and *LGC*.

As follows from the Table 2, the texts of Povolná's (2003) face-to-face conversation contain 155 instances of *you know* CC with the frequency of 10,33 per 1000 words, two times more than Quaglio's (2009) texts, which contain 4,49 per 1000 words. However, the data from the remaining two, Erman (1987) and Muzikant (2007), that use the same LLC as Povolná (2003),

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[33] The total word count for *Friends* includes only the speech of the characters. The character's names indicating their turn and the descriptions of scenes were deleted for the purpose of this analysis.

[34] Quaglio (2009: 39) uses the American subcorpus of the *Longman Grammar Corpus* of seventeen texts of 590000 words in total, a *conversational corpus* (as he calls it) created to match the size of the *Friends* corpus.

[35] Ideally, we would be able to use the results of Povolná's (2010) research, as her monograph serves as a guideline for this paper; however, she does not always distinguish between *you see* and *you know* CCs in her new monograph. For that reason, the data from her earlier work have been included here.

[36] Povolná (2003) uses S.1.3, S.1.5 and S.1.8 texts (5000 words each) of the *LLC* (see Svartvik: 1990).

[37] Erman (1987:36) analyzes twelve texts from the *LLC* in his analysis, each containing 5000 words: S.1.1, S.1.2, S.1.4, S.1.5, S.1.6, S.1.8, S.1.9, S.2.3, S.2.5, S.2.6, S.2.14 and S.3.3 (see Svartvik: 1990).

[38] Muzikant's research (2007) was carried out for his diploma thesis at the Masaryk University in Brno, analyzing the CCs *I mean, you see* and *you know* in spoken British English. In his analysis he uses the S.1.4 and S.1.13 texts (each containing 5000 words) of the London-Lund Corpus (see Svartvik: 1990).

contain the same frequencies as Quaglio (2009), 4,65 and 4,2, respectively; these comparisons thus show that there is no difference between the American and British language, rather there is a difference between the texts and their speakers.

Contrary to our expectations, the results of *Friends* yield almost the same frequency as the majority, 4,25 occurrences per 1000 words, showing that the chosen episodes are rich in the *you know* markers just as the British and American natural conversations. The frequencies of the *Intercorp* corpus, on the other hand, are far lower than the rest of the conversational corpora.

3.2 Method

The analytical part of this paper consists of three sections. The first two sections analyze *you know* CC in works of literature of *Intercorp* and in *Friends* separately (4.1. and 4.2), the third section compares them and draws conclusions (4.3). Firstly, the English CCs *you know* will be described in respect to their overall environment as well as their position within a clause and within a turn. Secondly, the Czech counterparts of the *you know* CC will be given and analyzed syntactically and semanticaly. Lastly, the pragmatic functions will be identified, classified and described accordingly, with respect to their Czech counterparts as well.

3.3 Problems in the analysis

Although the theoretical background may serve as a valuable guideline for our analysis, analyzing concrete examples is not always clear and easy, involving a lot of subjective interpretation; for that reason, some issues need to be mentioned here first.

3.3.1 Context

It has to be noted that the online corpus *Intercorp* does not provide much context. Firstly, because the CCs are spread out over the whole book and for complete comprehension of the context we would have to know all the analyzed material (i.e. have read *The Client, Brethren* etc.), and secondly, because the excerption does not provide more than four lines of surrounding text. This limitation then complicates the analysis, as context is very important in determining the

pragmatic function. On the other hand, the *Friends* corpus of eight episodes provides the whole texts without limitations (mainly because the CCs are much more frequent and therefore the corpus material is short), and therefore we are aware of the whole context.

3.3.2 Positions

When describing CCs, the authors often mention their positional mobility and preferences (see 2.3.3); the position can be described within turns[39] as well as within the clause,[40] both of which are taken into consideration in our analysis. However, it is not always clear what is meant by each position, therefore we provide with detailed explanation:

a) Position within a clause, taken from Macaulay (2000: 754):

> *You know* can occur in initial position in the clause..., in medial position..., or in final position in the clause. By *initial position* is meant either the first position in the clause or immediately following a coordinating conjunction, [an address such as a name[41]] or a discourse marker such as *well*; by *medial position* is meant any position preceded and followed by any constituent other than a coordinating conjunction or a discourse marker; and by *final position* is meant a position followed by no constituent other than a terminal tag such as *and that*.

However, the position might occasionally seem unclear when the CC occurs in the middle of the utterance, appearing as if being between two clauses, as in the case of [6] or [7]. Here, based on the position, the CC could belong to either of the two clauses; it is by context, prosody and the concrete situation that the relation, and consequently the position, is identified. In [6], the CC belongs to the first clause and is therefore identified as being in the clause-final position, while in [7] it belongs to the second clause and is thus identified as in the clause-initial position.

[6] *Well, when we first met, <u>you know</u>, I thought you were pompous and arrogant and obnoxious.*
    Že jsem si nejdřív myslela, že jste protivný, arogantní a nafoukaný. (S09E12_4)
[7] *He'll get some flowers, <u>you know</u>, make it look nice.*
    Dá tam nějaký kytky, <u>rozumíš</u>, aby to vypadalo slušně. (JG_ST_7)

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[39] In other publications (e.g. F. Jabeen, M. A. Mahmood and S. Arif: 2011), markers were also described in respect to the sentence. However, this approach has been disregarded, as the boundaries of sentences are rather artificial, and especially in acoustic form unidentifiable.

[40] In older publications (before publication of Schiffrin's book *Discourse Analysis* in 1987), the comment clauses were considered as standing outside of the structure of the clauses, and therefore their position was described differently (e.g. Erman, 1986).

[41] The address, such as a name, is additional information added by the author of this thesis based on the findings.

b) Position within a turn

The conditions for identifying positions within a turn are the same as defined by Macaulay (2000) above, only they are extended over the boundaries of the clause and are localized within a turn. By turn, we mean "everything the current speaker says before the next speaker takes over" (Stenström 1994: 4). Therefore, by initial position within a turn is meant either the first position in a turn or immediately following a coordination conjunction, discourse marker, or an address. By medial position is meant any position preceded and followed by any clause of the same turn or constituent other than a coordinating conjunction, discourse marker or a vocative. By final position is meant a position within a turn followed by no constituent other than a terminal tag such as *and that*.

3.3.3 Pragmatic Functions

Although we give a thorough description of the functions (see 2.4ff), at a closer look we find that some distinctions disappear as they are relevant to more than just one group. First of all, both appealer and empathizer are used to make the hearer co-operate and accept the proposition of the message. Secondly, the suggested uses of an inform marker can mislead into interpreting all the analyzed CCs as having such function; actually, as passing new information (the rheme) is a large part of communication, most of the CC instances could be analyzed as inform markers. After our analysis we have come to several conclusions that help the distribution of pragmatic functions.

First, the inform markers should only introduce new information, remind of shared information or point to an underlying message (see 2.4.2.); therefore if an example (e.g. [8]) reminds of shared knowledge, but the purpose of the message is to achieve understanding of the hearer, the CC can be identified as an appealer or, as in the case of [8], an empathizer.

[8] *"I don't know. It's sort of scary, you know. Seeing a dead man and all."*
"Já nevím. Je to přece hrozný vidět mrtvýho a vůbec všechno." (JG_C_6)

As for appealers and empathizers, the differentiation is slightly easier. Based on Povolná's research (2010), we can expect the number of appealers to be much lower; also, their formal

characteristics are quite different from those of empathizers. However, some CCs might function as appealers without having their prototypical features (final turn position with rising intonation). [9] is an example of such an appealer – its position is turn-medial and its counterpart is a particle without any prompting force. However, the speaker does not seek understanding nor empathy of the listener, but wants him to react or to agree. Over all, appealers are much stronger in their prompting force than empathizers.

> [9] *Look at these videos. <u>You know</u>, I mean, who does he think he is?*
> *Vidíš ty kazety? Co si <u>vlastně</u> o sobě myslí?* (S09E07_2)

Lastly, it is the translation equivalents that can help us in resolving ambiguous cases; however, we cannot completely rely on those as translators may misinterpret the meaning as well, or change them altogether (see 4.1.3.4).

3.3.4 Particles vs. interjections in the Czech language

In some of the cases, the borderline between the particles and interjections in the Czech language poses problems for the analysts. As proposed in the *Encyklopedický slovník češtiny.* (2002: 62) particles are one of the parts of speech that "are delineated very diversely," and rather than taken as a homogenous group, they are "an aggregate of some independent groups of particles"[42]. For that reason, certain forms in the Czech language are considered particles by some grammars books and interjections by others; Vondráček (1988) intends to summarize the discrepancy in his article "Citoslovce a částice – hranice slovního druhu." To give an example from Vondráček (1988), a tag *že jo?* belongs to group of affirmative particles according to *Slovník spisovného jazyka českého* (Havránek: 1989), while according to the *Příruční mluvnice češtiny* (Grepl et al. 1995: 357) it belongs to a group of contact interjections. Likewise, forms like *že jo?, jó, no?, no jo* yield similar results, although most of the grammars place the tags among particles. For that reason, these forms are identified in our paper as belonging to a group of particle contact devices ("kontaktové prostředky - částice") following the propositions of Grepl et al. (1995).

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[42] Translation made by the author of this thesis.

3.4 Hypotheses

Based on the information described in the theoretical part of this paper we have come up with several hypotheses:

1) The sitcom *Friends* is in its nature very close to a real natural conversation.

2) The material from *Intercorp* will reflect *Friends* in positions and number of pragmatic functions, which in itself will be similar to the results of the analyses done on natural conversations.

3) The number of zero counterparts will be high in both corpora, as the particle expressions such as *víš* are not as common in the Czech language.

4) The possible realizations of the Czech counterparts mentioned in 2.5 will appear in both the corpora, mainly the particle expressions aka verbal contact devices; however, the counterparts will be more natural-sounding in *Friends.*

5) Appealers will be rare (although less so in *Friends*, as the dialogue is more dynamic and imposing), mostly appearing in turn-final position. Their Czech counterparts will have strong prompting force and therefore will not be realized by zero counterparts.

6) Inform markers will be the most common in both corpora, indicating new information and shared knowledge of the speakers.

7) Empathizers will not be as common as inform markers, they will not have any preferred position, but their Czech counterparts will reflect their empathic nature. They will be more common in *Friends* due to the close relationship of the characters

8) Verbal fillers will occur in clause medial positions and will be more common in *Friends* than in *Intercorp,* as they might be unnatural in written speech. Their Czech equivalents will often be zero or counterparts that are semantically rather empty.

9) Monitors will be scarce in both corpora, occurring only if accompanied by other markers as well, especially *I mean*.

4. ANALYSIS

4.1 *You know* (from *Intercorp*)

As CC *you know* is an element of spoken language it is no surprise that all occurrences found in the excerption are part of character's direct speech; although a CC in an internal monologue addressed to the readers would be possible as well. Surprisingly, none of the *you* pronouns are reduced to *y'*, although Crystal and Davy (1981: 92) mention that its almost inaudibility is often reflected so in writing.

4.1.1 Positions of *you know* CCs (from *Intercorp*)

As regards the position of *you know* CCs, we discuss the positions within the turn as well as the positions within a clause (see 3.3.2), both demonstrated in Table 3. Within the turn, the least common turns out to be the initial position (II), with only 10% of instances of turns starting with the CC *you know*; the final position is only slightly more common than that of the former, with seventeen instances. The remaining 73% then all consist of CCs in the medial position; out of the 73, only seventeen appear in between constituents, as the so called "intrusive elements" (see 2.3.3) that appear in the medial position of a clause [10], and the remaining 56 consist of the "connecting elements" that occur within a turn and seemingly between the clauses, with 24 in the IM [11] and 32 in the FM position [12] in relation to the clause. In total, almost half of all the

Position	Clause		Turn		Clause/Turn	
	I[43]	34	I	10	II[44]	10
					IM	24
	M	17	M	73	MM	17
					MF	32
	F	49	F	17	FF	17
	100		100		100	

Table 3: positions of *you know* CC (*Intercorp*)

---

[43] I stands for initial position, M stands for medial position and F stands for final position.

[44] II stands for clause-initial and turn-initial position; IM stands for clause-initial but turn-medial position; MM stands for medial position in both the clause and the turn; MF stands for clause-final and turn-medial position; FF stands for final positions in both the clause and the turn

instances (49%) occur as terminating the clauses and 34% as introducing them. Moreover, eight of the IM position do not occur in the immediate initial position as they are preceded five times by the conjunction *and*, twice by the discourse marker *well* and once by a name of the addressee [13], helping the identification of clause positions as in [11]; however, as these elements have no propositional meaning they do not influence the position of the CC (see 3.3.2). Interestingly, no instances of a final *you know* followed by a tag or similar were found in our corpus.

[10] *And he's got tons of work, so he's not always after me for, <u>you know, favours.</u>"*
A má fůru práce, takže mi není v jednom kuse v patách, <u>rozumíš,</u> aby mi udělal, co mi na očích uvidí." (JF_25)

[11] *"There are at least six bedrooms, <u>and you know,</u> it looks like they're going to fill them.* (JF_1)
"Mají tam nejmíň šest ložnic, <u>a abych ti pravdu řekla,</u> vypadá to, že je stačí všechny zaplnit.

[12] *"I was scared, <u>you know,</u> but I just wanted to see what was going on. That's not a crime, is it?"*
"Měl jsem strach, <u>víte,</u> ale taky jsem chtěl vidět, co se bude dít. To přece není žádný zločin, že ne?" (JG_C_7)

[13] *"<u>Ed, you know,</u> they got computers down in Little Rock," Don Armour said.* (JF_19)
"<u>Řeknu ti, Ede,</u> dole v Little Rock mají už i počítače," nedal se Don Armour vyrušit z úvah.

4.1.2 Czech translation counterparts of *you know* CCs (from *Intercorp*)

Before proceeding to the classification of pragmatic functions and their corresponding counterparts, we should first mention the Czech translation counterparts of *you know* as a whole (Table 4). First of all, it has to be noted that while at first sight the range of translated items seems

Czech translation counterparts	Σ = %	Czech translation counterparts	Σ = %
víš/víte/ víš, že	19 (13/5/1)	rozumíš/rozumíte/rozumíš?	10 (8/1/1)
víš?/víte?	7 (5/2)	poslyš / pochop	3(2/1)
to přece víte / víš přece, že	3 (2/1)	jasný?/jasné?/je vám jasné, že?	3 (1/1/1)
abys věděl/abys věděla/abyste věděli	4 (2/1/1)	znáš to, jak/však to znáte/však to znáš/ Chlápek, cos ho.. co ses s ním znala.;	5 (1/1/2/1)
chápete/chápete?/chápejte	4(2/1/1)	to ti teda řeknu/ řeknu ti/abych ti pravdu řekla	3 (1/1/1)
sám víte, že/ sám víš, že	2 (1/1)	přece	2
však víš	3	taky	1
to víš	3	no uznej!	1
víš co	1	na to nezapomeňte!	1
víš to?	1	totiž	1
víš, co myslím	1	hele	1
dative + víš	1	tedy	1
zero counterpart	18	třeba	1
Total		100	

Table 4: Czech translation counterparts of you know CCs (*Intercorp*)

wide (there are several single translations[45]), at a closer look, we discover that up to 45 translation instances make up of some form of the verb *vědět,* mostly the second person singular *víš,* sometimes accompanied by various particles (e.g. *to, přece, však*). The zero translations are not as high as we have expected, with only eighteen cases of omissions. Other groups of translations revolve around the verbs *chápat, rozumět, znát* or *říct*, of which most of them are actually the particle expressions (PE), the grammaticalized verbs (see 2.5ff), just as the forms of *vědět*.

4.1.2.1 The syntactic status of Czech counterparts of *you know* (*Intercorp*)

Although English and Czech are two very distinct languages, both the English CC *you know* and most of its Czech equivalents are formally very similar: e.g. *víš, rozumíš*; they are identified as the so called particle expressions (PEs), the parenthetical comments (see 2.5ff).

The Table 5 shows that 64 instances were identified as the PEs; they range from one [14] to four words expressions [15], mostly formed by a deverbal particle that stands as a core of the expression, accompanied by other particles like *vždyť, však, přece, to etc*. It is interesting to mention that five of the PEs have the morphological form of a conditional with the connective function, *abych/abys* as in [15][47]. Also, the PE in [14] is slightly different from others as it is not

Syntactic status	Σ = %	Total
Particle Expression	64	Víš(13[46]); víte(5); víš?(5); víte?(2); to přece víte (2); abys věděl(2); abys věděla; abyste věděli; chápete(2); chápete?; chápejte; pochop, však víš (3); to víš (3); víš co; víš to?; rozumíš (8);rozumíte; rozumíš?;však to znáte; však to znáš(2); jasný?; jasné?; poslyš(2);to ti teda řeknu; řeknu ti; abych ti pravdu řekla
Superordinate Clause	6	víš přece, že; Víš, že; znáš to, jak; je vám jasné že?; sám víte/víš, že;
Particle	5	totiž; přece (2); taky; třeba
Separate Sentence	3	Víš, co myslím.; Chlápek, cos ho.. co ses s ním znala.; No uznej!
MC in a Compound	1	Na to nezapomeňte!
Interjection	1	hele
Conjunction	1	tedy
contact dative + víš	1	zrovna se **ti** tu dívám do novin, víš
Zero counterpart	18	
Total		**100**

Table 5: The syntactic status of Czech translation counterparts (*Intercorp*)

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[45] By single translations we mean instances of Czech counterparts that occur only once.

[46] The numbers in brackets represent the number of instances found in the corpus. If no number is given, only one instance of such case was found.

[47] The conditional forms of the verb *být* often blend with conjunctions in a sentence, obtaining a connective function in the process: e.g. "*aby, kdyby: abych, kdybych nesl*" (See *Mluvnice Češtiny 2, Tvarosloví* 1986: 425)

formed by a verb but by an adjective; however, as the original form (before the weakening) could be *Je ti jasný, že ti všichni fandíme?* or similar, with the sentential construction in question realized by a superordinate clause using the verb *be*, it is clear that the origin is verbal as in the rest of the PE cases, as the PE in [14] is actually an ellipsis of the original form.

[14] *Ok. Look, we're pulling for you, <u>you know</u>. Hang in there.*
   Dobrý. Hele, všichni ti fandíme, <u>jasný?</u> Tak se koukej držet. (JG_ST_5)

[15] "*There are at least six bedrooms, <u>and you know,</u> it looks like they're going to fill them.* (JF_1)
   "*Mají tam nejmíň šest ložnic, <u>a abych ti pravdu řekla,</u> vypadá to, že je stačí všechny zaplnit.*

As it appears, the Czech translation counterparts also demonstrated several of the superordinate clauses that have the potential to be contracted into particle expressions, namely six instances, e.g. [16], probably indicating that the process of contraction is not as common in Czech as in English (see 2.5ff). Moreover, the Czech counterparts were also realized three times by separate sentences [17], and once by a main clause in a compound sentence [18].

[16] *We have Spanish lessons here, <u>you know</u>. Some of the Miami boys teach them."*
   "*<u>Víš přece,</u> že tu máme kurzy španělštiny. Učej tam nějaký lidi z Miami."* (JG_B_5)

[17] *I didn't know I was going to have some stranger<u>, you know</u>, who, like, fries things on the stove, and sleeps in my bed?"*
   To si tam mám teď jako pustit nějakýho neznámýho člověka, kterej mi bude vařit na sporáku kdovíco a spát mi v posteli? <u>No uznej!"</u> (JF_26)

[18] "*It's for your own good, <u>you know</u>." "Get out of the way," snapped Ron*
   "*Je to pro vaše vlastní dobro, <u>na to nezapomeňte!"</u> "Uhni!" vyštěkl Ron* (JKR_15)

The rest of the Czech counterparts turn out to be five one-word integrated particles: twice *přece* and once *totiž, taky* and *třeba* [19]; an attention-seeking interjection *hele* that could be considered a PE due to its contact function[48] [20], and a conjunction *tedy* connecting the apposition in the example [21].

[19] "*I don't know. It's sort of scary, <u>you know</u>. Seeing a dead man and all.*
   "*Já nevím. Je to <u>přece</u> hrozný vidět mrtvýho a vůbec všechno."* (JG_C_7)

[20] "*I don't live here, <u>you know</u>, I'm just visiting me Mum," she said, backing away as they entered.*
   "*<u>Hele</u>, já tu nebydlím, já jsem na návštěvě u mámy," ustoupila, když vcházeli. (*MF_1)

[21] ... *well, you know, Dale Driblett's his stepdad, <u>you know,</u> the Driblett Chapel...*
   ... *zatímco jeho nevlastní táta, <u>tedy</u> Dale Driblett, ten, co měl měl Driblettovu kapli...*(JF_3)

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[48] Běličová (1993) mentions *heleď* as being part the verbal contact devices (which we call the particle expressions in our paper), presumably based on the fact that *heleď* is originally an imperative form of the verb *hledět* (see Kolářová: 1998). However, rather than as a verbal contact device with particle function (i.e. particle expression), we categorize *hele* as an interjection of contact (see *Mluvnice Češtiny 2, Tvarosloví* 1986: 246) or an attention- seeking interjection (see Bělič 1970).

The last instance [22] is the most interesting, as it is the only case of the contact dative, (see 2.5). The dative is expressed by the pronoun *ti* (2nd p., sg.); it is used to engage the listener in the conversation while expressing intimate relationship between the participants. Here, the dative actually supports the comment function of the PE *víš* which is also expressed in the sentence.

[22] *"Al," Chuck said,"just looking in the paper here, <u>you know</u>, Erie Belt stock, uh.*
"Ty, Ale," ozval se v telefonu Chuck, "zrovna se <u>ti</u> tu dívám do novin, <u>víš</u>, no, jak si stojí Erijská magistrála. (JF_18)

4.1.2.2 The sentence types of Czech counterparts of *you know* (*Intercorp*)

The 82 realized Czech counterparts (excluding the zero counterparts) can occur not only in the declarative mode, but also as interrogative and imperative types. While the majority of the instances (62) are declarative, thirteen other occurred as interrogatives, often thus highlighting the appealing force of the clause [23], sometimes incorrectly (see 4.1.3.4). The remaining seven then appeared in imperative forms [24]. The distribution of sentence types can be seen in Table 6.

[23] *Percy could be heard telling the other prefects," My brother, <u>you know!</u> My youngest brother! Got past McGonagall's giant chess set!"*
Slyšeli Percyho, jak říká ostatním prefektům: "To je můj bratr, <u>chápete?</u> Můj nejmladší bratr! Dokázal přejít přes obří šachy profesorky McGonagallové!" (JKR_21)

[24] *"You know, I'm half an hour late already.*
"Poslyš, už v tuhle chvíli mám půlhodinové zpoždění. (JF_15)

Sentence types	Czech counterparts				
	Declarative	Imperative	Interrogative	Zero	Total
Total	62	7	13	18	100

Table 6: Sentence types of the Czech counterparts to *you know* CC(*Intercorp*)

4.1.2.3 The positions of the Czech counterparts to *you know* (*Intercorp*)

Let us now briefly compare the positions of the English and Czech counterparts; in total, out of the 100 instances, seventeen have changed their position and eighteen were eliminated altogether (i.e. they are identified as zero counterparts).

From the Table 7, we can see that the positions seem almost identical in the initial and final turn positions, as well as the IM position. As it seems, some IM positions would be transferred into FM positions during the translation process without any precise reason (four cases

Positions of English CCs		Czech counterparts and their positions							
		II[49]	IM	MM	FM	FF	x	Total	Changed[50]
	II	9					1 (10%)	10	0/1
	IM		16		2	2	4 (16,7%)	24	4/8
	MM	1	2	9	0	1	4 (23,5%)	17	8/12
	FM		4	3	16		9 (28,1%)	32	7/16
	FF	2				15	0	17	2/2
	Total	12	22	12	18	18	18	100	21/39

Table 7: The movement of positions during the translation transfer (*Intercorp*)

of PEs), while the reverse change would be mostly triggered by the need of some Czech counterparts to be in the initial position, namely the superordinate clauses (three cases, e.g. [16]) and the interjection *hele* [20]. Moreover, cases like the particles *přece* or *taky* were positioned in MM positions instead of at the end as their original counterparts due to word order rules in Czech (three cases), while the PEs that originally occurred as intrusive elements between constituents (MM) would rather appear in the marginal positions or be lost (four cases each, e.g. [19]). Overall, the most zero counterparts originated in the FM position (28,1%) closely followed by the MM and IM positions. The initial and final turn positions did not elicit almost any zero counterparts (10% and 0% respectively); therefore, it seems that medial turn positions is more prone to being deleted during the language transfer.

4.1.3 Pragmatic Functions of *you know* CCs (*Intercorp*)

The pragmatic categories described in the theoretical part of this thesis (see 2.4.) allow for five possibilities of which all were found it the *Intercorp,* except for monitor, presumably because its main realization is by *I mean* CC, while *you*-oriented CCs function rarely as monitors. The

Pragmatic Functions of *you know* CC					
Function	Inform Marker	Empathizer	Appealer	Verbal Filler	Total
Total	52	26	12	10	100

Table 8: Pragmatic functions of you know CC (*Intercorp*)

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[49] II stands for clause-initial and turn-initial position; IM stands for clause-initial but turn-medial position; MM stands for medial position in both the clause and the turn; MF stands for clause-final and turn-medial position; FF stands for final positions in both the clause and the turn

[50] The first number stands only for the changes in positions, while the second also includes the zero counterparts.

precise distribution is as follows (see Table 8): a little more than a half of all the CCs (52%) have the function of an inform marker (I-M); appealers (A) and verbal fillers (VF) appear almost in equal numbers covering 12% and 10%, respectively, with the last function of empathizers (E) as second most common (26%). Let us now look at each of the functions separately.

4.1.3.1 Verbal Filler (*Intercorp*)

Verbal filler (VF) is probably the most distinctive function of the four. In the text, it is easily identified, as its position is frequently in some unusual places, e.g. splitting a noun phrase or a prepositional phrase. As described in the theoretical part (2.4.4.), verbal fillers are used to stall for time when the speaker needs to search for the right words. The expected positions are clause medial (when the speaker freezes not remembering the right word or what he planned to say) or turn initial (when the speaker is forced to take over the turn and is not ready). Out of the ten instances of verbal filler, nine have appeared in the medial turn position, all of them with its corresponding function mentioned above; eight of these occur as the so called intrusive elements (MM), inserted in between the constituents [26], covering almost a half of all the clause medial positions in the corpus (47%). The only different CC appeared in the II position [25]. The Czech equivalents are represented by six PEs (*rozumíš* (3), *chápete* (2) and *víš*) and one integrated particle *třeba*; the last three verbal fillers have zero equivalents.

Verbal Fillers		Czech counterparts and their positions							
		II	IM	MM	FM	FF	x	Total	% pos.[51]
Positions of English CCs	II						1	1(10%)	10%
	IM		chápete					1(10%)	4%
	MM	rozumíš	třeba	chápete; víš; rozumíš (2)[52];			2	8(80%)	47%
	FM							0	0
	FF							0	0
Total		1 (10%)	2 (20%)	4 (40%)	0	0	3 (30%)	10	21%

Table 9: The positions of verbal fillers and their Czech counterparts (*Intercorp*)

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[51] The % pos. stands for the percentage of occurrences of each positions within all the positions of the same type
[52] The numbers in brackets represent the number of instances found in the corpus. If no number is given, only one instance of such case was found.

Let us now have a look at concrete examples:

[25]*"Has he said anything yet?" "Like what?" "Well, <u>you know,</u> like about what happened yesterday."*
"Řekl už něco?" "Jako co?" "No, něco o tom, co se stalo včera?" (JG_C_10)

- This is the only example of VF in initial turn position (II). Here, the question takes the speaker by surprise and he has to stall for time with the use of *you know* and *well* – another discourse marker often used for stalling. In the Czech version, the stallers are represented only by the particle *no*, a typical translation for *well*. For that reason, here, we consider the Czech counterpart to *you know* as zero.

[26] *"But in, <u>you know,</u> the Muggle world, people just stay put in photos."*
"Ale <u>rozumíš,</u> u mudlů lidé prostě zůstávají na fotografiích pořád." (JKR_6)

- In this example, the *you know* CC appears as an intrusive element (see 2.3.3) splitting the prepositional phrase in two. Thanks to the context, we know that the speaker is hesitant about using the word *muggle* and therefore inserts a VF. This represents a typical use of medial VF in our corpus (6 cases). However, the Czech translation counterpart of this CC is not used as a VF here, it functions more as an IM; its initial turn position also supports this assumption.

Overall, the most adequate equivalent from our corpus is the zero counterpart, as the verbal filler does not actually carry any meaning, only stalls. A better representation would be a filled pause [ə:], used often by Czech speakers, or the particle contact device *no/noo*. Moreover, despite the fact that the five remaining PEs (*rozumíš* (2), *chápete* (2) and *víš*) stay in the same positions (splitting a phrase in two) the semantics of the verbs slightly changes their pragmatic functions. However, as the filled pauses or *no* particles are highly infrequent in written texts, we can accept the use of some PEs in the verbal filler function as well.

4.1.3.2 Appealer (*Intercorp*)

The function of appealer (A) is also formally rather distinctive, as it usually appears in final positions with rising intonation; it is used to appeal to the hearer to co-operate, accept the message of the speaker and react accordingly (see 2.4.1). Just as in Povolná's research (2010), appealers turn out to be infrequent, with only twelve instances found in *Intercorp*. The expected position within a turn was the final (FF), as markers with prompting function tend to occur in the end; however, just as with all CCs in our corpus, the appealers mostly appeared in middle turn position (6=50%), followed by FF (5=41,7%); surprisingly, even the initial turn position occurred once (see Table 10). However, the clausal positions showed the final to be the preferred position, with ten instances at the end of a clause (FM+FF, 83,3%), proving that not only the turn position

Appealers		Czech counterparts with respect to their positions							
		II	IM	MM	FM	FF	x	Total	% position
Positions of English CCs	II	to víš						1 (8,3%)	10%
	IM		poslyš					1 (8,3%)	4%
	MM							0	0
	FM			taky	chápete? jasný? víš?		1	5(41,7%)	15,6%
	FF	sám víte, že				chápejte; jasné? na to neza-pomeňte; víš?		5 (41,7%)	29,4%
Total		2 (16,7%)	1 (8,3%)	1 (8,3%)	3 (25%)	4 (33,3%)	1 (8,3%)	12	12%

Table 10: The positions of appealers and their Czech counterparts (*Intercorp*)

is important, but the clausal as well. Example [27] is the only prototypical, "perfect," appealer based on Povolná's criteria: it is in final turn position with rising intonation indicated by the question mark, with its function transferred to its Czech counterpart as *jasné?*; also, it is immediately followed by a response of the listener.

[27] *"Well, this will not be the end of it, <u>you know?</u>" "Is that a threat, George?"*
"Tak dobrá, ale tím to nekončí, <u>jasné?</u>" "Má to být hrozba, Georgi?" (JG_C_19)

In their Czech counterparts, only two instances changed positions; the shift of position is again due to the syntactic differences, as one transferred into an integrated particle *taky* and other into a superordinate clause which almost always appears in the initial position. The rest of the Czech counterparts were eight PEs, one zero counterpart and one main clause in a compound sentence. Five instances in interrogative mode were found among the Czech counterparts (*chápete? víš?*(2) *jasné? jasný?* all in clause final positions); moreover, three instances of imperative occurred here as well (*poslyš, chápejte* and *na to nezapomeňte*), covering half of the six total imperatives in *Intercorp*, suggesting that imperative mode also carries prompting force and can be used as a Czech appealer, e.g. [28]. Interestingly, all final positions occur in other than the indicative mode, which with the initial imperative *poslyš* covers 66,6% of all Czech appealers.

[28] <u>*You know,*</u> *it doesn't hurt to go on one date if somebody takes the trouble to ask you.* (JF_22)
<u>*Poslyš,*</u> *člověku neublíží jít na jednu schůzku, jestliže si někdo dá tu práci, že tě na ni pozve.*

- In this example the appealer takes on an unusual position – clause initial; however, it can still be considered to have the function of an A. Although the speaker uses the CC to introduce

his opinion on dating (and thus making it sound like an inform marker), he actually prompts the listener to accept the underlying message and act so (accepting to go on a date if asked). The CC might as well be placed at the end of the turn and the result would be the same; here, the initial placement is likely caused by a change in subject and speaker's intention to draw attention to it. The Czech counterpart then corresponds in the position, making use of the imperative mode to prompt the listener.

In the case of appealers, the most adequate counterpart to *you know* CC should appear in the interrogative or imperative mode, ideally positioned finally in clauses and for a stronger force in a turn too; the forms of verbs *chápat* and *slyšet* or the ellipsis *jasné?* seem preferable as they prompt listener's reaction; the verb *vědět* is acceptable too, yet it has a lesser prompting force. Another verb that could be used is *rozumět* (*rozumíš? rozuměj!*) as it works similarly as *chápat*; however, *rozumět* was not found among the Czech counterparts of the appealers in *Intercorp*.

4.1.3.3 Empathizer (*Intercorp*)

The next function that proved to be the second most common in *Intercorp* is that of an empathizer (E), consisting of 26 cases in total. There are many ways to define or describe an empathizer (see 2.4.3); however, in our analysis, we have come to a simpler determiner. In many cases, empathizers seem to have a similar function as inform markers; however, though sharing new information empathizers also appeal to the listener for his understanding and empathy, although usually not expecting any response nor reaction (as it would be in the case of appealers).

Empathizers		**Czech counterparts with respect to their positions**							
		II	IM	MM	FM	FF	x	Total	% pos.
Positions of English CCs	II	poslyš; víš						2 (7,7%)	20%
	IM		pochop; víš; to víš		víte	to víš	1	7 (26,9%)	28%
	MM		znáš to			no uznej!		2 (7,7%)	11,8%
	FM		víš	přece	víte(2) víš(2) rozumíš?		4	11 (42,3%)	35,5%
	FF	je vám jasné, že?				však víš; víte?; To přece víte		4 (15,4%)	23,5%
Total		3 (11,5%)	6 (23%)	1 (3,8%)	6 (23%)	5 (19,2%)	5 (19,2%)	26	26%

Table 11: The positions of empathizers and their Czech counterparts (*Intercorp*)

Formally, however, empathizers rather resemble appealers, as more than half of all the empathizers (15 = 57,7%) occur in final clause position (FM+FF); although unlike appealers, their preference was in the middle of a turn (FM, 42,3%) and significantly fewer at the end of it (FF, 15,4%). As for the positions in their Czech counterparts, seven (27%) of empathizers have been moved during the translation, in four cases due to syntactic differences (two changed to superordinate clauses, one to a separate clause and one to a particle). Moreover, the two CCs occurring as intrusive elements (in a clause between constituents (MM)) both moved, unlike those of verbal fillers, into initial and final clause positions. Apart from the five empathizers (19,2%) that have been realized as zero counterparts, the fourteen remaining examples occurred in the same positions in both Czech and English versions (see Table 11.). Another resemblance to appealers is the variability of sentence type: three instances occur in the imperative and two in the interrogative mode; thus, 19% of the Czech empathizers (five) occurred in other than a declarative mode (in comparison to appealers with 66,6%).

The Czech counterparts of empathizers offer many possibilities, often similar to those of appealers above. Beside the fourteen variations on the verb *vědět* (53,8%), there is a superordinate clause *je vám jasné, že?* (that also occurred as an appealer in an elliptical form *jasné*), other interrogative *rozumíš?*, the imperative forms *pochop* and *no uznej*! that directly appeal to the understanding of the listener, and *poslyš* that mainly calls for the attention of the listener but still demonstrates the function of an empathizer. However, the Czech counterparts that seem slightly more adequate than those mentioned above are, for their lack of prompting force, the PEs occurring with various particles: *to víš* (2), *znáš to, však víš* and *to přece víte*.

[29] *"She hasn't got much time," he added quickly, "you know, with five of us."*
Namítl Ron a potom spěšně dodal: "Mamka to nestíhá, když je nás pět, to víš." (JKR_4)

- Here, the speaker presents new information to the listener, making it seem as having the function of an I-M; however, the reason for passing this information is to explain his previous comment, making the listener understand and empathize with the speaker. The Czech counterpart makes use of the particle *to* in combination with the PE *víš*, one of the most adequate counterparts signifying "you know how things can be bad."

4.1.3.4 Inform Marker (*Intercorp*)

The most common marker is the inform marker (I-M), with 52 found instances. Its use is mostly related to reminding listeners of shared knowledge or indicating that a new piece of information is about to be presented; however, it is never supplemented by an appeal of any sorts, especially not by any emotive language that is typical of empathizers.

Inform markers look as average *you know* CCs, with the original positions in similar distribution to that of all the markers (although a slightly lower in the MM position). Beside the nine zero counterparts, which are concentrated in the mid-turn position only, the list of Czech counterparts yields many various possibilities (see Table 12). Five of those, however, are in the interrogative mode, which incorrectly yields some prompting force in the Czech translation [30].

[30] *"Maybe I should take you to my church . St. Luke's . It's a beautiful church. Catholics know how to build beautiful churches, you know."*
"Možná bych tě měla vzít do našeho kostela ke svatému Lukáši. Je to krásný kostel. Katolíci věděli jak stavět krásné kostely, víš?" (JG_C_22)

Inform Markers		Czech counterparts and their positions							
		II	IM	MM	FM	FF	x	Total	% pos.
Positions of English CCs	II	6					0	6 (11,5%)	60%
		II -> II	abys věděl/a(2); víš(2); víš co; řeknu ti						
	IM		10		víš?(1)	to přece víte(1)	3	15 (28,8%)	60%
		IM-> IM	rozumíš(3); abych ti pravdu řekla; tedy; sám víš; však to znáš(2); víš(2)						
	MM			5			2	7 (13,5%)	41,2%
		MM->MM	však víš; totiž; rozumíš; víte; víš + dative						
	FM		hele; víš přece; víš	přece	8		4	16 (30,8%)	51,6%
		FM->FM	víš(2); víte; víte?; rozumíš/te(2); to ti teda řeknu; však víš						
	FF					8		8 (15,4%)	47%
		FF->FF	víš, co myslím; abys/te věděl/i(2); však to znáte;víš to? ;víš?(2); other [r]						
Total		6 (11,5%)	13 (19,2%)	6 (11,5%)	9 (17,3%)	9 (17,3%)	9 (17,3%)	52	52%

Table 12: The positions of inform markers and their Czech counterparts (*Intercorp*)

The inform markers found in *Intercorp* can be divided into four groups: markers introducing shared information [31], markers indicating new information [32], markers indicating an additional explanatory piece of information will follow [33], and markers stating new information about the listener, either a criticism or a compliment [34]:

[31] *You know who wrote that, don't you? The fuh. The fuh. Fellow with <u>the you know</u>."Holding her gaze, he nodded significantly. "I don't understand what you're talking about, "Denise said. "Your friend," he said. "Fellow with the blue cheeks."*
Ty přece víš, kdo to napsal, ne? Fíra. Fíra. Chlápek, cos ho… <u>co ses s ním znala.</u>" Zachytil její pohled a významně přikývl." Nevím, o čem to mluvíš, " upozornila ho Denisa. "Tvůj přítel," vysvětloval. "Chlápek s promodralými tvářemi." (JF_28)

- Although an indicator of shared knowledge was one of the most often mentioned functions of *you know* CC, only eleven such instances were found in *Intercorp*. Four of the eleven examples, including the present example, hinted that an underlying message is present in the utterance (see 2.4.2) Here, *you know* is actually substituting a missing lexical item (*promodralé tváře*), a delicate matter that the speaker intends to avoid mentioning explicitly at first. The Czech counterpart reflexes this delicacy in implying yet slightly more: it even suggests a beginning of what might have been a vulgar sentence (C*hlápek, cos ho...*) and finishes it with a euphemism to save the face of the interlocutors.

[32] *"<u>You know,</u> I'm not really into guys," Denise said.*
"<u>Abys věděla,</u>" přešla Denisa náhle do důvěrného tónu, "já nejsem na chlapy." (JF_22)

- Here, *you know* is used as an indicator of new information. The semantics of the Czech counterpart is adequate, as *abys věděla* also implies the newness of the information. However, the distinction between indicators of shared knowledge and new information might sometimes be ambiguous, as we are not provided with the whole context.

[33]*"But people only die in proper duels, <u>you know,</u> with real wizards.* (JKR_14)
"Ale lidé přicházejí o život jen při opravdových soubojích, <u>rozumíš</u>, se skutečnými kouzelníky.

- The most common type of inform marker occurred 25times in *Intercorp*, used as an indicator that an explanation of the previous statement will follow (or have already preceded it). Often, the explanation is deducible and thus the speaker points to it by using the marker, as if saying "*you know this, just think about it,*" suggesting the thin line between this an examples indicating shared knowledge. Again, the function is reflected in its Czech counterpart, *rozumíš*.

[34]*"Harry -- you're a great wizard, <u>you know.</u>"*
" Harry - jsi veliký kouzelník<u>, abys věděl.</u>" (JKR_18)

The last type of inform marker is again used to indicate new information, but this time about the listener: either a criticism or a compliment. The Czech counterpart is the same as in [32], for it is only its variation. Sometimes, the nature of the compliment might suggest a more empathising function of the marker; however, the speaker does not ask for understanding nor empathy, he only, rather emotionally, states what he thinks and does not expect anything in return. Only four such instances were found in *Intercorp*.

Just as appealers and empathizes, inform markers in *Intercorp* are rich in adequate Czech counterparts, be it the instances indicating shared information *však víš, však to znáte, sám víš* or *víš, co myslím*, or the explanatory *totiž*, *přece* and the six uses of *rozumíš/rozumíte,* and counterparts indicating new information *abys věděl. abych ti pravdu řekla* and *řeknu ti*. Moreover, the thin line between the aforementioned subgroups of inform markers can be seen not only in the original *you know* meaning, but also in the counterparts, as some instances indicating explanations are transferred as *však to znáš*, a PE typical of indicating shared information. Similarly are

translated some *you know* indicators of new information (*víš přece* or *to přece víte*) that also point to the fact that translators do not always know whether a piece of information is known to the participants or not, just as we could not be sure during our analysis[53].

4.2 *You know* (in *Friends*)

As noted before (see 3.1.3), *you know* in the corpus of *Friends* turns out to be very common, with a frequency of 4,25 that is equal to those of the conversational corpora analyzed by Quaglio (2009), Erman (1987) and Muzikant (2007). The environment of the *you know* CC is often that of vague, tentative language, with numerous repetitions and hesitations, as in [35]; although instances of *you know* in a non-hesitant utterances are possible as well. Moreover, the occurrence of several *you know* CCs in one utterance is common as well [36]; in these cases, usually at least one of the instances is disregarded and does not have any Czech counterpart.

[35] *Yeah, and I was really hoping that <u>maybe</u>, <u>you know</u>, I <u>could</u> hang out. <u>You know, what do you….what do you feel like doing?</u>*
Jo, no jo. Tak jsem si říkal, že k vám na chvíli zajdu… Hele, tak řekněte, co máte chuť dělat? (S09E11_2)

[36] *All right. Look. Gavin...I...I guess I felt guilty that you were here, which I shouldn't. **You know,** Ross and I are not in any relationship but...he is the father of my child, and **you know** we do live together and plus there is just so much history...**you know** it's just...I don't know, I'm sorry, I'm just all over the place.*
No...heleď se, Gavine… asi… asi jsem měla pocit viny, že jsi tady, což bych neměla. S Rossem <u>opravdu</u> nic nemám, ale…. je to otec mýho dítěte a <u>je fakt … že</u> spolu žijeme a navíc jsme spolu tolik zažili, to se nedá, to se... já nevim, promiň, jsem z toho celá zmatená. S09E13_8/9/10

Unlike the *Intercorp* corpus, *Friends* provide not only with the written but also with the recorded material, often helping with the identification of the speaker's meaning behind the CC. Moreover, the corpus shows that some of the CCs can be pronounced slowly and very clearly, while others are almost inaudible. However, as the phonological results could not be compared to those in *Intercorp*, this feature is not under investigation in this paper. Sometimes, the transcriptionist would record the *you know* in the reduced form as *y'know* or *ya know* [37], which are the forms suggested by Crystal and Davy (1981: 92); however, as only some of the episodes

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[53] In the two cases (JG_B_4 and JF_21) where it was ambiguous whether the piece of information was new or only reminded a search through the whole book was done for references to such information. As none were found, the information was identified as being new to the readers as well as to the participants.

contain these forms, it seems to be more of a preference of some of the transcriptionists than a general tendency of transcribing inaudible forms in this way.

[37] *Ah well, she's got this weird idea, that, uh, y'know, just because you and I are alone, that something is gonna happen.*
Ale napadl jí takovej nesmysl, že… že když jsme tady sami, že k něčemu dojde. (S09E10_2)

4.2.1 Positions of *you know* CCs (*Friends*)

Concerning the position of *you know* CCs, we analyze the positions within the turn as well as the positions within a clause (see 3.3.2.); the results can be seen in Table 13.

	Clause		Turn		Clause/Turn	
Position	I[54]	62	I	17	II[55]	17
			M	82	IM	45
	M	19			MM	19
	F	19			MF	18
			F	1	FF	1
	100		100		100	

Table 13: Positions of *you know* CCs (*Friends*)

Firstly, the lack of turn FF positions is the most striking, as only one instance of *you know* occurs at the end of a turn [38]; interestingly, it carries the rising intonation and was the only instance of the Czech counterpart *rozumíš?* found in the corpus of *Friends*. The II position, on the other hand, turns out to be much more common, with seventeen instances. Moreover, with the other 45 instances of IM position, all the initial positions in clauses add up to more than a half of the instances (62%), showing the preference for the usage of *you know* as introducing the ideas rather than terminating them. All the final positions (eighteen FM and one FF) are only nineteen in total; the MM position within a clause (i.e. that of the intrusive elements) turns out to be almost just as common, with nineteen instances. However, in agreement with Povolná's suggestions (2010) (see 2.3.3), the most common position within a turn is that of medial with 82 instances.

[38] *Oh I was just doing Chandler's side of the conversation. You know, like, "Hi, How do I look?" "Really sexy. Could I BE any more turned on?" you know?*
Ne, to sem mluvila za Čendlera, jako "ahoj, jak vypadám?" "Fakt sexy, víc vzrušenej už bejt nemůžu." Rozumíš? (S09E09_9)

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[54] I stands for initial position, M stands for medial position and F stands for final position.

[55] II stands for clause-initial and turn-initial position; IM stands for clause-initial but turn-medial position; MM stands for medial position in both the clause and the turn; MF stands for clause-final and turn-medial position; FF stands for final positions in both the clause and the turn

4.2.2 Czech translation counterparts of *you know* CCs (from *Friends*)

Prior to the analysis of the different types of pragmatic markers, the overall examination of all the Czech counterparts will be proposed here first (see Table 14). The most common equivalent to the CC *you know* turns out to be the zero counterpart, the elimination of the contact marker whatsoever, with exactly half of all the instances (50). The high numbers of this omission can be explained by the restriction of dubbing (see 2.7.), as the repetitions of the CC in the original version could be considered less important. Moreover, the typically unstressed marker often occurs sounding as one short ambiguous syllable, and its substitution by simple hesitation or little pause sounds more natural than an insertion of the particle expression *víš*, which is not as commonly used in the Czech language as in English. The verb *vědět*, however, still appears fifteen times in the corpus of *Friends*, mostly in the form of a PE (e.g. *víš*). The rest of the Czech counterparts mostly consist of cases of simple particles like *prostě*, or particle contact devices like *že jo?*. In several cases, these counterparts would be found as equivalent to a cluster of markers of the original corpus, e.g. [39]; however, they would still be included in the analysis.

[39] *Look at these videos. <u>You know, I mean</u>, who does he think he is?*
Vidíš ty kazety? Co si <u>vlastně</u> o sobě myslí. (S09E07_2)

Czech translation counterparts	Σ = %	Czech translation counterparts	Σ = %
víš / víte / nó, víš	10 (6/3/1)	hele	6
víš?	3	ehm	1
to víš, že...?	1	že…že (repetition)	2
copak nevíš, že...?	1	prostě	4
rozumíš?	1	vlastně	2
že jo?	2	třeba	2
no?/ne?	2 (1/1)	totiž	2
no	2	vždyť	2
no jo	2	opravdu	1
jó	2	je fakt, že...	1
jé, ale nic	1	zero counterpart	50
Total		100	

Table 14: Czech translation counterparts of *you know* CCs (*Friends*)

4.2.2.1 The syntactic status of Czech counterparts of *you know* (*Friends*)

Beside the numerous zero counterparts, the particle expressions (PEs), which have been identified as an exact translation of the form and function of the *you know* CC, are the most common type represented within the Czech counterparts. Among the fourteen instances, only one is not formed by the verb *vědět*: the PE *rozumíš*? Apart from the PEs, the verb *vědět* also forms two superordinate clauses *copak nevíš, že...?* and *to víš, že...?* which, just as the superordinate clauses in the *Intercorp* corpus, have the potential to be contracted into PEs (see 6.2.3). Another superordinate clause *je fakt, že...* and semantically similar particle *opravdu* are both single translations[56] in our corpus and seemingly distinct from the *you know* CC. However, as can be clear from the example [40], the English CCs are used in both examples rather as assertive "*you should/have to know*," appealing to the listener to believe in the truth of the utterance, just as in the Czech counterparts.

> [40] *I guess I felt guilty that you were here, which I shouldn't. You know, Ross and I are not in any relationship but...he is the father of my child, and you know we do live together and plus there is just so much history...*
> *Asi jsem měla pocit viny, že jsi tady, což bych neměla. S Rossem opravdu nic nemám, ale…. je to otec mýho díťete a je fakt .. že spolu žijeme a navíc jsme spolu tolik zažili...* (S09E13_8/9)

Just as the particle *opravdu*, another group of twelve particles, including *prostě, vlastně, třeba, totiž* and *vždyť,* has at first seemed unexpected. However, these particles, frequent in Czech speech, actually express similar functions as those of an inform marker (see later): *prostě* and *vlastně* are used while explaining, *vždyť* reminds of shared knowledge, and *totiž* and *třeba*

Syntactic status	Σ = %	Examples
Particle Expression	14	*Víš(6); víte(3); víš?(3); Á nó víš; rozumíš?*
Particle	13	*Prostě(4); vlastně(2); třeba(2); totiž(2); vždyť(2); opravdu*
Particle contact device	11	*že jo?(2); no?; ne?; no(2); no jo(2); jó(2); jé, ale nic*
Interjection	7	*hele (6); ehm*
Superordinate Clause	3	*je fakt, že...; copak nevíš, že...?; to víš, že...?*
Repetition of Conjunction *že*	2	
Zero counterpart	50	
Total	**100**	

Table 15: The syntactic status of Czech translation counterparts (*Friends*)

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[56] By single translations we mean instances of Czech counterparts that occur only once.

introduce new information. Moreover, apart from the two cases of *totiž*[57] and one *vlastně*, the particles remained in the same position after the language transfer.

The particle contact devices[58] belong to another set of particles that can be distinguished from the particles above by their rather loose movability and independence. There are eleven such instances in the *Friends* corpus: *že jo?* [41], *no jo* [42], *no?, ne? no, jó* and *jé, ale nic.*

[41] *I don't need a tie. I mean, it's better, open collar, <u>you know?</u> It's more casual.*
   Kravatu už nechci. Řekl bych, že rozhalenka je lepší, <u>že jo?</u> Je to.. neformální. (S09E11_4)

[42] *<u>You know</u>.. this.. this is classic Rachel.*
   <u>No jo</u>, to jseš... to jseš celá ty. (S09E08_10)

The last cases to be mentioned are interjections and the two cases or repetition of the conjunction *že.* The latter represent the tentative nature of some of the CC, sometimes used when the speaker hesitates during his speech, just as in [43]. The former are in six cases the interjection *hele* that are used to call for attention, and once another hesitation *ehm*.

[43] *Ah well, she's got this weird idea, that, uh, <u>y'know</u>, just because you and I are alone, that something is gonna happen.*
   Ale napadl jí takovej nesmysl <u>že… že</u> když jsme tady sami, že k něčemu dojde S09E10_2

4.2.2.2 The sentence types of the Czech counterparts (*Friends*)

While the sentence type of the Czech counterparts is easily identifiable in the written form by its question mark, the spoken discourse of *Friends* poses a slight difficulty, as the interrogative form can be sometimes recognized only by its rising intonation, which is often unclear, as the speakers utter the particle expressions quite rapidly. Nevertheless, we were able to identify ten cases of interrogatives in the Czech counterparts, covering 20% of all translated counterparts, and six cases of imperative, all in the form of the interjection *hele*. The remaining 34 instances are all in the declarative mood (see Table 16).

Sentence types	Czech counterparts				
	Declarative	**Imperative**	**Interrogative**	**Zero**	**Total**
Total	34	6	10	50	100

Table 16: Sentence types of both English *you know* CCs and their Czech counterparts (*Friends*)

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[57] The position changes are due to the syntactic rules of the Czech language and were necessary.
[58] Czech grammars identify them as particles of contact or response (or in some cases as interjections) however, in their function they rather resemble the PEs *víš*, or *rozumíš?* for that, we operationally called them the pacticle contact devices (see 3.3.4.).

4.2.2.3 The positions of the Czech counterparts to *you know* (*Friends*)

Out of the 50 original *you know* CCs that yielded a Czech counterpart (the other 50 have zero counterparts), only six instances have changed their position during the language transfer. All of them belong to the original IM position, which is the most common; the four instances that transferred to the MM position in Czech are all particles that could not occur in IM position because of Czech syntax rules and had to be moved (*totiž* (2), *opravdu, vlastně,* e.g. [44]).

[44] *Look at these videos. You know, I mean, who does he think he is?*
     Vidíš ty kazety? Co si vlastně o sobě myslí? (S09E07_2)

The omissions of the Czech counterparts are most common in the mid-turn position with 79,4% of the instances. As the four cases of MM that are not moved to other positions have their Czech counterparts represented by the two repetitions of the conjunction *že*, the interjection *ehm* and the particle *třeba*, we can conclude that the medial clause position is rather unusual for most of the types of the Czech counterparts, except for simple particles and hesitations.

		Czech counterparts and their positions							
		II	IM	MM	FM	FF	x	Total	Changed[59]
Positions of English CCs	**II**	10					7 (41,3%)	17	0/7
	IM	1	20	4		1	19 (42,2%)	45	6/25
	MM			4			15 (79,4%)	19	0/15
	FM				9		9 (50%)	18	0/9
	FF					1	0	1	0/0
	Total	10	21	8	9	2	50	100	6/56

Table 17: The movement of positions during the translation transfer (*Friends*)

4.2.3 Pragmatic functions of *you know* CCs (*Friends*)

The pragmatic functions of the *you know* CC, as described in the theoretical part (see 2.4), can be identified as an appealer (A), an inform marker (I-M), an empathizer (E), a verbal filler (VF) and a monitor ; five types which have all appeared in the *Friends* corpus (see Table 18). The

Pragmatic Functions of *you know* CC					
Function	Inform Marker	Empathizer	Appealer	Verbal Filler	Monitor	Total
Total	39	24	16	20	1	100

Table 18: Pragmatic functions of you know CC (*Friends*)

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[59] The first number stands only for the changes in positions, while the second also includes the zero counterparts.

most common function found in the corpus is the inform marker, with 39 instances, followed by twice less common functions, the verbal filler with twenty and empathizer with 24 examples. A little less common is then the appealer function with sixteen instances. The monitor was found once, being the only one instance of a monitor function in our analysis. As all the functions were already discussed both in the theoretical part (2.4ff) as well as in the first part of the analysis (4.1.3ff), their general theoretical description will be left aside.

4.2.3.1 Verbal fillers (*Friends*)

As already described in 2.4.4 and 4.1.3.1, verbal filler is a function used by speakers to stall for time while searching for appropriate words. As expected, the most common position in the English *Friends* is clause-medial with thirteen instances, which is 68,4% of all MM positions. The only other higher occurrence is six CCs in the initial clause position (of which only one is II) whose counterparts are mostly eliminated. In total, the Czech equivalents of verbal fillers are for the most part represented by zero counterparts (15) and five single instances of various particles or particle contact devices and interjections, which all seem adequate for the function.

Verbal Fillers		Czech counterparts and their positions							
		II	IM	MM	FM	FF	x	Total	%[60] pos.
Positions of English CCs	II	nó, víš						1 (5%)	4,8 %
	IM						5	5 (25%)	20 %
	MM			ehm; že..že; třeba			10	13(65%)	68,4 %
	FM				no jo			1 (5%)	5,6 %
	FF							0	0 %
	Total	1(5%)	0	3(15%)	1 (5%)	0	15 (75%)	20	20 %

Table 19: The positions of VFs and their Czech counterparts (*Friends*)

We can distinguish two types of verbal fillers based on our findings in the *Friends* corpus:

[45] *Because it took us months to find a good nanny and I wouldn't want anything to, you know, drive her away.* (S09E12_9)
Hrozně dlouho trvalo, než jsme našli dobrou chůvu a já bych nerad, aby ji… něco vyplašilo

- This is a case of verbal filler in the typical middle position (MM), i.e. splitting a constituent (here, an infinitive) or a phrase in two. The speaker in [45] intends to present a request with a

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[60] The % position stands for the percentage of occurrences of each positions within all the positions of the same type.

delicate matter (making the listener not sleep with "the nanny") and before formulating his last words he needs to stall for time and intend to come up with a euphemism that would not threaten the face of the hearer. The representation of this filler in the translated version is that of a zero counterpart; however, a slight pause is also noticeable.

[46] *"Oh I know, isn't it? Ooh... what'd you do to get her to laugh?" "Oh! <u>You know...</u> I just... couple of things I tried ... I just sang a little doo... Itsy Bitsy Spider..."* (S09E07_5)
A čím jsi ji rozesmála?" "A <u>nó, víš,</u> já jenom zkusila pár věcí, i zpívat Pavouček Prdeláček."

- The second type of a verbal filler found in the *Friends* corpus is that of an initial position (seven cases), often used by the speaker when he is taken by surprise. Frequently, the CC would be accompanied by markers of tentativeness and hesitations, just as in the example above. Here, the speaker is actually lying, a fact that is easily seen through by the hearer, as the speaker's delivery of the lie is so uncertain.

4.2.3.2 Monitor (*Friends*)

The function of a monitor is in many aspects similar to that of a verbal filler; its position is often medial and it disrupts the flow of the speech. However, unlike VFs that are used to stall and let the speaker take their time, monitors are used to indicate the speaker will rephrase differently what he has said. The only example of a monitor found in our corpus is [47] which is positioned clause medially in an unfinished clause that is rephrased by the speaker. The Czech counterpart is represented by the zero counterpart; in fact, the whole stumble is left out.

[47] *I thought it was a little too soon, but it was also, <u>you know</u>, it was kinda nice.*
Asi na to bylo trochu brzo, ale mně to bylo milý. (S09E13_11)

4.2.3.3 Appealer (*Friends*)

Appealer is a marker used to prompt the listener to respond or react to speaker's utterance, accepting the proposition; in terms of prompting force it is much stronger than an empathizer, which might otherwise have similar formal features. Surprisingly, only one instance of a clause-final position (and also turn final) was found among the sixteen appealers from *Friends,* with the rest (15) being in initial positions out of which six are also turn initial. The only final appealer is also the only marker with a rising intonation and therefore the only typical appealer; its Czech counterpart is the PE *rozumíš*? in the interrogative mode, thus conveying the same function [38].

[38] *Oh I was just doing Chandler's side of the conversation. You know, like, "Hi, How do I look?" "Really sexy. Could I BE any more turned on?" <u>you know?</u>*
Ne, to jsem mluvila za Čendlera, jako "ahoj, jak vypadám?" "Fakt sexy, víc vzrušenej už bejt nemůžu." <u>Rozumíš?</u> (S09E09_9)

Appealers		Czech counterparts and their positions							
		II	IM	MM	FM	FF	x	Total	% pos-
Position s of English CCs	II	no; hele; no jo					3	6 (37,5%)	35,3%
	IM	víš	hele (4); vždyť	vlastně			2	9 (56,25%)	20%
	MM							0	0
	FM							0	0
	FF					rozumíš?		1 (6,25%)	100%
	Total	4 (25%)	5 (31,25%)	1 (6,25%)	0	1 (6,25%)	5 (31,25%)	16	16%

Table 20: The positions of appealers and their Czech counterparts (*Friends*)

As follows from Table 20, the rest of the Czech equivalents consist of one PE *víš*, two particles and two particle contact devices and five cases of the interjection *hele* [48] in the imperative mode; the remaining five are identified as having a zero equivalent. It is surprising that an appealer function would yield so many zero counterparts as well as the weak instances of Czech counterparts like the particle contact devices *no* and *no jo*. On the other hand, the final *rozumíš?* and the initial *hele* can be considered perfect representatives of Czech appealers.

[48] *Of course, yeah.* <u>*You know*</u>*, a kiss on the cheek wouldn't be totally inappropriate...*
Ovšem, jistě. <u>*Hele,*</u> *a pusa na tvář taky nikomu neublíží.* (S09E06_12)

- This example and the fourteen others found in the *Friends* corpus prove that appealers in initial positions are possible, if not even preferred. Their function is to attract attention to the information that follows, make its proposition stronger and consequently make the listener react to it. Here, the speaker prompts the listener to take the hint and kiss the speaker. The Czech counterpart of this CC is one of the five instances of imperative interjection *hele* that equally calls for listener's attention and could be for its function considered a PE (see 4.1.2.1)

4.2.3.4 Empathizer (*Friends*)

The next pragmatic function examined in our paper is that of an empathizer of which 24 instances were encountered in the *Friends* corpus. This type of a marker is used when the speaker appeals to the listener for his understanding and empathy, but without expecting any response; occasionally in the form of a rhetorical question. The evidently preferred position is the clause-final one with thirteen instances (54,2%), a high number considering the low occurrence of the final positions in the *Friends* corpus (41,9% of all markers in FM positions are empathizers). Clause-medial and turn-initial, on the other hand, are scarce among empathizers. (See Table 21).

Empathizers		Czech counterparts and their positions							
		II	IM	MM	FM	FF	x	Total	% pos.
Positions of English CCs	II	vždyť						1 (4,2%)	5,9%
	IM		prostě; no; víš(2); je fakt, že	totiž	ne?		2	9 (37,5%)	20%
	MM			že..že				1 (4,2%)	5,3 %
	FM				víš?(2); víte; no? že jo?(2);		7	13 (54,2%)	41,9%
	FF								
	Total	1(4,2%)	5(20,8%)	2 (8,3%)	7(29,2%)	0	9 (37,5%)	24	24%

Table 21: The positions of empathizers and their Czech counterparts (*Friends*)

As for the sentence mode, six of the examples are uttered with a rising intonation and are in the interrogative mode, all in the FM position out of which one (*ne*?) originated in the IM position and was therefore moved. Only one other marker changed the position, a particle *totiž* that had to be moved into MM position for syntactic reasons. Overall, the positions in both versions seem identical, except for the zero counterparts (37,5%) which are however lower than the average of the zero counterparts in *Friends*.

The list of Czech counterparts in the Table 21 offers a variety of options how an empathizer can be portrayed in Czech; however, none of the counterparts seem to function as an empathizer as such, as neither has the meaning of evoking empathy, as some of the instances found in *Intercorp* (e.g. *znáš to* or *to víš*). Only the PEs and particle contact devices in the interrogative mode (*víš?, že jo?, no?* and *ne?*) are found sufficient for the rhetorical type of empathizers, [49].

[49] *Oh okay. How about the whole "man walking on the moon" thing, <u>you know?</u> You could. You could see the strings people!* (S09E08_1)
Aha, dobře. Co třeba to, že se člověk procházel po měsíci, <u>no?</u> Vždyť to byly loutky, prosím tě.

- This excerpt is an example of an empathizer where the speaker does not intent to make the listener empathize, rather he wants him to understand and grasp the meaning of the utterance. Unlike with appealers, here the speaker poses a rhetorical question that does not require a reply. Furthermore, the Czech counterpart has the same function, employing the particle contact device *no?*

4.2.3.5 Inform marker (*Friends*)

The most common pragmatic function is the inform marker with 39 instances found in the *Friends* corpus. The position preferred by this function is clause initial, with a third of the instances initial in the turn as well; in fact, inform marker turns out to be the preferred function for the II position, as it covers more than the half of all the II instances (52,9%); the same can be said for the IM position as well (48,9%). The clause medial and clause-final positions are then slightly less than the average CC in *Friends*. Similarly, half of the instances (51,3%) yielded zero counterparts (including all the MM instances). There are only three cases of interrogative inform markers in the Czech translation.

As for the rest of the concrete Czech counterparts, the inform markers include almost half of all the *vědět* instances, mostly in the form of a PE or a superordinate clause; also, the three interrogative sentences are cases of *vědět*. Beside these, the list contains two particle contact devices, one imperative interjection *hele* and several particles, e.g. the colloquial *prostě* (3).

Although the inform markers of *Friends* also express shared knowledge and indicate new pieces of information or some underlying message, often, the distinction is not as clear as in *Intercorp,* e.g. [50]. Overall, the Czech inform markers of *Friends* are quite appropriate, as many of the semantically richer translations occur among them. The number of PEs is higher than in other functions, and so are the particles (in comparison to the semantically empty particle contact

Inform Markers		Czech counterparts and their positions							
		II	IM	MM	FM	FF	x	Total	% pos
Positions of English CCs	II	jó(2);víš copak nevíš...?; To víš, že...?					4	9 (23,1%)	52,9%
	IM		prostě(3); víte(2); třeba; víš; vlastně;hele; jé ale nic	totiž; opravdu			10	22 (56,4%)	48,9%
	MM						4	4 (10,3%)	21,1%
	FM				víš; víš?		2	4 (10,3%)	22,2%
	FF								
Total		5 (12,8%)	10 (25,6%)	2 (5,1%)	2 (5,1%)	0	20 (51,3%)	39	39%

Table 22: The positions of inform markers and their Czech counterparts (*Friends*)

devices). Among the notable counterparts we can mention the particles *prostě* and *třeba*, indicating the explanations, or *totiž* and *copak nevíš...?* that point to shared knowledge of the speakers (while explaining in the process), and *vlastně* or *to víš, že...?* that introduce new pieces of information. Not mentioning the *vědět* instances that are suitable for all the discussed types.

[50]*"You got a man who's a nanny...? You got a manny...? <u>You know</u>, I don't mind a... male nanny, but I do draw the line at a male wetnurse."*
"Chlap, že dělá chůvu? Takže chůvák? <u>Víte</u>, nevadí mi mužská chůva, ale co nesnesu, je mužská kojná." (S09E06_18)

4.3 The comparison of *Friends* and *Intercorp*

In the last section of the analytical part, the results of the analysis of the excerpts from *Intercorp* (4.1) and from *Friends* (4.2) are to be compared, mainly the positions, the Czech counterparts, and the pragmatic functions. However, from an overall point of view, the two corpora differ greatly as well. Firstly, the average frequency of the CC in *Friends* is much higher than in *Intercorp*, exactly twenty-two times more (see 3.1.3), mostly due to the type of the material in *Intercorp*[61]. However, as multiple CCs within one turn are common in *Friends*, while *Intercorp* yields only one such example (JF_2/3), it is clear that the frequency of the markers is higher in the almost natural conversation in *Friends* than in the conversations in literature books. Moreover, while the environment of the markers in *Friends* is often vague with numerous hesitations and other markers of tentativeness, the utterances in *Intercorp* are mostly consistent without any interruptions or any clusters of CCs (which are common in *Friends*).

4.3.1 The positions in *Friends* and *Intercorp* compared

Regarding the positions, the general tendency in *Friends* is to appear at the beginning of a clause, while the position preferred in *Intercorp* is at the end. Moreover, the final turn position has up to seventeen instances in the latter, while in *Friends* there is only one; the FM position is almost twice as common in *Intercorp* as well. The IM and II positions are consequently almost twice as common in *Friends*, resulting in equality of the clause-medial positions (MM).

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[61]As discussed already in 3.1.3, *Intercorp* material predominantly consists of retold text absent of features of the spoken language.

Corpus	*Intercorp*						*Friends*					
	Clause		**Turn**		**Clause/Turn**		**Clause**		**Turn**		**Clause/Turn**	
Position	I[62]	34	I	10	II[63]	10	I	62	I	17	II	17
			M	73	IM	24			M	82	IM	45
	M	17			MM	17	M	19			MM	19
	F	49			MF	32	F	19			MF	18
			F	17	FF	17			F	1	FF	1
TOTAL	100		100		100		100		100		100	

Table 23: Positions of *you know* CCs (*Intercorp* and *Friends*)

As for their corresponding positions in the Czech versions, there are several different tendencies in each of the texts. In *Friends*, the main recurring tendency of the CCs is their elimination during the language transfer, common in all the positions[65], especially in the MM position of which 79,4% instances were represented as zero counterparts, suggesting the lesser importance of the hesitant intrusive elements. In *Intercorp*, where the elimination is less common, as only 18% in total were eliminated, the FF position has not yielded any zero translations, hinting at its rather important function; similarly, the initial turn position was less prone to deletion as well. Based on the analysis of *Intercorp* (see 4.1.2.3), it has been suggested that it is the medial turn position that is mainly prone to elimination; however, *Friends* shows that even the II positions are deleted.

		Czech counterparts and their positions							
		II	**IM**	**MM**	**FM**	**FF**	**Zero**	**Total**	**Changed[64]**
Inter-corp	**II**	9					1 (10%)	10	0/1
	IM		16		2	2	4 (16,7%)	24	4/8
	MM	1	2	9	0	1	4 (23,5%)	17	8/12
	FM		4	3	16		9 (28,1%)	32	7/16
	FF	2				15	0	17	2/2
	Total	12	22	12	18	18	18	100	21/39
Friends	**II**	10					7 (41,3%)	17	0/7
	IM	1	20	4		1	19 (42,2%)	45	6/25
	MM			4			15 (79,4%)	19	0/15
	FM				9		9 (50%)	18	0/9
	FF					1	0	1	0/0
	Total	10	21	8	9	2	50	100	6/56

Table 24: The movement of positions during the translation transfer (*Intercorp* and *Friends*)

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[62] I stands for initial position, M stands for medial position and F stands for final position.

[63] II stands for clause-initial and turn-initial position; IM stands for clause-initial but turn-medial position; MM stands for medial position in both the clause and the turn; MF stands for clause-final and turn-medial position; FF stands for final positions in both the clause and the turn

[64]The first number stands only for the changes in positions, while the second also includes the zero counterparts.

[65] As there is only one example of a FF position in the original *Friends* text, it is not taken under consideration.

Moreover, whereas the CCs in *Friends* have hardly changed any positions during the translation (only six IM positions moved), in *Intercorp* up to seventeen instances have changed position. The reasons behind these movements were in many cases drawn by the rules of Czech syntax, with superordinate clauses needing the initial positions (e.g. [16]) and particles the medial clause (MM) position (e.g. [8]). It is interesting to note that all of the Czech MM positions in *Friends* were syntactically required (hesitations, e.g. [43], or particles, e.g. [9]), while only four out of the twelve MM positions in *Intercorp* had such necessities, with the rest being PEs (e.g. [33]) that do not sound as natural in this position, suggesting the lesser naturalness of the prose.

4.3.1.1 The positions in *Friends* and *Intercorp* compared to external results

It is interesting to compare our results of positions with those of other researchers, like Povolná (2003[66]), Muzikant (2007), Erman (1987) or Macaulay (1991)[67], who in their analysis deal with real natural conversations; however, as Povolná (2003), Erman (1987) and Muzikant (2007) distinguish only the positions within a turn, while Macaulay (1991) distinguishes only the positions within a clause, the comparison has to be done separately.

Turn Positions		II	IM+MM+FM	FF	Total
Intercorp	Σ=%	10%	73%	17%	100%
Friends	Σ=%	17%	82%	1%	100%
Povolná S.1.3; S.1.5; S.1.8	%	0,6%	99,7%	9,7%	100%
	Σ	1	139	15	155
Muzikant S.1.4 S.1.13	%	0%	83,3%	16,7%	100%
	Σ	0	35	7	42
Erman[68] 12 texts of *LLC*	%	5%	84,6%	10,4%	100%
	Σ	14	236	29	279

Table 25: Turn positions of *Intercorp* and *Friends* compared to the results of Povolná, Muzikant and Erman

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[66] Ideally, we would be able to use the most up-to-date results of Povolná (2010) from her monograph *IDM*; unfortunately, the author does not distinguish between *you know* and other *you*-oriented markers in most of her results and therefore the data used for comparison of positions had to be taken from her earlier work of 2003.

[67] As the results from Povolná (2003) were too different from ours, other data was included in the comparison as well.

[68] Erman (1987:36) uses twelve texts from the LLC in his analysis, each containing 5000 words: S.1.1, S.1.2, S.1.4, S.1.5, S.1.6, S.1.8, S.1.9, S.2.3, S.2.5, S.2.6, S.2.14 and S.3.3 (see Svartvik: 1990).

As follows from the Table 25, all the results agree with the medial turn position as being the most common, although in Povolná's research (2003) the medial position is even more common than in our material. However, it is the marginal positions that yield different results: the FF position in the *LLC* texts is ten times more common than in *Friends*, whereas the II position occurs in 17% of the cases in *Friends* while there are almost no cases in Povolná (2003) nor in Muzikant (2007). However, there are fourteen cases (5%) of II CCs in Erman's material (1987), showing that the initial turn position is possible in real natural conversations as well, although not as often as the results of *Friends* show. As it seems, the turn-positions of the *Intercorp* material resemble the results of the *LLC* of natural conversation more than those of *Friends*.

Similar conclusion has resulted from our comparison of the clause positions in *Intercorp* and *Friends* with those of Macaulay (1991:156). The MM position is low in all the compared corpora, quarter or less than the total number of instances. However, the preferred position in Macaulay (ibid.) is the clause-final with 55%, similarly to the results from *Intercorp*; the clause initial, on the other hand, is the least common (20%), unlike in our results of *Friends* (62%). Surprisingly, these results go contrary to our expectation, as we predicted the CCs of *Friends* to be more alike as those of natural conversations.

Clause Positions		II+IM	MM	FM+FF	Total
Intercorp	Σ=%	34%	17%	49%	100%
Friends	Σ=%	62%	19%	19%	100%
Macaulay	%	20%	25%	55%	100%
	Σ	unknown			

Table 26: Clause positions of *Intercorp* and *Friends* compared to the results of Macaulay (1991)

4.3.2 The Czech translation counterparts in *Friends* and *Intercorp* compared

The Czech translation counterparts are very distinct in the two analyzed corpora, as can be seen from Table 27. Firstly, the zero counterparts represent half of all the examples in *Friends*, while there are only eighteen in *Intercorp*, leaving for a more possible variety of translations in the remaining 82 instances. However, that is not the case, as more than half of the remaining counterparts (45=55%) are formed by the verb *vědět*, mostly in the form of a PE, which is the

most common type in *Intercorp*, with 64 instances in total (78%). In *Friends*, on the other hand, the PEs (14=28%) are only just as common as particles (13=26%) or the particle contact devices (11=22%); the verb *vědět* occurs fifteen times, i.e. only 30% of the counterparts (excluding the zero translations), which is significantly less compared to the 45 (55%) instances in *Intercorp*. However, had we decided to consider the attention-seeking interjection *hele* as a PE, as it is in its function similar and originally comes from the verb *hledět* (see 4.1.2.1), the numbers of PEs would have been more balanced between the two corpora.

If looked at closely, the instances with the verb *vědět* differ greatly in the two corpora. Beside the most simple PEs, *víš, víte, víš?, Friends* only contains two superordinate clauses *to víš, že...?* and negative *copak nevíš, že...?*, and a PE accompanied by a particle contact device *nó, víš*. In *Intercorp*, on the other hand, the verb *vědět* is presented in numerous ways; out of the 39 *vědět* PEs, 25 are the simple *víš*(?) and *víte*(?), while the remaining are accompanied by particles or pronouns: *to přece víte, však víš* and *to víš* with three instances a piece, and once *víš to?* and *víš co*. The last four PEs have the morphological form of a conditional with the connective function, e.g. *abys věděl*. The rest of the *vědět* examples in *Intercorp* are four instances or superordinate clauses *víš přece, že... sám víte, že..., sám víš, že...* and *víš, že...*; and one instance of a separate sentence: *víš, co myslím*. The last case to mention is the dative of contact, suggested by Dušková

		Intercorp			*Friends*		
Zero counterpart		18			50		
Translated counterpart		82 (100%)			50 (100%)		
Vědět	**Superordinate clause**	45 (55%[69])	4 (5%)		15 (30%)	2 (4%)	
	Separate sentence		1 (1%)			0	
	Contact dative+víš		1 (1%)			0	
	PE — PE		39 (48%)	64 (78%)		13 (26%)	14 (28%)
	Other PE	25 (30%)			1 (2%)		
Particle		5 (6%)			13 (26%)		
Particle contact device		0			11 (22%)		
Interjection *hele*		1 (1%)			7 (14%)		
Other superordinate clause		2 (2%)			1 (2%)		
Conjunction		1 (1%)			0		
Other		3 (4%)			2 (4%)		
TOTAL		100			100		

Table 27: Types of Czech counterparts in (*Intercorp* and *Friends*)

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[69] The percentage in the brackets signifies the portion of the instances out of the corresponding Czech translated counterparts from which the zero counterparts were excluded.

(2009); however, only one instance was found – in *Intercorp* – and was accompanied by the PE *víš* as well. The scarce occurrence of the dative of contact in our analysis can be explained by its rather obsolescent nature.

It is interesting to note that there are no instances of the particle contact devices (*no jo, no* etc.) in *Intercorp*, although *Friends* yields almost a quarter of such counterparts among the translated examples. On the other hand, other PEs than those of *vědět* are rather scarce in *Friends* (1), while in *Intercorp,* various types of PEs are possible (24=29%). Moreover, most of the 63 PEs are accompanied by other particles and pronouns again, e.g. *to víš*, expressions that are not occurring in *Friends*; however, that might be due to the space restrictions on the show *Friends.*

The exact similarities and differences in the translation counterparts, as captured in Table 28, show that beside the verb *vědět* and the zero counterparts, it is only several more cases that have occurred in both corpora. Apart from the PE *rozumět* that is found once in *Friends* and ten times in *Intercorp*, only the particles *třeba* and *totiž*, and the interjection *hele* occur in both analyses. In total, there are 76[70] instances of counterparts in each corpus that occur in both *Friends* and *Intercorp*.

Intercorp		*Intercorp* and *Friends*		*Friends*	
znát[71]	5	*vědět*	45/15	*prostě*	4
chápat	4	*rozumět*	10/1	*vlastně*	2
(být) jasné	3	*hele*	1/6	*vždyť*	2
říci	3	*třeba*	1 /2	*že jo?*	2
poslouchat	2	*totiž*	1 /2	*že…že* (repetition)	2
přece	2	zero counterpart	18/50	*no*	2
uznat	1			*no jo*	2
zapomínat	1			*jó*	2
pochopit	1			*jé, ale nic*	1
tedy	1			*no?/ne?*	2
taky	1			*Ehm* (hesitation)	1
				opravdu	1
				je fakt, že	1
TOTAL	24	76/76		24	
	200				

Table 28: Czech counterparts in *Friends* and *Intercorp* juxtaposed

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[70] The fact that the number of instances that co-occur in both corpora is 76 in both *Friends* and *Intercorp* is solely coincidental.

[71] All the Czech counterparts are represented in their base form for simplification.

Out of the 24 varied instances that occurred only in one corpus, many are of single translations (occurring only once), some, on the other hand, are surprisingly common. Whereas most of the different counterparts in *Intercorp* are particularized verbs (or particle expressions as we call them), in *Friends* it is predominantly particles and the particle contact devices. The verbs represented in *Intercorp* are five cases of *znát*, four cases of *chápat* and once *pochopit*, three times *říci* and (*být*) *jasné*, twice *poslouchat* and once of each *zapomínat* and *uznat*. Semantically, most of these are similar to the verbs shared by both corpora, *vědět* (=*znát*, (*být*) *jasné*) and *rozumět* (=*chápat, pochopit*) indicating their appropriateness in spite of their absence in *Friends*. The verbs *poslouchat*, *zapomínat* and *uznat* occur in an imperative form, thus expressing the speaker-orientation typical of the *you know* CC; moreover, *poslyš* has similar contact function as the interjection *hele*, and therefore could be easily used in *Friends* as well. The preference for *hele* can be explained by its rather semantic emptiness compared to *poslyš*. The verb *říci* is the only slightly different; however, it always appears with the pronoun *ti* as an object (e.g. *řeknu ti*), indicating the speaker wants the addressee to *know* (*vědět*) what he is about to say. The remaining Czech counterparts used only in *Intercorp* are the interjection *tedy*, and particles *přece* and *taky*. Out of these, only *přece* carries the meaning of the *you know* CC in itself, as it refers to shared knowledge; moreover *přece* twice accompanies some of the PEs in *Intercorp* as well.

In *Friends*, there are no extra PEs that have not occurred in *Intercorp* already, and the only expression with a verb is the subordinate clause je *fakt, že* which is semantically similar to the PE *abych ti pravdu řekla* in *Intercorp*; another related example is the modal particle *opravdu* in *Friends*. The rest of the particles that is unique for *Friends* are four cases of the rather colloquial *prostě*, and two cases of *vlastně* and *vždyť,* all predominantly indicating the function of an inform marker. The remaining Czech counterparts mark the more natural and colloquial tone of the material, especially the cases of particle contact devices: two instances of *že jo?*, *no, no jo* and *jó*, and one instance of *no?, ne?* and *jé, ale nic*. The repetition *že...že* and hesitation *ehm* indicate the tentative language in *Friends*, reflecting the nature of the *you know* CC in the original.

4.3.3 The sentence types in *Friends* and *Intercorp* compared

The sentence types of the Czech counterparts in *Friends* and *Intercorp* are almost equivalent in numbers with imperatives around 10%[72] of the translated counterparts and interrogatives around 18%. However, the counterparts differ greatly in the forms: the imperatives of *Intercorp* include appealers *na to nezapomeňte!, chápejte* and *poslyš*, empathizers *pochop, no uznej!* and *poslyš,* and the inform marker *hele.* The imperatives of *Friends* are all the contact interjections *hele,* once in the inform marker function and five times in the appealer one. As for the interrogative mode, there are fourteen cases in *Intercorp* (17,1%) and ten in *Friends* (20%), the former consists of appealers: *chápete?, jasný?, jasné?* and *víš?*(2), empathizers *je vám jasné, že?, rozumíš?* and *víte?*, and inform markers *víte? víš to? víš?*(3); the latter of appealer *rozumíš?*, empathizers *ne?, no? že jo?* (2) and *víš?* (2), and inform markers *víš?, copak nevíš, že...?* and *to víš, že...?*. Overall, the choice of the imperatives is consistent with the tendencies of each corpora, with *Intercorp* showing more variety while *Friends* showing simplicity and wider semantic emptiness. The similar can be said about the interrogatives, although the inform markers in *Friends* are more complex than is usual. Both modes are mostly distributed around empathizers and appealers, although there are some non-declarative inform markers as well.

Sentence types	Czech counterparts				
	Declarative	Imperative	Interrogative	Zero	Total
Intercorp	62 (75,6%[73])	7 (8,5%)	13 (15,9%)	18	100
Friends	34 (68%)	6 (12%)	10 (20%)	50	100

Table 29: Sentence types of both English *you know* CCs and their Czech counterparts (*Intercorp* and *Friends*)

4.3.4 Pragmatic functions in *Friends* and *Intercorp* compared

As stated in the theoretical part of this paper (see 2.4), *you know* CC can have five possible functions: appealer (A), inform marker (I-M), empathizer (E), verbal filler (VF) and monitor. While *Friends* contained all of the aforementioned functions, although the monitor occurred only once, *Intercorp* lacked the last function. As can be seen from the Table 30, there are not many

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[72] The percentage represents the part out of the realized Czech equivalents excluding the zero counterparts.

[73] For easier comparison, the percentages of each type of the realized Czech counterparts (excluded of the zero translations) was included as well, out of the total of 82 (100%) for *Intercorp* and 50 (100%) for *Friends*.

great differences in the distribution of the functions, although they are more evenly distributed in *Friends*. The inform marker is the most common in both corpora, however *Intercorp* (52%) yields a lot more instances than *Friends* (39%). Empathizer is the second most common in both, with 26% and 24%, respectively, similarly to appealer, which is found in comparable quantity as well, 12% and 16%, respectively. Verbal filler is the only function that is twice as common in *Friends* (20%), presumably due to the more tentative nature of the language.

In addition to the distribution of functions in both corpora, the Table 30 also presents the results of Povolná's research (2010). As is suggested, Povolná's results are similar to ours, with the inform marker as the most common (63,7%), followed by the less common empathizer (16,5%) and appealer (8,8%); moreover, she has also found only one instance of monitor. Interestingly, the gap between inform markers and empathizers is more similar to that of *Intercorp*, rather than to that of *Friends*, where the inform markers are not as common; however, that could be explained by the lack of the verbal filler function in Povolná's analysis (2010).[75]

Pragmatic Functions of *you know* CC						
Function	Inform Marker	Empathizer	Appealer	Verbal Filler	Monitor	Total
Intercorp	52%	26%	12%	10%	0	100%
Friends	39%	24%	16%	20%	1%	100%
Povolná S1.1 S1.6 S1.8	63,7% (65)	26,5% (27)	8,8% (9)	- [74]	1% (1)	100% (102)

Table 30: Pragmatic functions of *you know* CC (*Intercorp* and *Friends*) compared to Povolná (2010)

Before we proceed to individual functions, we should make a brief note about the positions in each of the categories (see table 31). The tendency of the turn positions stays the same in all the functions of both corpora, except for the appealers of *Intercorp* where the M and FF turn position are almost equally as common. As for the clause positions, MM is most frequent for all verbal fillers; the final clause position (FM+FF) is predominant in the rest of the functions of *Intercorp*,

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[74] In her analysis, Povolná (2010) does not account for the function of VF suggested by Stenström (1994) and therefore it is skipped in our comparison.

[75] It is interesting to note that in her earlier work, Povolná (2003) identified the pragmatic functions differently than in 2010. Her original results of three LLC texts were: 32,3% of I-Ms, 58% of Es, 5,8% of As and 2,2% of Ms. Although only one of the texts was then re-used in her 2010 analysis, the number of Es have changed so rapidly that after calculating the possibilities it was clear that Povolná must have re-thought some of the instances of Es and identified them as I-Ms. This confirms our assumption of great unsteadiness and the inevitable subjectivity in identifying the pragmatic functions of comment clauses.

especially with empathizers and appealers, while in *Friends*, only the empathizers, stand at the end more often. The rest of the functions in *Friends* then follow the trend of the whole corpus, occurring mostly at the begging of clauses (II+IM). The only function that is also strong in the initial clause position in *Intercorp* is the inform marker.

Pragmatic Functions of *you know* CC														
PF		Inform Marker			Empathizer			Appealer			Verbal Filler			Total
IC	Turn	II	M	FF	II	M	FF	II	M	FF	II	M	FF	
		6	38	8	2	20	4	1	6	5	1	9	0	
	Cls	II+IM	MM	FM+FF	II+IM	MM	FM+FF	II+IM	MM	FM+FF	II+IM	MM	FM+FF	
		21	7	24	9	2	15	2	1	9	2	8	0	
	Total	52			26			12			10			100
F	Turn	II	M	FF	II	M	FF	II	M	FF	II	M	FF	
		9	30	0	1	23	0	6	9	1	1	19	0	
	Cls	II+IM	MM	FM+FF	II+IM	MM	FM+FF	II+IM	MM	FM+FF	II+IM	MM	FM+FF	
		31	4	4	10	1	13	15	0	1	6	13	1	
	Total	39			24			16			20			100

Table 31: Pragmatic functions of *you know* CC (*Intercorp* and *Friends*) and their positions

4.3.4.1 Verbal Fillers in *Friends* and *Intercorp* compared

In both the corpora, the function of verbal filler turns out to be the most distinct one, often splitting two constituents or intersecting one (usually a predicate), and functioning as the so called intrusive element. In *Intercorp,* this MM position with the staller function covers the majority of the verbal fillers, while in *Friends*, the clause initial position, usually when the speaker is taken by surprise, is rather common as well (although such an instance is found in *Intercorp* too). Overall, the verbal fillers in English do not seem to differ much between the corpora. For the distribution of positions see the Table 31 above.

As for the Czech version of verbal fillers, however, the counterparts vary greatly. In *Intercorp,* many of the counterparts are represented by particle expressions (PEs) that are not as semantically empty as they should be, e.g. *rozumíš* [26] has a slight prompting force in these cases, asking the hearer if he *understands*, instead of just stalling. In *Friends*, on the other hand, the counterparts are mostly the particle contact devices (*no jo* and *nó, víš*) and hesitators (*ehm* and *že ...že*). The only particle used in both verbal filler groups is *třeba*; interestingly, it could be considered a good representation of a verbal filler as it is quite semantically empty, used while the

speaker is deciding what to say. The rest of the instances are zero counterparts, which seem accurate in the case of *Intercorp,* where the better alternative, the particle contact devices (like *nó*), would sound odd. In *Friends*, on the other hand, the particle contact devices would sound natural and for their shortness they would even fit into the time-sensitive dubbing, however, they are not as common, as most of the counterparts are covered by the zero equivalents.

4.3.4.2 Appealers in *Friends* and *Intercorp* compared

Appealers are overall quite rare in our analysis, although *Friends* has slightly more instances of such prompters; however, we expected the difference to be bigger, as the conversation of *Friends* is more impulsive and imposing. Although Povolná (2010) suggested the final turn position (FF) as being the most appropriate for appealers, only six such instances were found in the analysis, of which only one in *Friends* (see Table 31 above). However, the clause-final position proved to be productive of appealers as well, although only in *Intercorp*[76]. On the other hand, the initial position of clauses (as well as some turns) seems to be appropriate for appealers as well, as examples from both the corpora show: the speakers often call for attention of the listener by dragging them into the conversation with the hearer-oriented marker at the beginning, e.g. [28]. In *Friends*, the CC is also more pronounced at its initial appealer positions.

The rising intonation, supposedly typical of appealers, was found four times among appealers in the English material, although again only once in *Friends*. Their Czech counterparts were thus represented in the interrogative mode; moreover, two more interrogatives and three imperatives occurred in *Intercorp*, and five cases of imperative *hele* in *Friends*. Interestingly, no indicative mode appeared at the final positions of all the Czech appealers. In the initial positions, the most suitable seem the imperative interjections *hele* of *Friends*, and *poslyš* of *Intercorp*, having similar semantic function of calling for attention. Unlike these, the remaining initial positions have little attention force in Czech, with PEs *víš* and other particles and particle contact devices. Although we would expect all appealers to have a Czech counterpart, five instances in

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[76] *Friends* yielded some clause-final instances with a rising intonation as well, those, however, were rather inaudible in the audio material and functioned more as empathizer than appealers.

Friends and one in *Intercorp* occurred as zero counterparts; however, as they occurred less than the zero equivalents of the CC in general (50% and 18% respectively), their elimination is still acceptable.

4.3.4.3 Empathizer in *Friends* and *Intercorp* compared

Empathizers turn out to occupy one quarter of each analyzed corpus, with 26 instances in *Intercorp* and 24 in *Friends*. In both, we can find instances of empathizers apologizing or asking for understanding and empathy, as well as cases where the speaker makes sure he is understood. Interestingly, even the positions of the empathizers are similar in both corpora, with preferred final clause positions (out of which some are even turn final in *Intercorp*), low numbers in MM and II positions, and considerable numbers in IM (see Table 31 above).

The number of rising intonations of the English examples is even higher than those of appealers, with nine instances in total, although only two are from *Intercorp* (a reversed situation to that of appealers); eight Czech counterparts then occur in the interrogative mode (six in *Friends*) and three in the imperative (only in *Intercorp*). Moreover, the zero counterparts of *Friends* appear much below their average (37,5% compared to 50% of all the CCs); those of *Intercorp* were eliminated almost just as commonly as the rest of the corpus. Therefore, it can be said that both sets of English empathizers are very similar to appealers in their form; in the case of *Friends*, there are even more cases of empathizers than appealers of the typical appealer form described by Povolná (2010). However, although the form and final position of instances like *že jo?* might seem like an appealer, its weak prompting function is undisputable. It is plausible that many of these cases of rhetorical questions are used for comical purposes on the TV show.

There are no strong empathizers among the Czech counterparts of *Friends*, although the particle contact devices and some PEs could be considered suitable; in *Intercorp*, on the other hand, we can find several interesting translations which in themselves evoke the empathizer function, as the imperatives *poslyš, pochop* and *No uznej!*, or the PEs like *to víš, však víš, znáš to* and *to přece víte.*

4.3.4.4 Inform markers in *Friends* and *Intercorp* compared

Inform marker is the most common function in both *Intercorp* and *Friends* as well as in Povolná's research (2010), proving that sharing of information without emotional subtexts is the most common in all types of materials. Both corpora contain many instances of markers indicating shared knowledge and connecting information with its explanation. However, *Friends'* use of the *you know* marker in the inform marker function seems slightly more vague than that of *Intercorp* (see [50]) as the sub-functions are not always clear.

While the positions in *Intercorp* are distributed similarly to those of all the CC in the corpus (a fact not so surprising, as inform markers cover half of all the instances in *Intercorp*), in *Friends*, the preference goes to the initial positions (II+IM) and the clause medial and final are left behind (see Table 31). As for the sentence mode, beside the indicative mode, only the interrogative was found in both corpora, with five cases in *Intercorp* and three in *Friends*. In the zero counterparts, both corpora follow the tendency of all the markers in each corpus.

As for the rest of the Czech equivalents, *Intercorp* seems to include many cases of adequate counterparts to the English inform markers, like *abys věděl* for new information, *totiž* or *rozumíš* for explanations, *víš přece* for shared information etc. *Friends*, surprisingly is rich for similar instances as well (at least comparatively to the majority of rather semantically empty counterparts in the rest of the functions), as it includes several *vědět* PEs and explanatory particles like *totiž* and *prostě*. However, there are still too many zero counterparts and empty particle contact devices to consider the set of *Friends'* counterparts perfect.

5. CONCLUSION

The aim of the present study was to describe the phenomenon of comment clauses (CCs) aka interactive discourse markers, such as *you know* or *I mean*, and to analyze the former in two types of corpora. The first corpus represented language of written form from *Intercorp*, while the other contained spoken language of television, similar to that of natural conversation, from the TV show *Friends*. The *you know* CC was then analyzed in respect to its pragmatic functions (mainly based on Povolná (2010) and Stenström (1994)) as well as to its Czech translation counterparts. For the actual analysis, 100 examples of *you know* CC were excerpted from each of the corpora, with their corresponding Czech equivalents as well.

After the examples were collected, each *you know* CC was studied on the ground of its position within the clause, their Czech translation equivalents and their sentence types and syntactic status. Later, the pragmatic functions were identified and each of the functions analyzed in respect to their positional preferences and Czech counterparts again, as we expected for each function to follow some tendencies in the translation as well. In the end, both corpora were compared and some inferences were made. Our hypotheses are listed in the theoretical part of this paper (see 3.4) and the rest of the conclusion chapter will follow the points suggested there.

Firstly, based on the analysis of *Friends* done by Quaglio (2009) we assumed that although scripted conversations of televisions are only imitations of the reality, their representation would be genuinely natural, only with differences in quantity of the features of spoken discourse (see 2.6). However, in respect to the number of *you know* CCs in the analyzed episodes of *Friends*, its frequency is equally high as in the natural conversations of the *London-Lund Corpus* (*LLC*) or the *Longman Grammar Corpus* (*LGC*) (see 3.1.4, Table 2), showing that the chosen episodes are just as rich in the vagueness of language as the real discourse (supported by the presence of other markers of vagueness as well).

As for the language of *Intercorp*, it was expected that the written conversations of prose would not sound as natural as in *Friends* and the frequency of *the you know* CC would be much lower, mostly due to the material covering not only the conversations of characters but mainly the descriptions and inner monologues. However, it is not only the frequency (which is twenty-two times lower) of the CC in the text, but also its environment that looks less natural even at the first glance; there are almost no hesitations or slips of the tongue, and the markers of vagueness, emotive language or informality are scarce as well.

Although the features of natural language are less common in *Intercorp*, it was still assumed that the preference for positions and the distribution of pragmatic functions would reflect that of *Friends*; moreover, we expected that *Friends* would yield almost the same results as the natural conversations in Povolná (2010) and other researches. However, this hypothesis turned out to be incorrect. As follows from Table 25 (4.3.1.1), the preferences for turn positions of the *LLC* texts are distributed as in *Intercorp* (0-10% of turn-initial, 73%-99% of turn-medial and 10%-17% turn-final positions), while the positions in *Friends* occurred more often in the turn-initial position (17%) than in the final (1%). Similar results can be said of the clause positions represented in the Table 26, as in *Friends*, the clause-initial position as preferred (62%), while in *Intercorp* and the natural conversations of Macaulay's research (1991), it is the clause-final position that is the most common (49% and 55%, respectively).

As for the distribution of pragmatic functions, *Intercorp* results are yet again slightly closer to those of Povolná's (2010), where, unlike in *Friends*, the occurrence of inform markers is twice as common as the second most common function empathizer, see Table 30. Apart from the bigger gap between inform markers and empathizers, all the corpora yield almost similar results in the distribution of pragmatic functions. The unexpected similarity between *Intercorp* and corpora of natural conversation in the distribution of positions and pragmatic functions cannot, however, be taken as definite, as more material would be necessary.

As regards the translation material, all the CCs in each corpus were provided with translation equivalents; in the case of *Friends* the videos of Czech version of the episodes were used. As the PE *víš*, a typical Czech counterpart to *you know* CC, is not as common in the Czech language, the high number of zero counterparts, i.e. cases of elimination, was expected in both corpora, with 18% of instances in *Intercorp* and 50% in *Friends*, where the emissions were even more probable due to the restrictions of the audiovisual translation (2.7).

Moreover, based on the descriptions of contact devices in Czech in chapter 2.5, we correctly expected the Czech translation counterparts to mostly yield the particle expressions aka the verbal contact devices of which Běličová (1993) gives many examples (see 2.5.2), both in the indicative mode as well as in the imperative and interrogative modes, e.g. *víš, poslyš* or *chápete*?. Also, although the contact dative might be rather an obsolete device, we assumed some cases would still occur in the formal writing in *Intercorp*; however, only one such case was found (*Intercorp*) and it was accompanied by the PE *víš* as well (see 4.1.2.1). Furthermore, both corpora contained ordinary particles, e.g. *přece, totiž*, as well as cases of superordinate clauses, e.g. *sám víš, že...*, that have the potential of being contracted into the form of particle expressions (see 2.5.3). The most distinct, and also absent in *Intercorp*, turned out to be the expressions like *jo?, no jo* or *že jo?* that we have decided to call the particle contact devices, following the proposition of Grepl et al. (1995), as they all have a strong contact function and are rather on the border between interjections and particles (see 3.3.4). Their presence in *Friends* can be explained by their rather informal conversational nature that is typical of spoken discourse as well as by its shortness that is suitable for the audiovisual translation. Lastly, we should mention the imperative interjection *hele* (common in *Friends*) that in its attention-seeking function reminds of other imperatives like *poslyš* and could be considered a PE of some sort.

Moreover, the positions of the Czech counterparts go hand in hand with their syntactic type, as several of the CCs changed their position during the translation (see Table 24). Beside several cases of random movements (mainly in *Intercorp*), most of the changes were required by the

syntactic status of the Czech counterparts, e.g. particles had to be moved to medial-clause positions and superordinate clauses into initial clause positions. In fact, all the medial clause positions in *Friends* were syntactically required to be as such; in *Intercorp*, on the other hand, some counterparts in the medial clause position did not have such necessities and thus sounded artificial. As for the elimination of Czech counterparts in specific positions, the zero counterparts in *Friends* were common in all positions, although slightly more so in the clause-medial one, while in *Intercorp* they occurred mostly in the turn-medial position and none in the turn-final one.

As for the pragmatic functions, appealers correctly turned out to be scarce in the analyzed material (12% in *Intercorp* and 16% in *Friends*), even in the *Friends* corpus, where we expected a slightly more markers with the prompting function, as the conversations in television are more dynamic and imposing. Although, based on Povolná (2010), we expected appealers to appear mostly in the turn-final position, it was the clause-initial and sometimes turn-initial position that was found among appealers in *Friends* , and mostly the clause-final in *Intercorp* (although half of the instances were turn-final as well). Unexpectedly, some of the instances were eliminated in the Czech translation, although only one in *Intercorp* and five in *Friends*, where the tendency for omission is strong in all functions. As for the rest of the Czech appealers, they mostly occurred in the interrogative and imperative mode, enhancing the prompting force e.g. *poslyš, chápete?* or j*asny*? in *Intercorp*, or five cases of *hele* and one *rozumíš*? in *Friends.*

Similarly, we correctly assumed that inform markers would be the most common in both corpora (52% in *Intercorp* and 39% in *Friends*), thus it is no surprise that in their positional preference they follow the tendencies of each of the corpora. Their functions are to introduce shared information, to indicate a new piece of information, or to indicate an additional explanation of the previously mentioned, without any emotional subtext or appeal.

Empathizers turned out to be the second most common group in both corpora, with 26 instances in *Intercorp* and 24 in *Friends*, although we expected *Friends* to contain more instances due to the close relationship of the characters in the series. In both corpora they are used to

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apologize, ask for understanding and empathy, or to make sure if the speaker is understood. In their preference for position, mode and the number of zero counterparts they are similar to appealers, as they prefer not only the clause-final but also clause-initial position (this time even in *Intercorp*), their mode is often imperative or interrogative and they contain less zero equivalents than is the tendency of each corpus. Although there are many Czech counterparts that reflect the empathic nature in *Intercorp,* e.g. *pochop, to víš, znáš to* etc., in *Friends* there are not almost any, except for some particle contact devices.

As expected, verbal fillers occurred mostly in the clause-medial position, splitting two constituents or intersecting one (usually a predicate), although, surprisingly, the initial clause position was found as well, often when the speaker was taken by surprise. Moreover, they were twice less common in *Intercorp* (10%), as their stalling nature is not so suitable for written texts; similarly, their Czech counterparts often sounded unnatural, being realized by PEs like *rozumíš* and thus altering their pragmatic function, while the more appropriate elimination was scarce. In *Friends*, on the other hand, the zero counterparts covered fifteen of the twenty verbal fillers, a number too high, as the other remaining instances were cases of particle contact devices or hesitations which were perfectly adequate, and suitable for the time-sensitive audio-translation. The last type of functions, a monitor, occurred only once, in *Friends*, and, contrary to our expectations, was not accompanied by any other marker like *I mean,* as suggested Povolná (2010).

The results of our analysis show that even though the positions of the *you know* CCs in *Intercorp* are closer in their distribution to those of natural conversation, it is the corpus of *Friends* that in its Czech counterparts yields more realistic and natural examples. However, some translation equivalents in *Intercorp*, especially those of empathizers, are worth noticing as well. Thus, a further study can be suggested to help clarify the discrepancy between the tendencies. We hope to have provided a systematic description and analysis of the comment clause *you know,* helped clarify the pragmatic functions that the markers can have, and pointed to the most adequate Czech counterparts that can be used during translations.

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- S09E10: Vánoce v Tulse
- S09E11: Jak se Rachel vrátila do práce
- S09E12: Phoebe a její krysy
- S09E13: Jak Monica zpívala

RESUMÉ

Tématem této diplomové práce je popis a analýza tzv. anglických „comment clauses," tj. kontaktových vět (dále KV[77]) *you know* v korpusu psaného textu (*Intercorp*) a korpusu vytvořeného z osmi epizod seriálu *Přátelé* (pův. název *Friends*), který zastupuje mluvenou podobu jazyka. Analýza vychází z předpokladu, že jazyk seriálu *Přátelé* je ve své přirozenosti a hovorové povaze blízký přirozenému mluvenému jazyku a může být tedy porovnán s nepřirozenou formou psaného stylu. V ideálním případě bychom analyzovali korpus přirozeného jazyka, jako například *London-Lund Corpus* (dále *LLC*), ten však nebyl přeložen do českého jazyka, a tak by pro náš záměr nebyl vhodným materiálem. Díky českým překladům *Přátel* a textů z korpusu *Intercorp* můžeme podrobit analýze nejen pragmatické funkce kontaktových vět, ale zároveň také jejich překladové protějšky. Dále se zabýváme jejich pozicemi v rámci vět (clauses) a promluv (turns), jejich funkcemi v rámci syntaxe a větnými typy.

Teoretická část práce nabízí sebraný souhrn informací týkající se kontaktových vět, nejen jak je popisují Quirk et al. (1985) v jejich anglické gramatice *CGEL* (viz. 2.1), ale také pohledy lingvistů, kteří se zabývají analýzou diskursu a na markery typu *you know* se specializují (2.2-2.4). Přehled potenciálních českých překladových ekvivalentů, navržený Duškovou (2009), Běličovou (1993) a dvojicí Grepl & Karlík (1998, 1999) je nastíněn v kapitole 2.6, jazyk používaný v televizních seriálech v kapitole 2.6, a nakonec je zmíněn rozdíl mezi konvenčním a audiovizuálním překladem a nástrahy s tím spojené.

Kontaktové věty, jako například *you know*, *you see, I mean* či *I think*, jsou častým znakem mluveného jazyka v angličtině, kde podporují bezproblémový tok rozhovoru. Quirk et al. (1985) je popisují jako tzv. vsunuté disjunkty, které vyjadřují postoj mluvčíko k promluvě. Ty se buď vyskytují ve formě věty finitní jako obsahové disjunkty nebo ve formě nefinitní jako stylové disjunkty. Nejčastějším typem kontaktových vět jsou typ (i) kontaktové věty ve formě maticové

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[77] Výraz „kontaktové věty" byl vytvořen jako překlad „comment clauses," tak aby zrcadlil kontaktovou funkci frází jako *you know* a *you see,* a zároveň byl věrný větné povaze, kterou vyznávají Quirk et al. (1985).

věty hlavní (2.1.1), který se dále dělí do sémantických skupin: prostředky vyjádření nejistoty, výrazy jistotní, výrazy pocitové a výrazy upoutávající posluchačovu pozornost, kam spadá námi analyzovaná KV *you know* (*CGEL*: 1112-1118).

Dále v práci (2.2) nastiňujeme typické znaky KV, zejména podle Povolné (2010), z fonologického, syntaktického, sémantického, funkčního, sociolingvistického a stylistického hlediska. Kriteria, podle kterých se KV klasifikují, jsou pak popsány v kapitole 2.3, kde přihlížíme nejen k závěrům Povolné (2010), ale také k poznámkám autorů jako Stenström (1994, 1995) Brinton (2008) a Erman (1986). Mezi šest popsaných kriterií patří: syntaktický typ, orientace na mluvčího/posluchače, pozice markeru, reakce posluchače, prozodické znaky a situační kontext. Zde docházíme hlavně k závěru, že v naší práci budeme následovat novodobý přístup ke KV podle Schiffrin (1987), typický pro ostatní markery diskursu (jako např. *well*), kde se na KV pohlíží jako na výrazy, které jsou začleněné do věty, a tudíž se jejich pozice určuje nejen v rámci promluvy (turn), ale také v rámci věty (clause). V kapitole 2.4 pak popisujeme konkrétní možné pragmatické funkce *you know* KV: „appealers“, „inform markers“, „empathizers“, „verbal fillers“ a „monitors.“

Kapitola 2.5 se soustředí na možné české protějšky k anglickým kontaktovým větám, vycházející z navržených překladů profesorky Duškové v *Mluvnici,* spadající do skupiny kontaktních prostředků. Tam patří například kontaktový dativ (*Ona vám zbledla*) nebo slovesné prostředky *víš/víte*, které Grepl a Karlík (1998) nazývají částicové výrazy (particle expressions), neboť jsou to původně hlavní věty, které byly sémantickým posunem, tzv. partikulizací, oslabeny a nabyly funkcí částic, zejména funkci komentující obsah promluvy. Kromě dvojice *víš/víte*, Běličová (1993: 45) zmiňuje mnoho dalších takových kontaktových prostředků slovesných, spojených s „významem vnímání sluchem či zrakem, chápání/rozumění, představování a jeho schopnosti, vědění/znalosti, mínění, víry, mluvení/nemluvení apod.“, které se pak častokrát v samotné analýze *you know* objeví.

V 3. kapitole, Material and method, se pak zabýváme problematickými částmi analýzy, postupem zvoleným při analýze a popisem analyzovaného materiálu, hlavně způsobem jeho excerpce, výběru vhodných částí korpusu a frekvence analyzované KV *you know*. Kromě zdůraznění způsobů určování pozic KV a problému týkající se nedostatečného kontextu se zabýváme skupinou nazvanou Grepl a kol. (1995) „kontaktové prostředky – částice," zahrnující formy *jo? no jo,* či *že jo?*, a námi vylepšenou distinkcí pragmatických funkcí navržených v kapitole 2.4ff. Tam vysvětlujeme, že „inform markers" by měly pouze uvádět novou informaci, odkazovat na informaci sdílenou účastníky promluvy nebo naznačovat výskyt skrytého významu, bez jakéhokoliv citového podtextu. „Appealers" se použijí v případě, kdy se mluvčí snaží posluchače vybídnout k reakci, kooperaci nebo souhlasu, zatímco v případě „empathizers" se mluvčí dožaduje porozumění a empatie. „Monitors" se pak od „verbal fillers" odlišují tím, že předznamenávají přeformulování výroku mluvčího, zatímco „verbal fillers" pouze hrají o čas a dají mluvčímu možnost rozhodnout se, jak bude v promluvě pokračovat; obě funkce se však většinou nachází uprostřed věty.

Praktická část této diplomové práce je rozdělena na tři podkapitoly, 4.1 zabývající se analýzou *you know* v *Intercorpu*, 4.2 analýzou v seriálu *Přátelé*, a 4.2 pak porovnává výsledky z předchozích dvou kapitol. Tyto kapitoly v analýze postupují stejným směrem, zaměřující se nejprve na české překladové protějšky, jejich syntaktický status (tedy zda se vyskytují jako částicové výrazy, jako hlavní věta v souvětí, částice, spojka atd., či jsou vynechány a tedy určeny jako tzv. nulový ekvivalent), větné typy a pozici českých i anglických kontaktových vět. Po rozdělení kontaktových vět podle pragmatických funkcí se české protějšky berou v potaz znovu, určuje se jak jejich preference v překladovém korpusu, tak jejich vhodnost. V závěru (kapitola 5.) se pak shrnují poznatky z analýz, reagující na námi stanovené hypotézy z kapitoly 3.4. Ty budou proto načrtnuty v následujících odstavcích.

Na základě Quiagliovy analýzy *Přátel* (2009) jsme předpokládali, že i když sepsané televizní rozhovory jsou pouze imitace reality, jejich reprezentace bude i tak přirozená, pouze s

rozdíly v počtu rysů mluveného projevu (viz 2.6). Překvapivě, četnost výskytu *you know* KV je v Přátelích stejná jako v korpusech přirozené konverzace *London-Lund Corpus* či *Longman Grammar Corpus*, což naznačuje, že vybrané epizody *Přátel* jsou stejně bohaté na markery označující vágnost jazyka jako přirozená konverzace. Naopak u jazyka *Intercorpu* se správně předpokládalo, že psané rozhovory prózy nebudou znít tak přirozeně jako u *Přátel*, a četnost výskytu KV y*ou know* bude značně nižší. Nepřirozenost jazyka je v tomto případě vidět na první pohled, neboť jazyk *Intercorpu* neobsahuje skoro žádná přeřeknutí, zaváhání ani jiné markery vágnosti, emotivního jazyka či neformálnosti.

Přestože rysy přirozeného jazyka jsou v *Intercorpu* méně časté, i tak jsme předpokládali, že preference poloh a distribuce pragmatických funkcí by měla zrcadlit preference *Přátel*. Dále jsme očekávali, že *Přátelé* by měli vykazovat téměř stejné výsledky jako přirozené konverzace v Povolné (2010) i v dalších výzkumem. Nicméně, tato hypotéza se ukázala být nesprávná, jelikož preference pro pozici v promluvě (turn) v *LLC* jsou distribuovány stejně jako v *Intercorpu* (0-10% iniciální, 73% -99% mediální a 10% -17% finální pozice v promluvě), zatímco pozice v *Přátelích* se objevují častěji v iniciální (17%) než ve finální pozici (1%). Podobné výsledky vychází i u pozic v rámci věty (clause), neboť v *Přátelích* je preferována pozice ve větě iniciální, zatímco v *Intercorpu* a v Macaulayově (1991) analýze přirozené konverzace v pozici finální. Co se týče distribuce pragmatických funkcí, výsledky *Intercorp* jsou opět o něco blíže k těm z Povolné (2010), kde je na rozdíl od *Přátel* výskyt „inform markers" dvakrát tak častý jako u druhé nejčastější funkce „empathizer". Avšak kromě většího odstupu mezi „inform markers" a „empathizers" jsou ve všech korpusech výsledky distribuce pragmatických funkcí téměř identické.

Vycházeje z popisu kontaktových prostředků v teoretické části této práce jsme správně usuzovali, že české překladové protějšky budou většinou zastoupeny časticovými výrazy, nebo-li kontaktovými prostředky slovesnými, jak je nazývá Bělicová (1993), a to jak v oznamovacím, tak tázacím a rozkazovacím způsobu, např. *víš, poslyš*, nebo *chápete?*. Častým výskytem (polovina

z příkladů v *Přátelích*) jsou pak tzv. nulové protějšky, jak se označují případy, kdy byl překladový korelát vynechán. Oba korpusy také obsahují obyčejné částice, např. *přece* či *totiž*, a případy nadřazených hlavních vět, např. *sám víš, že…,* které mají potenciál být staženy procesem partikulizace do funkcí částic a stát se tím tak částicovými výrazy (viz 2.5.3). Dalším zajímavým výskytem jsou výrazy typu *jo? no jo?* či *že jo?*, které se objevily pouze v *Přátelích* a jsou podle vzoru Grepla a kol. (1995) nazývány „kontaktové prostředky – částice." Mají silnou kontaktní funkci a v syntaxi stojí na hranici částic a citoslovcí (viz 3.3.4). Jejich přítomnost v *Přátelích* lze vysvětlit díky jejich poměrně neformální konverzační povaze, která je typická pro mluvený projev, jakož i jejich krátkostí, která je výhodná pro audiovizuální překlad. Ze stejného důvodu si pak vysvětlujeme častý výskyt nulových protějšků, podporovaný netypičností částicových výrazů v českém jazyce. V neposlední řadě je třeba zmínit rozkazovací citoslovce *hele* (předně se vyskytující v *Přátelích*), které ve své pozornost upoutávající funkci připomíná rozkazy, jako je *poslyš*, a mohl by být tedy považován za druh částicového výrazu.

Pozice českých protějšků jde ruku v ruce s jejich syntaktickým určením, jelikož několik KV změnilo svou pozici během překladu. Kromě několika případů náhodných pohybů (zejména v *Intercorpu*) většina změn je vyžadována syntaktickým statusem českých protějšků, např. částice musá být přesunuty do mediální pozice ve větě a nadřazené hlavní věty na iniciální pozice ve větě. Je zajímavé, že všechny mediální pozice ve větě v *Přátelích* jsou v české verzi syntakticky nezbytné, zatímco v *Intercorpu* jsou některé české protějšky ve stejné pozici syntakticky zbytečné a tudíž zní spíše uměle. Pokud jde o případy vynechání českých protějšků ve specifických polohách, tak nulové ekvivalenty jsou v *Přátelích* běžné na všech pozicích, i když o něco více v mediální pozici ve větě, zatímco v *Intercorpu* k nim dochází především v mediální pozici v promluvě a nikdy pak v pozici finální v promluvě.

Co se týče pragmatických funkcí, „appealers" se podle očekávání ukázaly být vzácné v analyzovaném materiálu (pouze 12% v *Intercorpu* a 16% v *Přátelích*), a to i v korpusu *Přátelé*, kde jsme očekávali trochu více markerů s apelovou funkcí, jelikož jsou konverzace v televizních

pořadech dynamičtější a jak se lidově říká „od rány". Na základě výsledků Povolné (2010) jsme očekávali, že se „appealers" objeví povětšinou v konečné pozici v promluvě, ty se však v *Přátelích* nejčastěji vyskytují v iniciální pozici ve větě (a někdy i v promluvě) a v *Intercorpu* ve větné pozici finální (i když musíme připustit, že polovina příkladů se vyskytla i na konci promluvy, tak jako u Povolné). Překvapivě byly v české verzi některé „appealers" i vynechané, i když pouze jeden z *Intercorpu* a pět z *Přátel*, kde je tendence k vynechání překladů silná ve všech funkcích. Pokud jde o zbytek českých „appealers", ty se většinou objevovaly v tázacím či rozkazovacím způsobu, čímž zvýšily pobízecí sílu markeru, např. *poslyš, chápete?* nebo *jasný?* v *Intercorpu*, či pět případů *hele* a jedno *rozumíš?* v *Přátelích*.

Rovněž u další pragmatické funkce jsme výsledky předpokládali správně a to, že „inform markers" budou v korpusech nejčastější (52% v *Intercorpu* a 39% v *Přátelích*), a není divu, že jejich polohové preference sledují tendence každého z korpusů. Jejich funkce jsou uvádění nové informace, odkazování na informaci sdílenou účastníky a naznačování skrytého významu v promluvě, bez jakéhokoli emocionálního podtextu nebo apelování.

„Empathizers" se ukázaly jako druhá nejčastější skupina v obou korpusech, s 26 případy v *Intercorpu* a 24 v *Přátelích,* přestože jsme čekali, že *Přátelé* budou obsahovat více instancí vzhledem k úzkému vztahu postav seriálu. V obou korpusech jsou „appealers" používány k omluvám, k žádostem o pochopení a empatie, nebo k ujištění, že si mluvčí navzájem rozumí. V preferenci postavení, větného způsobu a počtu nulových protějšků se podobají funkci „appealer", protože nejen že preferují větně finální pozici, ale také (tentokrát dokonce i v *Intercorpu*) pozici větně iniciální, jejich způsob je často rozkazovací či tázací a obsahují méně nulových ekvivalentů, než je tendence každého z korpusů. V *Intercorpu* se objevuje mnoho českých protějšků, které odrážejí empatickou vlastnost „empathizers", např. *pochop, to víš, znáš to* atd., v *Přátelích* se naproti tomu nenachází téměř žádný, s výjimkou snad některých kontaktních prostředků – částic (*ne?, že jo? no?*).

Jak se dalo očekávat „verbal fillers" se převážně nacházejí v mediální pozici ve větě, kde často oddělují dva větné členy či jeden protínají (obvykle přísudek), i když iniciální pozice ve větě je taktéž možná, obzvláště je-li mluvčí zaskočen. V *Intercorpu* se „verbal fillers" vyskytují dvakrát méně (10%), jelikož jejich pozdržovací povaha není pro psané texty příliš vhodná. Stejně tak nepřirozeně vyznívají i jejich české protějšky, které jsou zastoupeny částicovými výrazy, jako např. *rozumíš,* čímž mění jejich pragmatickou funkci, zatímco vhodnější odstranění překladu se tolik nevyskytuje. Zato v *Přátelích* se nulové protějšky objevují až v 75% z případů, číslo příliš vysoké, neboť překlady jako kontaktní prostředky – částice či zaváhání (které se obojí v překladech „verbal fillers" objevují) by byly dostatečně adekvátní a vhodné pro časově omezený audiovizuální překlad. Poslední funkce „monitor" se v analýze objevuje pouze jednou, a to v *Přátelách*. Na rozdíl od našeho očekávání však není doprovázena jiným markerem, jako např. *I mean*, jak navrhovala Povolná (2010).

Z výsledků naší analýzy vyplývá, že i když pozice *you know* kontaktových vět v *Intercorpu* jsou v tendencích jejich distribuce blíže přirozené konverzaci, je to korpus *Přátelé*, který ve svých českých překladových protějšcích obsahuje realističtější a přirozenější příklady. Nicméně některé překladové ekvivalenty v *Intercorpu*, zejména u „empathizers", stojí také za povšimnutí. Doufáme, že jsme poskytli dostatečný systematický popis a analýzu kontaktové věty *you know*, že jsme pomohli objasnit možné pragmatické funkce diskursních markerů, a poukázali na nejvhodnější české protějšky, které mohou být při překladu kontaktových vět použity.

APPENDICES

APPENDIX 1.

Code	PA[78]	Position[79]		Czech Counterpart	Excerption
(JKR_1)	I-M	M M		več víš	"Well, I just thought … maybe … it was something to do with … **you know** … her crowd."
			M M		"No prostě mi jen napadlo … že možná … že by to mohlo mít co dělat s … **však víš** … s tím jejich spolkem."
(JKR_2)	VF	M M		třeba	"I know some things," he said. "I can, **you know**, do math and stuff."
			I M		"Něco umím," namítl. " **Třeba** počítat a takové věci."
(JKR_3)	I-M	F F		víš, co myslím -	"Oh - well, I thought it might be one of Fred and George's jokes," said Ron. "And have you really got -- **you know** …"
			F F		" Totiž - já jsem si říkal, jestli to není jeden z Fredových a Georgeových vtípků," vysvětlil Ron." A opravdu máš - **víš, co myslím - "**
(JKR_4)	E	I M		to víš	"You don't want this, it's all dry," said Ron. "She hasn't got much time," he added quickly, "**you know,** with five of us."
			F F		"To by sis dal, vždyť je úplně okoralý," namítl Ron a potom spěšně dodal: "Mamka to nestíhá, když je nás pět, **to víš**."
(JKR_5)	I-M	M M		totiž	"Oh, of course, you wouldn't know -- Chocolate Frogs have cards, inside them, **you know**, to collect -- famous witches and wizards.
			M M		"No ovšem, to ty nemůžeš vědět - v čokoládových žabkách **totiž** jsou přibalené karty, které můžeš sbírat - slavné čarodějky a kouzelníci.
(JKR_6)	VF	M M		rozumíš	"But in, **you know**, the Muggle world, people just stay put in photos."
			I I		"Ale **rozumíš,** u mudlů lidé prostě zůstávají na fotografiích pořád."
(JKR_7)	I-M	I M		rozumíš	"When they say every flavor, they mean every flavor **-- you know**, you get all the ordinary ones like chocolate and peppermint and marmalade, but then you can get spinach and liver and tripe.
			I M		"Když říkají, že každá chutná jinak, myslí to doopravdy - **rozumíš,** mají všechny obvyklé chuti jako čokoládu a mátu a marmeládu, ale můžeš najít i špenát a játra a dršťky.
(JKR_8)	I-M	F M		x	You two had better change, **you know**, I expect we'll be there soon."
					A vy dva byste se nejspíš měli převléknout, počítám, že už brzo budeme na místě."
(JKR_9)	I-M	I I		abys věděl	"**You know**, I think the ends of Scabbers' whiskers are a bit lighter," said Harry, trying to take Ron's mind off houses.
			I I		"**Abys věděl,** myslím, že Prašivka má špičky vousků o trochu světlejší," řekl Harry, aby odvedl Ronovy myšlenky jinam.

[78] PA stands for pragmatic function; I-M stands for an inform marker; A stands for an appealer; E stands for an empathizer; VF stands for a verbal filler, M stands for a monitor.

[79] Clause/ Turn positions: I I stands for clause-initial and turn-initial position; I M stands for clause-initial but turn-medial position; M M stands for medial position in both the clause and the turn; M F stands for clause-final and turn-medial position; F F stands for final positions in both the clause and the turn.

(JKR_10)	I-M	M M	x	He gives us all a bad name and **you know**, he's not really even a ghost -- I say, what are you all doing here?"
				Dělá nám všem špatné jméno, a přitom vlastně není ani duch - poslyšte, co vy tu všichni děláte? "
(JKR_11)	I-M	F F	abyste věděli	"Hope to see you in Hufflepuff!" said the Friar. "My old house, **you know**."
		F F		"Doufám, že vás uvidím v Mrzimoru," řekl Mnich. "To bývala moje kolej, **abyste věděli.**"
(JKR_12)	A	F M	x	You could be great, **you know**, it's all here in your head, and Slytherin will help you on the way to greatness, no doubt about that -- no?
				Mohl by z tebe být veliký kouzelník, tady v hlavě to všecko máš, a Zmijozel by ti pomohl na cestě k velikosti, o tom nepochybuj - takže ne?
(JKR_13)	I-M	I M	rozumíš	On Harry's other side, Percy Weasley and Hermione were talking about lessons ("I do hope they start right away, there's so much to learn, I'm particularly interested in Transfiguration, **you know**, turning something into something else, of course, it's supposed to be very difficult- "
		I M		Na opačné straně od Harryho se Percy Weasley a Hermiona bavili o školních předmětech (" Já doufám, že začneme hned, musíme se toho tolik naučit, a obzvlášť mě zajímá přeměňování, **rozumíš,** udělat z něčeho něco úplně jiného, i když se říká, že je to velice těžké - "
(JKR_14)	I-M	M M	rozumíš	Catching the look on Harry's face, he added quickly," But people only die in proper duels, **you know**, with real wizards.
		M M		Když postřehl výraz v Harryho obličeji, dodal spěšně : " Ale lidé přicházejí o život jen při opravdových soubojích, **rozumíš,** se skutečnými kouzelníky.
(JKR_15)	A	F F	na to nezapomeňte	"It's for your own good, **you know**." "Get out of the way," snapped Ron
		F F		"Je to pro vaše vlastní dobro, **na to nezapomeňte!**" "Uhni!" vyštěkl Ron
(JKR_16)	E	I M	víte	I went looking for the troll because I -- I thought I could deal with it on my own -- **you know**, because I've read all about them."
		F M		"Šla jsem po tom trollovi pátrat, poněvadž - totiž, myslela jsem si, že bych ho mohla zvládnout sama, poněvadž jsem o trollech přečetla úplně všecko, **víte.**"
(JKR_17)	I-M	F M	přece	"It's obvious," said Ron." You can pretend to be waiting for Professor Flitwick, **you know**." He put on a high voice, " 'Oh Professor Flitwick, I'm so worried, I think I got question fourteen b wrong… .' "
		M M		" To je **přece** jasné," řekl Ron." Můžeš předstírat, že čekáš na profesora Kratiknota." Nasadil vysoký hlas: "Pane profesore, já jsem z toho tak nešťastná, myslím, že jsem popletla otázku čtrnáct bé."
(JKR_18)	I-M	F F	abys věděl	"Harry -- you're a great wizard, **you know**."
		F F		"Harry - jsi veliký kouzelník, **abys věděl.**"
(JKR_19)	E	I M	pochop, že	**You know**, the Stone was really not such a wonderful thing.
		I M		**Pochop, že** Kámen zase nebyl něco tak úžasné;o.

(JKR_20)	E	F M	x	He's a funny man, Dumbledore. I think he sort of wanted to give me a chance. I think he knows more or less everything that goes on here, **you know**. I reckon he had a pretty good idea we were going to try, and instead of stopping us, he just taught us enough to help.
				"Brumbál je zvláštní člověk. Myslím, že mi svým způsobem chtěl dát šanci. On zřejmě více méně ví o všem, co se tu děje. Domnívám se, že měl dost jasnou představu, co máme v úmyslu, a místo aby nám v tom zabránil, prostě nás naučil dost, aby nám to pomohlo.
(JKR_21)	A	F M	chápete?	Percy could be heard telling the other prefects," My brother, **you know**! My youngest brother! Got past McGonagall's giant chess set!"
		F M		Slyšeli Percyho, jak říká ostatním prefektům: "To je můj bratr, **chápete?** Můj nejmladší bratr! Dokázal přejít přes obří šachy profesorky McGonagallové!"
(JG_ST_1)	I-M	F F	však to znáte	People will sue for anything, **you know**."
		F F		Lidé se soudí kvůli všemu, **však to znáte**."
(JG_ST_2)	E	F F	však víš	Cracking up, **you know**."
		F F		Necílím se moc dobře, **však víš."**
(JG_ST_3)	A	F M	taky	You guys never call us, **you know**.
		M M		Vy nám **taky** nezavoláte, jak je rok dlouhý.
(JG_ST_4)	I-M	F M	víš	"I worry about you so much. I see the crime statistics, **you know**. It's a very dangerous city."
		F M		"Mám o tebe veliký strach. Znám statistiky zločinnosti, **víš**. Je to moc nebezpečné město."
(JG_ST_5)	A	F M	jasný?	Ok. Look, we're pulling for you, **you know**. Hang in there.
		F M		Dobrý. Hele, všichni ti fandíme, **jasný?** Tak se koukej držet.
(JG_ST_6)	E	F M	rozumíš?	"I'm joking, **you know**.
		F M		" Jenom jsem žertoval, **rozumíš**? " uklidňoval mě honem.
(JG_ST_7)	I-M	I M	rozumíš	He'll get some flowers, **you know**, make it look nice.
		I M		Dá tam nějaký kytky, **rozumíš,** aby to vypadalo slušně.
(JG_ST_8)	E	M M	znáš to, jak	I was worried about you, but I've been in trial, **you know**, the usual."
		I M		Dělal jsem si o tebe starost, ale měl jsem soud a tak vůbec. **Znáš to, jak** to chodí."
(JG_ST_9)	I-M	F M	rozumíš	And we weren't injured, **you know**.
		F M		A navíc jsme neutrpěli žádná zranění, **rozumíš.**
(JG_ST_10)	I-M	F M	víte	"It's really coincidental, **you know**. Braden had a hundred active files in his office, and the only one missing is the one you were quite anxious to see. " "Are you trying to say something?"
		F M		"Je to vážně pozoruhodná shoda okolností, **víte.** Braden má v kanceláři stovky rozpracovaných spisů, ale zmizel jenom ten jediný, o který jste se tak zajímal." "Snažíte se mi tím něco naznačit?"
(JG_ST_11)	I-M	F M	rozumíte	Somebody said they were renting litle apartments in the warehouse. Cheap rent, **you know**. So I went over to check it out.
		F M		Někdo mi řek o skladišti, kde pronajímaj malý byty. Za nízký nájemný, **rozumíte.** Tak jsem tam zašel, abych to omrknul.

(JG_ST_12)	E	F F	víte?	I'm not the only one. Lots of the women do it too, **you know**."
		F F		Dělá to hodně ženskejch, **víte**? "
(JG_ST_13)	A	F F	sám víte, že	"I could lie, **you know**," he said. "Sure you could. But you won't because you'll get nailed."
		I I		"**Sám víte, že** bych mohl lhát," prohlásil. "To jistě. Ale neuděláte to, protože bychom vás dostali.
(JG_ST_14)	E	F F	Je vám jasné, že	They'll fire me, **you know**." "Maybe, but you'll have a beautiful lawsuit against them.
		I I		**Je vám jasné, že** mě bez milosti vykopnou?" "Možné to je, ale budete se s nimi moct soudit.
(JG_ST_15)	I-M	F M	to ti teda řeknu	"You're a dumb-ass, **you know**," he said, leaning low.
		F M		"Ty jsi stejně trouba, **to ti teda řeknu,**" prohlásil a naklonil se blíž ke mně.
(MF_1)	I-M	F M	hele	"I don't live here, **you know**, I'm just visiting me Mum," she said, backing away as they entered.
		I M		"**Hele,** já tu nebydlím, já jsem na návštěvě u mámy," ustoupila, když vcházeli
(MF_2)	VF	M M	chápete	"I was expecting, **you know**, a pledge of fealty to Queen and country, something along chivalric or Arthurian lines
		M M		"Čekal jsem přísahu věrnosti královně a vlasti, **chápete,** něco na rytířský či artušovský způsob.
(MF_3)	VF	I M	chápete	"Promised the Bodger a bash at the heavyweight title, these blokes did, but first they wants Bodgkins to fight this other bouff head. **You know**, like a … " He went blank
		I M		Slíbili Bodgerovi mač vo titul v těžký váze, ty chlápci, ale prvně chtěli, aby si to Bodgík rozdal s tím druhým řízkem. **Chápete**, něco jako …" ztuhnul.
(MF_4)	I-M	M M	víte	I thought perhaps for a moment I was suffering the effects of a dread delusional fever, **you know**, something tropical, Amazonian, treatable with massive doses of quinine. Is something wrong? Am I ill?
		M M		Napadlo mne, jestli netrpím následky nějaké hrozné mámivé horečky, něco tropického, **víte,** co se léčí velkými dávkami chininu
(MF_5)	E	F F	to přece víte	"He's right, **you know**," said Doyle gently. "So am I," she said, watching Sparks go.
		F F		"Má pravdu, **to přece víte,**" řekl jemně Doyle. "Já také," odpověděla, dívajíc se za Sparksem.
(MF_6)	E	F M	víte	"We talked about it occasional, **you know**? Which of us would go first.
		F M		"Vobčas jsme o tom mluvili, **víte.** Kdo z nás pude první.
(JF_1)	I-M	I M	a abych ti pravdu řekla	"There are at least six bedrooms, and **you know**, it looks like they're going to fill them.
		I M		"Mají tam nejmíň šest ložnic, **a abych ti pravdu řekla**, vypadá to, že je stačí všechny zaplnit.
(JF_2)	I-M	I M	tedy	He started that lawn care business when he decided the mortuary business wasn't for him, well, **you know**, Dale Driblett's his stepdad, you know, the Driblett Chapel, and now his billboards are everywhere and he's started an HMO..
		I M		Když zjistil, že podnikání v pohřebnictví není tak úplně jeho parketa, vrhl se na úpravy trávníků, zatímco jeho nevlastní táta, **tedy** Dale Driblett, ten, co měl měl Driblettovu kapli, si založil pořádný pohřební ústav a pak začal budovat síť zdravotních pojišťoven a dnes jsou jeho billboardy úplně všude.

(JF_3)	I-M	I M	x	He started that lawn care business when he decided the mortuary business wasn't for him, well, you know, Dale Driblett's his stepdad, **you know**, the Driblett Chapel, and now his billboards are everywhere and he's started an HMO.
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(JF_4)	E	F M	x	Clair-my mom-stayed home with me and we hung out all day, **you know**, and I learned my times tables, et cetera, and it was always just the three of us.
				Clair - to jako mamka - zůstala se mnou doma a celý den jsme si užívaly a já se učila podle rozvrhu a tak dále a byli jsme pořád všichni tři spolu.
(JF_5)	VF	M M	víš	"It's just that, Melissa, **you know**, there's something a little sick about being so close to your parents."
		M M		"Jde jen o to, Melisso, že je trochu, **víš,** trochu nezdravé, když má někdo k rodičům tak blízký vztah."
(JF_6)	VF	M M	rozumíš	Gitanas was quite a bit older and fairly attentive in bed (not like Chip, Julia hastened to say, but not, **you know**, terrible), and he seemed to know what he was doing …
		M M		Gitanas byl o dost starší a v posteli docela pozorný (ne jako Chip, dodala Julie chvatně, ale taky ne, **rozumíš,** nemožný), a když začal o sňatku, působil dojmem, že ví, co dělá...
(JF_7)	E	I M	víš	"I was just thinking," Enid said," that even if things had worked out, and you'd stayed married, **you know**, Denise, Emile's going to be an old man in not too many years.
		I M		"Tak si tak říkám, " protáhla Enid, " že i kdyby se všechno jaksepatří dařilo a ty bys zůstala vdaná, Deniso, **víš,** Emile by stejně byl za pár let docela starý člověk.
(JF_8)	I-M	I M	sám víš, že	"The travel agent needs an answer by tomorrow morning at the latest. And, **you know**, we're still hoping you'll come for one last Christmas, like I promised Jonah, so- "
		I M		"Ten agent z cestovky potřebuje znát naše rozhodnutí nejpozději zítra ráno. A **sám víš, že** se pořád ještě utěšujeme nadějí, že na tyhle poslední Vánoce přijedete, jak jsem to slíbila Jonahovi, takže - "
(JF_9)	I-M	I I	víš	"**You know**, I hate to say this," Enid said, "but aches and pains are a part of getting older.
		I I		"**Víš**, hrozně nerada to říkám, " prohlásila Enid, " ale nejrůznější bolesti a bolístky prostě patří ke stárnutí.
(JF_10)	I-M	I M	víš?	"**You know**, the Schumperts made their Hawaii reservations back in April, because last year, when they waited until September, they couldn't get the seats they- "
		F M		"Schumpertovi si zamluvili letenky na Havaj už v dubnu, **víš?** Protože loni to nechali až na září a pak nedostali místa, která - "
(JF_11)	I-M	I I	víš, že	"**You know**, you are getting seriously paranoid."
		I I		"**Víš, že** už jsi docela obstojně paranoidní?"
(JF_12)	I-M	I I	víš co	"**You know**, I don't even care," he said.
		I I		"**Víš** co, mně je to vlastně jedno, " odpověděl nakonec.

(JF_13)	E	I I	poslyš	"**You know**, I'm half an hour late already.
		I I		"**Poslyš,** už v tuhle chvíli mám půlhodinové zpoždění.
(JF_14)	A	I I	to víš	"**You know**, if you weren't so mysterious -" "I'm not 'mysterious'."
		I I		"**To víš**, kdybys nebyla tak tajemná - " "Já nejsem 'tajemná.'"
(JF_15)	I-M	I M	však to znáš	Impossibility is attractive. **You know**, the safety of dead-ended things."
		I M		To, co je nemožné, je vždycky lákavé. **Však to znáš**, bezpečná tůně věcí, jež nemají řešení. "
(JF_16)	I-M	M M	dative; víš	"Al," Chuck said," just looking in the paper here, **you know**, Erie Belt stock, uh.
		M M		"Ty, Ale," ozval se v telefonu Chuck, "zrovna **se ti** tu dívám do novin, **víš**, no, jak si stojí Erijská magistrála.
(JF_17)	E	F M	víš	We're all conditioned to think of our children as more important than us, **you know**, and to live vicariously through them.
		I M		**Víš,** všichni jsme zařízení tak, že o svých dětech uvažujeme, jako by byly důležitější než my, a že jejich prostřednictvím jaksi žijeme dál.
(JF_18)	E	I M	víš	"And **you know**, I'm not supposed to let myself think magical or religious thoughts, but one thought I can't escape is that this crazy thirst for revenge I've had for all these years isn't really my own.
		I M		"**Víš,** " pokračovala po chvíli, " ode mne nemohl nikdy nikdo čekat nějaké mystické nebo náboženské úvahy, ale přesto se pořád nemůžu zbavit myšlenky, že ta šílená touha po pomstě, ta žízeň, co mě celé ty roky stravuje, není ve skutečnosti moje.
(JF_19)	I-M	I I	řeknu ti	"Ed, **you know**, they got computers down in Little Rock," Don Armour said, never glancing at Denise.
		I I		"**Řeknu t**i, Ede, dole v Little Rock mají už i počítače, " nedal se Don Armour vyrušit z úvah. Za celou dobu se na Denisu ani jednou nepodíval.
(JF_20)	A	I M	poslyš	"**You know**, it doesn't hurt to go on one date if somebody takes the trouble to ask you.
		I M		"**Poslyš,** člověku neublíží jít na jednu schůzku, jestliže si někdo dá tu práci, že tě na ni pozve.
(JF_21)	I-M	I M	to přece víte	"Well," Denise said," it's something Brian talks about " (this was a lie ; he rarely mentioned it)," it's an interesting project " (in fact, it sounded Utopian and crackpot)," and, **you know**, I love vegetables." "H - mmh."
		F F		"No," hledala Denisa odpověď, "je to něco, o čem Brian dost mluví " (což nebyla pravda, sotva se o Projektu zmínil), " je to zajímavý nápad " (ve skutečnosti to působilo dojmem utopického a k nezdaru odsouzeného nápadu), " a navíc mám ráda zeleninu, **to přece víte**." "H - mmh."
(JF_22)	I-M	I I	abys věděla	"**You know**, I'm not really into guys," Denise said.
		I I		"**Abys věděla**, " přešla Denisa náhle do důvěrného tónu, " já nejsem na chlapy. "
(JF_23)	E	F M	víš	Because that part might actually make things hard for him, **you know**, the way things are hard for me.
		F M		Protože právě s touhle skutečností by se asi dost těžko vyrovnával, **víš,** s tím, že mi tak neskutečně zkomplikoval život.

(JF_24)	E	M M	no uznej!	I didn't know I was going to have some stranger, **you know**, who, like, fries things on the stove, and sleeps in my bed?"
		F F		To si tam mám teď jako pustit nějakýho neznámýho člověka, kterej mi bude vařit na sporáku kdovíco a spát mi v posteli? **No uznej**!"
(JF_25)	VF	M M	rozumíš	And he's got tons of work, so he's not always after me for, **you know**, favours."
		M M		A má fůru práce, takže mi není v jednom kuse v patách, **rozumíš,** aby mi udělal, co mi na očích uvidí. "
(JF_26)	E	I M	to víš	I must have set a stack of mail down there, when I was going to the post office, and then this fell down behind. **You know**, I can't keep track of every last thing. Sometimes things get lost, Denise. I have a big house to take care of, and sometimes things get lost. "
		I M		Odložila jsem si tam na poličku balíček obálek, než jsem šla na poštu, a tahle zřejmě sklouzla dozadu. **To víš**, nedokážu ohlídat úplně všechno. Každému se čas od času něco ztratí, Deniso. Mám na starosti velký dům a věci se prostě občas ztrácejí."
(JF_27)	I-M	I M	víš	"I hate having it in the house," Enid said as she turned to leave. "**You know**, he never used it.
		I M		"Strašně mi vadí, že je v domě," prohlásila Enid a chystala se k odchodu. "**Víš**, nikdy ji nepoužil.
(JF_28)	I-M	F F	Chlápek. cos ho..co ses s ním znala	You know who wrote that, don't you? The fuh. The fuh. Fellow with the **you know**." Holding her gaze, he nodded significantly. "I don't understand what you're talking about," Denise said. "Your friend," he said. "Fellow with the blue cheeks."
		F F		Ty přece víš, kdo to napsal, ne? Fíra. Fíra. **Chlápek, cos ho … co ses s ním znala."** Zachytil její pohled a významně přikývl. "Nevím, o čem to mluvíš , " upozornila ho Denisa. "Tvůj přítel," vysvětloval. "Chlápek s promodralými tvářemi."
(JF_29)	E	I I	víš	"**You know**, I'm having a great time with this railroad stuff. There are some truly neat things that you can buy." "Good! I'm happy for you!"
		I I		"**Víš,** moc si to s těmihle modýlky teď užívám. Dneska člověk může koupit opravdu nádherný kousky." " To je dobře! Mám radost za tebe!"
(JG_B_1)	A	F F	chápejte	It's not completely unexpected, **you know**." "Of course not.
		F F		Není to úplně nečekané, **chápejte."** "Samozřejmě že ne.
(JG_B_2)	I-M	I M	však to znáš	It would be for ninety days, enough time for me to find a job, some friends, etc., **you know**, get used to society again.
		I M		Bylo by to na devadesát dnů, což je dost času, abych si našel práci, nějaké přátele a tak, **však to znáš**, prostě abych si zase zvykl, že jsem mezi lidmi.
(JG_B_3)	I-M	F M	však víš	When you get to Baltimore, I'll be happy to spend some time with you, show you around, **you know**.
		F M		Až budeš v Baltimoru, rád bych se s tebou na nějaký čas sešel a provedl tě, **však víš**.
(JG_B_4)	I-M	F M	víš přece, že	We have Spanish lessons here, **you know**. Some of the Miami boys teach them."
		I M		**Víš přece, že** tu máme kurzy španělštiny. Učej tam nějaký lidi z Miami."

(JG_B_5)	I-M	F F	víš to?	I'd be dead now and you'd be off playing GI Joe if you hadn't been so cute. You're pretty stupid, **you know**." Not as stupid as you, thought Mark
		F F		Dávno jsem mohl být mrtvý, a ty sis mohl hrát na vojáčky, kdybys ze sebe nedělal chytráka. Jsi pěkně hloupý, **víš to?**" Ne tak hloupý jako ty, pomyslel si Mark.
(JG_B_6)	I-M	F M	víte?	"That's what I'll get outta this deal, **you know**. I 'll get my brother out of prison."
		F M		"Proto jsem taky na tuhle věc přistoupil, **víte?** Abych bratra dostal z vězení."
(JG_C_1)	A	F M	víš?	"And besides, kid, if we're gonna be pals , you've got to be honest with me. Honesty's very important, **you know**? Now, do you want the gun?"
		F M		"A kromě toho, chlapečku, máme-li být kamarády, musíš být ke mně upřímný. Upřímnost je hrozně důležitá věc, **víš?** Tak a teď znovu: chceš tu pistoli?"
(JG_C_2)	E	F M	víš	"I've never shot this thing, **you know**," he said almost in a whisper. "Just bought it an hour ago at a pawnshop in Memphis. Do you think it'll work?"
		F M		"Nikdy jsem z téhle věci nevystřelil, **víš,** " řekl téměř šeptem. Koupil jsem si ji právě před hodinou v zastáváme v Memphisu. Myslíš, že funguje?"
(JG_C_3)	E	I M	x	I planned a nice little private suicide, **you know**, just me and my hose and maybe a few pills and some whiskey.
				Naplánoval jsem si hezkou malou privátní sebevraždu, jenom já, hadice a možná pár prášků a whisky.
(JG_C_4)	I-M	F M	víš	" Just think about it, kid, right now, Barry, or Barry the Blade as he's known, these Mafia guys all have cute nicknames, **you know**, is waiting for me in a dirty restaurant in New Orleans.
		I M		"Jen si pomysli, chlapče, právě teď na mě Barry či Barry Kudla, jak mu říkají - **víš** všichni tihle mafiáni mají nějakou přezdívku -, čeká v nějaké špinavé restauraci v New Orleansu.
(JG_C_5)	I-M	F M	víš	"The Blade is not the smartest thug I've ever met, **you know**. Thinks he's a genius, but he's really quite stupid."
		F M		"Kudla není nejchytřejší hrdlořez, jakého jsem kdy potkal, **víš.** Myslí si o sobě, že je génius, ale ve skutečnosti je dost hloupý."
(JG_C_6)	E	F M	přece	"I don't know. It's sort of scary, **you know**. Seeing a dead man and all."
		M M		"Já nevím. Je to **přece** hrozný vidět mrtvýho a vůbec všechno."
(JG_C_7)	E	F M	víte	"I was scared, **you know**, but I just wanted to see what was going on. That's not a crime, is it?"
		F M		"Měl jsem strach, **víte,** ale taky jsem chtěl vidět, co se bude dít. To přece není žádný zločin, že ne?"
(JG_C_8)	I-M	F M	x	I was surprised by all this at first, but then nothing Jerome Clifford did really surprised me anymore, **you know**. Not even suicide.
				Nejdřív mě to překvapilo, ale pak už mě doopravdy nepřekvapilo nic, co Jerome Clifford udělal. Ani jeho sebevražda

(JG_C_9)	VF	I I	x	"Has he said anything yet?" "Like what?" "Well, **you know**, like about what happened yesterday."
				"Řekl už něco?" "Jako co?" "No, něco o tom, co se stalo včera?"
(JG_C_10)	VF	M M	x	" Well, we just, **you know**, want to ask you a few questions.
				"No, my ti chceme položit jenom několik otázek.
(JG_C_11)	VF	M M	x	I think maybe I need a lawyer to, **you know**, protect my rights and all."
				Myslím, že možná potřebuju advokáta, aby obhajoval moje práva. "
(JG_C_12)	I-M	I M	x	"Well, if found guilty, such a person might be punished. **You know**, sent to jail or something like that."
				"No, když je taková osoba shledána vinnou, může být potrestána. Poslána do vězení nebo něco na ten způsob. "
(JG_C_13)	I-M	I M	víš	"I'm Slick Moeller with the Memphis Press, working on a story about Ricky Sway in Room 943. **You know**, the shooting and all."
		I M		"Jsem Slick Moeller z Memphiských novin a píšu o Rickym Swayovi z pokoje 843. **Víš,** o tom střílení."
(JG_C_14)	E	F M	x	I'm sure he could explain it, **you know**, if only we could talk to him."
				Jsem si jist, že by to dokázal vysvětlit, jen kdybychom si s ním mohli popovídat. "
(JG_C_15)	I-M	F M	x	"Okey. You don't have to, **you know**. I've explained all this." "I know.
				"Dobrá. Nemusíš. Vysvětlila jsem ti to už." "Já vím.
(JG_C_16)	A	F F	jasné?	"Well, this will not be the end of it, **you know**?" "Is that a threat, George?"
		F F		"Tak dobrá, ale tím to nekončí, **jasné?"** "Má to být hrozba, Georgi?"
(JG_C_17)	A	F F	víš?	I really can't say much about it. It's confidential, **you know**?" "Yeah, I know. But you probably know everything , don't you?
		F F		Nemůžu ti o tom vyprávět. Je to důvěrné, víš?" "Já vím. Ale asi víte stejně všechno, ne?
(JG_C_18)	I-M	M M	x	"I'm with the Times-Picayune, **you know**, the paper in New Orleans.
				"Pracuji pro Times-Picayune, neworleanské noviny.
(JG_C_19)	E	F M	x	Lots of bad press. Couldn't keep this one quiet, **you know**. She'd be forced to hire a lawyer.
				V tisku by se objevila spousta negativních ohlasů, protože by se to nedalo utajit. Musela by si najmout advokáta
(JG_C_20)	I-M	M M	x	We could string it out for months, **you know**, the works.
				Proces bychom mohli protahovat celé měsíce .
(JG_C_21)	I-M	F F	víš?	But Reggie does what Reggie wants. She really likes you, **you know**."
		F F		Má tě doopravdy ráda, **víš?**
(JG_C_22)	I-M	F F	víš?	"Maybe I should take you to my church . St. Luke's . It's a beautiful church. Catholics know how to build beautiful churches, **you know**."
		F F		"Možná bych tě měla vzít do našeho kostela ke svatému Lukáši. Je to krásný kostel. Katolíci věděli jak stavět krásné kostely, **víš?"**
(JG_C_23)	I-M	F M	x	Joe, her ex-husband, was a good boy when they got married, but then made a bunch of money and got the doctor's attitude, **you know**, and he changed.
				Joe, její bývalý manžel, byl hodný chlapec, když se brali, ale pak vydělal hromadu peněz a jeho postoj k životu se změnil.

APPENDIX 2.

Code	PA	Position	Czech Counterpart	Excerption
S09E06_ 1	E	F M	že jo?	… Ooh, five bucks... I love it when that happens, **you know?** Think no note's there…"
		F M		…Aaa, hele, pět babek. To je dobrá náhoda, **že jo?** Člověk o tom neví a najednou…
S09E06_ 2	VF	M M	ehm	"Yeah... ooh... wow... Even started to think I'd never meet someone that, **you know**, I wanted to... do this with. Here you go."
		M M		Páni, už jsem si myslela, že nikdy nepoznám nikoho, s kým bych…**ehm**… tohle udělala.
S09E06_ 3	A	I I	x	"Oh, **you know**, wait. I do have one question.
				"Jó, ještě okamžik. Jeden dotaz bych měla.
S09E06_ 4	I-M	I M	x	Are... are you kidding? **you know**, when you don't see someone for a long time, a-a-and you kind of build them up in your head and you start thinking about: Come on, don't be crazy. Nobody is that beautiful, but... well, you are.
				Když někoho dlouho nevidíš a... a… a v duchu si ho přikrásňuješ a říkáš si: no tak neblázni, nemůže být tak hezká ale... ale to ty jsi.
S09E06_ 5	E	F M	víš?	And... and... and... I like Mike so much, **you know?** It's just going really well. Oh my God!
		F M		Ale taky mám moc ráda Majku, **víš?** Opravdu nám to klape. Ježiš Marja!
S09E06_ 6	I-M	I M	x	"Wow, isn't it ironic that David would show up on the same day that you and Mike exchange keys?" " Uhuh... Yeah...!, **you know,** and given my life long search for irony, you can imagine how happy I am."
				Ehm... Jo... a umíš si představit, jakou mám radost, když celý život ironii hledám.
S09E06_ 7	I-M	I M	prostě	"I mean I guess, I just have to... tell David that nothing can happen between us. Unless I don't... **You know**, complicated moral situation, no right, no wrong…"
		I M		Prostě složitá morální situace, ani to, ani ono.
S09E06_ 8	IM	I M	víte	"So... Oklahoma is a crazy place. **You know,** they call it the Sooner state. Frankly I'd sooner be in any other state.
		I M		**Víte**, říká se jí stát osadníku. Po pravdě, já bych se usídlil jinde.
S09E06_ 9	I-M	I M	prostě	"What's with the word y'all? **You know,** just... two words just... pushed together... Are we all allowed to do that, because if so, I say why stop there?"
		I M		Co třeba slovo "poňač"? **Prostě** dlouhý slovo takhle zkrátěj. Co kdyby to dělali všichni? Protože pak nemusí zůstat jen u toho.
S09E06_ 10	I-M	I M	třeba	Are we all allowed to do that, because if so, I say why stop there? **You know**, your new poodle could be your noodle. And fried chicken? Could be fricken
		I M		Co kdyby to dělali všichni? Protože pak nemusí zůstat jen u toho. **Třeba** nové boty by byly noty a smažený řízek by byl smažek.
S09E06_ 11	E	M M	že…že / hesitation	Well... but David, just... I just want you to know that... that... **you know...** telling you this... is one of the hardest things I've ever had to do.
		M M		Ale Dejvide jen chci abys věděl **že… že** ...tohle ti říct byla pro mě nejtěžší věc na světě.

S09E06_ 12	A	I M	hele	Of course, yeah. **You know**, a kiss on the cheek wouldn't be totally inappropriate...
		I M		Ovšem, jistě. **Hele** a pusa na tvář taky nikomu neublíží
S09E06_ 13	I-M	I I	x	"I can't... I can't hear it again." "**You know**, I can't tell it again..." "And I'm fine never having heard it…"
				"Už to nemůžu slyšet." "A já zase vykládat!" "A mně zas nevadí, že to neuslyším."
S09E06_ 14	VF	M M	x	What kind of a guy makes... makes... delicate French cookies, huh? They're not even... butch, manly cookies with... with... **you know** with... with chunks.
				Kterej chlap ti upeče jemný francouzský koláčky, no? To neumí tvrdý chlapský keksi… co se rozpadaj…
S09E06_ 15	VF	M M	x	Well, I... **you know**, I-I-I don't know what to say... I mean, I never thought of you as a guy who needed his *men* to be men.
				Vážně nevím, co ti na to říct. U tebe by mě nikdy nenapadlo, že chlap musí bejt *chlap*.
S09E06_ 16	I-M	I M	totiž	I mean, I never thought of you as a guy who needed his *men* to be men. **You know**, 'cause I gotta tell you Ross, it's not like *you* just came in from branding cattle.
		M M		U tebe by mě nikdy nenapadlo, že chlap musí bejt *chlap*. Nevypadáš **totiž** jako bys před chvilkou cejchoval dobytek.
S09E06_ 17	I-M	I M	víš	So what? Being funny is Chandler's *thing*... **You know**, like Ross's thing is... (he can't come up with anything)
		I M		To je jedno. Bejt vtipnej je Čendlerova parketa… **Víš**, a Rossova je zase…
S09E06_ 18	I-M	I M	víte	"You got a man who's a nanny...? You got a manny...?" **You know**, I don't mind a... male nanny, but I do draw the line at a male wetnurse"
		I M		Chlap, že dělá chůvu? Takže chůvák? **Víte**, nevadí mi mužská chůva, ale co nesnesu je mužská kojná.
S09E06_ 19	E	I I	vždyť	"Oh, I'm sorry. Please apologise to Sandy and the *Snufflebumps* for me." "**You know**, he was just doing his job…"
		I I		Ale **vždyť** dělá jen svou práci.
S09E06_ 20	VF	I M	x	Although if you don't mind telling me, what was your problem? Maybe it's something I can work on in the future." "No, **you know,** it's uhm... nothing you did, it's... it's uhm... my issue."
				Ne, ne, není to nic cos udělal, je to... je to můj problém.
S09E06_ 21	I-M	I I	víš	"What is it...? Please...? " **You know**, I'm just not uhm... that comfortable with a guy who's as sensitive as you."
		I I		"O co jde? Prosím?" "**Víš**, jsem trochu nervózní z člověka.. kterej je tak.. citlivej jako ty."
S09E06_ 22	E	I M	prostě	I mean, uhm... **you know** when I was growing up he was kind of a tough guy... You know a-a-and as a kid I wasn't the athlete I am now.
		I M		Možná, možná kvůli tátovi? **Prostě** když jsem dospíval byl docela korba no a já jako dítě jsem nebyl takovej sportovec jako jsem teď.
S09E06_ 23	E	I M	no	I mean, uhm**... you know when** I was growing up he was kind of a tough guy... **You know** a-a-and as a kid I wasn't the athlete I am now.
		I M		Možná, možná kvůli tátovi? Prostě když jsem dospíval byl docela korba **no** a já jako dítě jsem nebyl takovej sportovec jako jsem teď.

S09E07_ 1	I-M	M M	x	With the father, **you know**, you want to flirt a little bit, but not in a gross way.
				S rodičema to umím. S otcem to chce trochu flirtovat, ale ne moc agresivně.
S09E07_ 2	A	I M	vlastně	Look at these videos. **You know**, I mean, who does he think he is?
		M M		Vidíš ty kazety? Co si **vlastně** o sobě myslí.?
S09E07_ 3	E	F M	víte	which was okay, that was okay, until uhm... I got hepatitis, **you know**, 'cause this pimp spit in my mouth and... but I... I got over it and uhm...
		F M		což bylo v pohodě, fakt v pohodě. Dokud ksem nedostala hepatitidu, **víte**... Totiž, jeden pasák mi slintl do pusy a... ale přežila jsem to… a…
S09E07_ 4	I-M	M M	x	anyway, now I'm uhm... a freelance massage therapist, uhm... which, **you know**, isn't always steady money but at least I don't pay taxes, huh...
				Takže teď jsem masérka na volné noze .. Eh .. Což sice není stálý příjem, ale neplatím daně.
S09E07_ 5	VF	I I	nó, víš	"Oh I know, isn't it? Ooh... what'd you do to get her to laugh?" "Oh! **You know**, I just... couple of things I tried ... I just sang a little doo... Itsy Bitsy Spider…"
		I I		A čím jsi ji rozesmála?" "á **nó, víš,** já jenom zkusila pár věcí, i zpívat Pavouček Prdeláček."
S09E07_ 6	I-M	M M	x	No, no, no, I actually... it's any baby animals: kittens, fish babies... But **you know**... especially veal... You know, and this, this nice vein of fat running through it…
		x		ale ne, ja ráda všechny mláďata: koťata, mladý rybky, ale jinak hlavně telecí, no jo, a taky když je pěkně prorostlý tukem.
S09E07_ 7	VF	F M	no jo	No, no, no, I actually it's any baby animals: kittens, fish babies... You know... especially veal…**you know** and this, this nice vein of fat running through it…
		F M		ale ne, ja ráda všechny mláďata: koťata, mladý rybky, ale jinak hlavně telecí, **no jo,** a taky když je pěkně prorostlý tukem.
S09E07_ 8	A	I M	vždyť	All right, stop! **You know**, all Phoebe has done tonight is trying toget you to like her.
		I M		Už přestan. **Vždyt** Fíbí si vás chtěla jenom získat, asi to tak nepůsobilo, ale dělala, co mohla.
S09E08_ 1	E	F M	no?	Oh okay. How about the whole "man walking on the moon" thing, **you know**? You. you could. You could see the strings people!
		F M		Aha dobře. Co třeba to, že se člověk procházel po měsíci, **no?** Vždyť to byly loutky, prosím tě.
S09E08_ 2	A	I I	no	**You know**, I think thats a great idea. It'll be like the pilgrims bringing the Indians syphilis.
		I I		**No**, to je úžasnej nápad, je to jak když běloši zavlekli mezi indiány syfilis.
S09E08_ 3	E	I M	ne?	Oh.. I don't know why this is so hard for me. **You know**, I mean, lying is basically just acting and I am a terrfic actor.
		F F		Aha. Nevím, proč mi to dělá problémy, vždyť lhaní je něco jako hraní a já sem dobrej herec**, ne?**
S09E08_ 4	I-M	I M	prostě	no, no, then I would get the baby. I mean, **you know**, it would be just like a movie. Like at first I wouldn't know what to do with her
		I M		ale ne, to bych pak dostala malou. **Prostě** bylo by to jako ve filmu. Nejdřív bych nevěděla co s ní a pak bych se to naučila. A pak bych se změnila a vdala bych se.

S09E08_ 5	I-M	M M	x	Now listen, not that you guys could stop me or anything cause, **you know**, you'd be dead.I was thinking about changing her name. I'm just not really a big fan of Emily.
				Ještě něco, ne, že byste mi v tom zabránili, to ne, už budete mrtví, ale, uvažuju, že jí změním jméno. Říkat jí Emily se mi nezamlouvá.
S09E08_ 6	A	I I	x	**You know**, guys I got to say. This means so much to me. That you would trust me with your child. I mean, we all know that Monica and I have been trying to have a baby of our own. I've had my doubts about my skills as a father, but that you two.. that you two....
				Musím vám říct, že si toho hrozně vážím. Toho, že byste mi dali svý dítě. Vždyť víte, že se s Monikou už dlouho pokoušíme o vlastní a že mám pochyby o svých otcovských schopnostech. Ale že… že vy dva….
S09E08_ 7	A	I I	x	**You know**, this is such a slap in the face. I'm your sister and you would give your baby to these strangers over me.
				Je to jako facka do tváře. Jsem tvá sestra a ty bys radši dala dítě těmhle cizím lidem, než-li mně.
S09E08_ 8	VF	M M	x	We think you're going to be a wonderful parent. It's just.. you're more the, **you know**, fun parent.
				Myslíme si, že z tebe bude báječný rodič. Akorát že jsi spíš takovej benevolentní.
S09E08_ 9	E	I M	víš	Yeah, but its not who I am. **You know**, everything they said was exaclty why I was worried about having a kid. And its true
		I M		Jó, ale já na to nemám. **Víš**, přesně kvůli tomu, co říkal, jsem se bál mít dítě. A je to pravda.
S09E08_ 10	A	I I	no jo	**You know**.. this.. this is classic Rachel.
		I I		**No jo**, to jseš... to jseš celá ty.
S09E08_ 11	A	I M	hele	Uh.. To name a few. **You know**, you just ... You've just always been like this. You just have to have everything.
		I M		A to není všechno! **Hele**, vždycky jsi byla taková! Ty jsi musela mít všechno a já nemohla mít nic.
S09E08_ 12	A	I M	x	Hey... so I'm gonna... put the plates back. **You know**, I think you were right, I don't think we should use these plates again for a looong time
				Tak já už tu krabici uklidím. Máš pravdu, ten servis už zřejmě dlouho nevyndáme.
S09E09_ 1	E	F M	x	I know. You're right. I want to see you too. I've just got to figure out a way to tell Joey, **you know**. He's really looking forward to this.
				Jo. Máš pravdu. Taky tě chci vidět. Jen to nějak musím říct Džouymu, strašně se na to těší.
S09E09_ 2	I-M	I M	x	We don't. But I thought it would be nice to get to know him. **You know**, maybe have a little dinner, drinks, conversation.
				Zatím ne, ale rád bych ho poznal blíž. Dáme si něco k jídlu, pití, pokecáme.
S09E09_ 3	VF	I M	x	"I mean, what are you guys going to talk about?" I don't know. But, **you know**, we, we have a lot in common, you know? He plays piano; I played keyboards in college"
				To nevím. Ale máme hodně společnýho, víš? Hraje na piano, já hrál na vejšce na klávesy.
S09E09_ 4	E	F M	víš?	"I mean, what are you guys going to talk about?" I don't know. But, you know, we, we have a lot in common, **you know?** He plays piano; I played keyboards in college"
		FM		To nevim. Ale máme hodně společnýho, **víš?**. Hraje na piano, já hrál na vejšce na klávesy.

S09E09_ 5	I-M	I I	x	**You know**, I, I used to, ah, play keyboards in college.
				Já zase hrával na vejšce na klávesy
S09E09_ 6	**VF M**	I I I I	To víš, že	Um . . . ah . . . **you know**, I'm divorced. Um, Phoebe, ah . . . Phoebe said you . . . You've been divorced?
				to víš, že jsem … rozvedenej? Fíbí, Fíbí říkala, že i ty jsi rozvedenej.
S09E09_ 7	VF	M M	x	Oh, because, um . . . well, Chandler's going to be home in a couple of days. So, I thought I would, **you know**, practice the art of seduction.
				protože… za pár dní přijede Čendler, tak mě napadlo, že se procvičím ve svádění.
S09E09_ 8	VF	I M	x	Oh I was just doing Chandler's side of the conversation. **You know**, like, "Hi, How do I look?"
				Ne, to jsem mluvila za Čendlera, jako "ahoj, jak vypadám?"
S09E09_ 9	A	F F F F	rozumíš?	Oh I was just doing Chandler's side of the conversation. **You know**, like, "Hi, How do I look?" "Really sexy. Could I BE any more turned on?" **you know**?
				Ne, to jsem mluvila za Čendlera, jako "ahoj, jak vypadám?" " Fakt sexy, víc vzrušenej už bejt nemůžu." **Rozumíš?**
S09E09_ 10	I-M	I I	x	**You know**, it's funny. I've been, ah, practicing the art of seduction myself.
				To je zvláštní... Já jsem taky trénoval svádění.
S09E09_ 11	I-M	I M I M	vlastně	Well, um . . . I don't know. I mean, for a long time nothing. But **you know**, actually right before you picked me up, Ross and I had a . . . ah . . . little thing.
				No já, já nevím. Prostě zatím nijak. **Vlastně** předtím, než jste k nám přišli, se přihodila jedna zvláštní věc.
S09E09_ 12	I-M	I M I M	hele	Yeah, but, ah, ah, nothing has to happen. We're just having fun. **You know**, not everything had to go as far as "eye-contact."
				Ale vždyť z toho nic nebude, jen se pobavíme. **Hele**, všechno nemusí skončit u očního kontaktu.
S09E09_ 13	I-M	I M	x	No. No, because I know exactly how the conversation's gonna go. "Hey Ross, **you know**, I think we had a moment before."
				Ne. Ne, už teď vím, jak by ten hovor probíhal. Rossi, zdá se mi, že mezi námi něco zajiskřilo.
S09E09_ 14	E	F M	x	Well, the point is, maybe I should just stop waiting around for moments with Ross, **you know**? I should just . . . move on with my life.
				Jde o to, že bych už asi neměla čekat, až to mezi náma zajiskří a radši si zařídit život po svým.
S09E09_ 15	I-M	I M	x	**Ya know**, I'm going to take off.
				Tak já padám.
S09E09_ 16	I-M	I M	x	Yeah, I'll be fine. **You know**, maybe I'll stay here and practice the art of seduction.
				Ne, vůbec ne. Zůstanu doma a budu trénovat svádění.
S09E09_ 17	I-M	I M I M	jé, ale nic	Oh, **you know** . . . we just drank some beer and Mike played with the boundaries of normal social conduct.
				Jé, ale nic. Jen jsme pili pivo a Majk balancoval na hranici slušného chování.
S09E10_ 1	E	F M	x	I don't think of her that way, **you know**. She's a, she's a colleague.
				Já o ní takhle nepřemýšlím, je to jen kolegyně.
S09E10_ 2	VF	M M M M	že…že / hesitation	Ah well, she's got this weird idea, that, uh, y'know, just because you and I are alone, that something is gonna happen.
				Ale napadl jí takovej nesmysl **že… že** když jsme tady sami, že k něčemu dojde.

S09E10_ 3	E	F M	x	Well look, it's not easy to spend this much time apart, **you know**. She's entitled to be a little paranoid... or, in this case: right on money!
				Podívej se, není lehký trávit tolik času od sebe, takže má nárok být trochu paranoidní. A v tomhle případě… oprávněně.
S09E10_ 4	E	I M	víš	... **You know**, she's amazing, and beautiful, and smart, and if she were here right now, ...she'd kick your ass.
		I M		**Víš**, ona je ohromná a půvabná a chytrá, a kdyby tu teď byla… dala by ti přes hubu.
S09E10_ 5	A	I I	hele	**Y'know**, I don't know if you've ever looked up the term goofing around in the dictionary...
		I I		**Hele**, nevím, jestli ses někdy koukla na slovo flákat do slovníku.
S09E10_ 6	VF	M M	x	But if you have this new fangled dictionary that gets you made at me, then we have to, **y'know**, get you my original dictionary. I am *so* bad at this.
				Ale jestli máš ten moderní slovník, kterej to vysvětluje jinak, tak ti budu muset dát ten svůj, původní. Tohle mi vůbec nejde.
S09E10_ 7	I-M	I I	jó	**Y'know**, I sensed that I should stop. So we're okay?
		I I		**Jó**, taky jsem se cítil, že bych … Takže dobrý?
S09E10_ 8	I-M	I M	x	Eh, forget about the future and stuff! So we only have two kids. **You know**, we'll pick our favorite and that one will get to go to college.
				Ale prosím tě, na to se vykašli. Tak budeme mít jen dvě děti, a na vysokou bude chodit jen to, který budeme mít radši.
S09E10_ 9	I-M	F M	víš	Well, stuff like where we'd live, **y'know**. Like a small place outside the city, where our kids could learn to ride their bikes and stuff.
		F M		Třeba, o tom, kde budeme bydlet, **víš**... v malém domku na předměstí, kde naše děti budou jezdit na kole a tak.
S09E10_ 10	I-M	I M	x	**Y'know**, we could have a cat that had a bell on its collar and we could hear it every time it ran through the little kitty door.
				A můžeme mít kočku, se zvonečkem na obojku, který uslyšíme, jakmile proleze kočičím otvorem.
S09E11_ 1	A	I M	hele	I know. **You know**, we're just gonna have to figure out a plan tonight. Can you please just take care of her for today?
		I M		No jo. **Hele**, večer to budeme muset nějak vyřešit. Ale prosím tě, dneska se o ní postarej.
S09E11_ 2	VF	M M	x	Yeah, and I was really hoping that maybe**, you know,** I could hang out. You know, what do you….what do you feel like doing?
				Jo, no jo. Tak jsem si říkal, že k vám na chvíli zajdu… Hele, tak řekněte, co máte chuť dělat?
S09E11_ 3	A	I M	hele	Yeah, and I was really hoping that maybe, you know, I could hang out. **You know,** what do you….what do you feel like doing?
		I M		Jo, no jo. Tak jsem si říkal, že k vám na chvíli zajdu… **Hele**, tak řekněte, co máte chuť dělat?
S09E11_ 4	E	F M	že jo?	You know what? I don't need a tie. I mean, it's better, open collar, **you know**? It's more casual
		F M		Hele víš co? Kravatu už nechci. Řekl bych, že rozhalenka je lepší, **že jo? Je** to.. neformální
S09E12_ 1	I-M	I I	x	**You know**, kinda think of it, the capital of Peru IS "vtox". (opens the kitchen cabinet) Oh god! Oh!
				Když o tom tak uvazuju, tak je to opravdu "vtox".

S09E12_ 2	VF	M M	x	Well not so much a pet as, **you know**, an occasional visitor who I put food out for, you know. Kinda like Santa. Except Santa doesn't poop on the plate of cookies.
				Ani ne tak mazlíček, jako občasnej návštěvník, kterýmu dávám najíst, víš? Takovej Santa.
S09E12_ 3	I-M	F M	víš?	Well not so much a pet as, **you know**, an occasional visitor who I put food out for, **you know**. Kinda like Santa.
		F M		Ani ne tak mazlíček, jako občasnej návštěvník, kterýmu dávám najíst, **víš?** Takovej Santa.
S09E12_ 4	I-M	F M	x	Well, when we first met, **you know**, I thought you were pompous and arrogant and obnoxious
				Že jsem si nejdřív myslela, že jste protivný, arogantní a nafoukaný.
S09E12_ 5	VF	M M	x	No, I just mean that, **you know**... first impressions don't mean anything. And I-I think you're a really good guy and I'm sorry that I misjudged you.
				Ne, jen chci říct, že na první dojem se nesmí dát a že jste asi vážně dobrej chlap a je mi líto, že jsem vás špatně odhadla.
S09E12_ 6	VF	I M	x	It was ... oh my god. He didn't have a last name. It was just "Tag", **you know**, like Cher, or, **you know**, Moses.
				Bylo to .. ah, bože. On, on ani žádný neměl. Byl to jen Tag. Něco jako Cher, nebo třeba Mojžíš.
S09E12_ 7	VF	M M	třeba	It was ... oh my god. He didn't have a last name. It was just "Tag", **you know**, like Cher, or, **you know**, Moses.
		M M		Bylo to .. ah, bože. On, on ani žádný neměl. Byl to jen Tag. Něco jako Cher, nebo **třeba** Mojžíš.
S09E12_ 8	I-M	I M	x	Yeah, obvious beauty's the worst. **You know**, when it's right there in your face. Me, I like to have to work to find someone attractive. Makes me feel like I earned it.
				Jo, nápadná krása je to nejhorší. Když je na obličeji hned vidět. Mě se líbí, když ji postupně objevuju. Jako bych si ji víc zasloužil.
S09E12_ 9	VF	M M	x	Because it took us months to find a good nanny and I wouldn't want anything to, **you know**, drive her away.
				Hrozně dlouho trvalo, než jsme našli dobrou chůvu a já bych nerad, aby ji ...něco vyplašilo
S09E12_ 10	VF	I M	x	No, Mike, I don't want to kill him! I thought we were just gonna capture him and, and **you know**, set him free in the country side where he can maybe meet, you know, a friendly possum and a wisecracking owl.
				To nesmíš, nechci ho zabit! Já myslela, že ho jen chytíme a a pustíme do přírody, kde třeba potká přátelskou vačici nebo moudrou sovu.
S09E12_ 11	VF	M M	x	No, Mike, I don't want to kill him! I thought we were just gonna capture him and, and you know , set him free in the country side where he can maybe meet, **you know**, a friendly possum and a wisecracking owl.
				To nesmíš, nechci ho zabit! Já myslela, že ho jen chytíme a a pustíme do přirody, kde třeba potká přátelskou vačici nebo moudrou sovu.
S09E12_ 12	E	I M	totiž	Actually, that will be long. **You know**, I really need to organize my thoughts.
		M M		Šel bych radši sám, chci si **totiž**.. utřídit myšlenky.

S09E12_ 13	E	I M	x	I had to bring them! We killed their mother, they're our responsibility now. **You know**, they require constant care. You should know that, Rachel, you're a mother.
				Já je sem musela vzít. Zabili jsme jim matku, jsme za ně zodpovědný. Teď vyžadují stálou péči. To snad víš, Rejčl, jsi matka.
S09E12_ 14	A	I M	x	No ... the leather sticks to my ass. **You know**, this isn't fair. What makes you think that I'm just gonna sleep with her and then blow her off?
				Ne. Ta kůže se lepí na zadek. Tohle není fér. Proč si myslíš, že se s ní jen vyspím a pak se na ni vykašlu, hm?
S09E12_ 15	E	F M	x	Good. It's just so hard, it's hard for me to ... let them go. I guess it just brings back memories, **you know**, from ... when I gave birth to my brother's triplets and I had to give them up.
				Je to tak těžký, že je musím ... dát pryč. Asi mi to připomíná dobu, kdy jsem porodila bratrovi trojčata a musela jsem se jich vzdát.
S09E13_ 1	E	I M	x	I don't care but...at least she could have told me. **You know** I...I've been putting my life on hold and just concentrating on Emma but if she wants to go out there kissing guys she barely knows, then so will I !
				Mě je to jedno, ale aspoň se mi mohla zmínit. Já sám jsem zvolnil tempo a soustředím se jen na Emmu, ale když se chce cicmat s chlapama, který sotva zná, tak já budu taky.
S09E13_ 2	I-M	I I	copak nevíš, že	Well, **you know**, honey, there is a thin line between love and hate, and it turns out that line...is a scarf!
		I I		**Copak nevíš, že** mezi láskou a nenávistí je tenká hranice? A ukázalo se, že tou hranicí, je tahle šála.
S09E13_ 3	E	F M	x	I don't know. It's so complicated. I work with this guy, **you know**, I have the baby, and I have Ross,
				To nevím, je to tak složitý. Pracujeme spolu. A mám dítě, a mám Rosse.
S09E13_ 4	A	I M	víš	Well maybe you're going about this the wrong way. **You know**, I mean think about it. Single white male, divorced three times, two illegitimate children. The personal ad writes itself....
		I I		**Víš**, možná na to jdeš úplně špatně. Jen si to vem, svobodný běloch, třikrát rozvedený, dvě nemanželské děti… Ten inzerát se píše sám.
S09E13_ 5	I-M	I I	jó	**You know**, thats funny. So, do you think you'll ever work again?
		I I		**Jó,** je to prča. A co ty? Budeš ještě někdy pracovat?
S09E13_ 6	I-M	F M	x	Maybe she didn't move on, **you know**...maybe that kiss was just an impulsive one-time birthday thing
				Třeba to vůbec nechce zabalit. Možná ta pusa byla jen impulzivní chvilková záležitost.
S09E13_ 7	I-M	I M	x	Hello! Hi! My name is Chandler, here's my friend Ross right here, and we were wondering, **you know**, if you're up for it, we only need six more people for a human pyramid..
				Dobrý den, ahoj. Jmenuju se Čendler a tady to je můj kámoš Ross a napadlo nás, jestli jste pro, že potřebujem ještě šest lidí na lidskou pyramidu.
S09E13_ 8	I-M	I M	opravdu	All right. Look. Gavin...I...I guess I felt guilty that you were here, which I shouldn't. **You know, Ross** and I are not in any relationship but...he is the father of my child, and you know, we do live together and plus there is just so much history...you know ? it's just...I don't know, I'm sorry, I'm just all over the place.
				Asi jsem měla pocit viny, že jsi tady, což bych neměla. S Rossem **opravdu** nic nemám, ale…. je to otec mýho díťete a je fakt .. že spolu žijeme a navíc jsme spolu tolik zažili, to se nedá, to se… já nevim, promiň, jsem z toho celá zmatená.
		M M		

S09E13_ 9	E	I M	je fakt, že	All right. Look. Gavin...I...I guess I felt guilty that you were here, which I shouldn't. **You know Ross** and I are not in any relationship but...he is the father of my child, and **you know,** we do live together and plus there is just so much history...you know? it's just...I don't know, I'm sorry, I'm just all over the place.
		I M		No...heleď se, Gavine… asi… asi jsem měla pocit viny, že jsi tady, což bych neměla. S Rossem opravdu nic nemám, ale…. je to otec mýho díťete a **je fakt... že** spolu žijeme a navíc jsme spolu tolik zažili, to se nedá, to se… já nevim, promiň, jsem z toho celá zmatená.
S09E13_ 10	E	F M	x	All right. Look. Gavin...I...I guess I felt guilty that you were here, which I shouldn't. **You know** Ross and I are not in any relationship but...he is the father of my child, and you know, we do live together and plus there is just so much history...**you know?** it's just...I don't know, I'm sorry, I'm just all over the place.
				No...heleď se, Gavine… asi… asi jsem měla pocit viny, že jsi tady, což bych neměla. S Rossem opravdu nic nemám, ale…. je to otec mýho díťete a je fakt .. že spolu žijeme a navíc jsme spolu tolik zažili, to se nedá, to se… já nevim, promiň, jsem z toho celá zmatená.
S09E13_ 11	M	M M	x	I thought it was a little too soon, but it was also, **you know**, it was kinda nice.
				Asi na to bylo trochu brzo, ale mně to bylo milý.