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Compound sentences: translation to English

Souřadná souvětí v překladu do angličtiny

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Poděkování

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Abstract

The present thesis focuses on the change in form of compound sentences in translation from Czech to English. The theoretical part describes the notion of compound sentences in Czech and English grammars. It gives a brief overview of the differences between English and Czech manner of expression, including the means of condensation in English (i.e. participle, verbless clauses).

Excerpts for the analysis are drawn from the parallel corpus *Intercorp*. The aim of the practical part is to analyse the main tendencies and translation choices in the English translation of Czech coordinated clauses and outline a typology of possible translations. Hypotheses are outlined based on previous research. First hypothesis is that the changes in form will include instances of sentence condensers. The second one expects changes in sentence/text segmentation.

Key words: compound sentence, coordination, English translation counterparts, complex condensation, participle

Abstrakt

Tato bakalářská práce se zaměřuje na změny ve formě souřadného souvětí v překladu z češtiny do angličtiny. Teoretická část popisuje pojetí souřadného souvětí v českých a anglických gramatikách. Dále popisuje rozdíly v anglickém a českém způsobu vyjadřování, které vycházejí například z anglické tendence k nominálnímu vyjadřování. Jsou definovány nejčastější prostředky kondenzace v angličtině – participium a neslovesné věty.

Materiál je čerpán z paralelního korpusu *Intercorp*. Cílem praktické části práce je analyzovat hlavní tendence v překladu českých souřadných souvětí do angličtiny a nastínit typologii různých možností překladu. Hypotézy jsou založeny na předchozích výzkumech. První hypotéza očekává změny vycházející z používání větných kondenzátorů v angličtině. Druhá očekává změny v členění jednotlivých souvětí.

Klíčová slova: souřadné souvětí, koordinace, anglické překladové protějšky, komplexní kondenzace, participium

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1 Introduction

The aim of the present thesis is to examine Czech compound and complex compound sentences and their structurally divergent English translation counterparts. The presumption is that most of the differences in form will stem from the tendency for nominal expression in English as opposed to the verbal character of Czech.

The theoretical background of the thesis will describe the notion of compound and complex compound sentences in Czech and English grammars. It will focus on coordination, the means of linking and semantic relations between independent clauses. The theoretical part will also consider the differences between English and Czech manner of expression, including the means of condensation in English. The focus will be on verbless clauses and the participle. This part of the theoretical examination will be based on previous research that shows coordinated clauses to be the most common Czech translation counterpart of the English non-finite participial clause. Another aspect which the theoretical part will consider, are the changes in text segmentation and the reason for their occurrence.

As for the analysis itself, fifty Czech compound and complex compound sentences with divergent English translation counterparts will be excerpted from the corpus *Intercorp*. The translation counterparts will be classified based on the change in form compared to the Czech original sentences.

The purpose of this thesis is to analyse the main tendencies and translation choices in the English translation of Czech coordinated clauses within compound and complex compound sentences. As the volume of the material analysed is limited, the intention of this thesis is not to draw any general conclusions but only to assess the degree of congruence/divergence of the counterparts and to outline a typology of possible translations.

2 Theoretical background

The boundaries of a sentence as a stretch of written language are visually indicated by a capital letter at the beginning and a period at the end. Less frequently a sentence can be ended with a question mark or an exclamation mark (CGEL: 1610). A clause as defined in British approach to syntax does not necessarily contain a finite verb form. The finite verb might be substituted by a non-finite verb form or simply omitted which results in a verbless clause. Yet for the purposes of our research we will only be considering clauses with a finite verb form which generally contain a subject and a predicate.

2.1 Simple and multiple sentence

A simple sentence is formed by a single independent clause and it does not contain another clause functioning as one of its elements. A multiple sentence is a syntactic-semantic unit that consists of two or more clauses. The integration of the clauses in the sentence is indicated by conjunctions, relatives, interrogatives and in spoken language by intonation as well. In English, we can also find instances of juxtaposition and inversion as means of integration of a clause into a sentence (Dušková et al., 1994: 588). Multiple sentences can be either compound or complex. A compound sentence consists of two or more coordinate clauses. In a complex sentence, at least one of its elements is realised by a subordinate clause, e. g. a direct object or an adverbial (CGEL: 719).

2.1.1 Complex and compound sentence

A compound sentence consists of two or more main, independent clauses. The clauses within a compound sentence are all constituents on the same level, they are equal. They are in a paratactic relationship, whereas the clauses within a complex sentence are in a hypotactic relationship. Hence more than two clauses can be a part of coordination. The number of the clauses within a compound sentence is only restricted by conditions of communication such as comprehensibility (Poláčková, 2000: 9). Information included in a subordinate clause is placed in the background with respect to the superordinate clause (CGEL: 919). The following examples both illustrate a cause-result relationship, in example (1) expressed by a coordinator and in example (2) by a subordinator. It is obvious that the syntactic inequality in the complex sentence (2) creates a semantic inequality as well.

(1) *He has quarrelled with the chairman and has resigned.*

(2) *Since he quarrelled with the chairman, he has resigned.* (CGEL: 919)

2.1.2 Complex compound sentence

A complex compound sentence contains at least two main clauses and one or more subordinate clauses. A complex compound sentence therefore contains elements of both parataxis and hypotaxis. One of the principles is always dominant within the complex compound sentence (Daneš et al., 1987: 538). A complex compound sentence might for example consist of two main, coordinated clauses and one subordinate clause:

The depression of the seventies temporarily slowed down railroad building and caused some anxiety lest construction stop on the West altogether (Dušková et al., 1994: 646).

In this example, the main principle is parataxis and the subordinate clause represents a constituent of the complex compound sentence.

2.2 Compound sentence

When the clauses within a multiple sentence are syntactically independent from each other, they are in a coordinating relationship. In most cases the order of the clauses within a compound sentence cannot be altered. The only exceptions are instances of juxtaposition of parallel actions connected with the coordinator *and*. Even in that case, if the order of the clauses is changed, there is a change in the functional sentence perspective (Dušková et al., 1994: 589).

Mary studies at a university and John works at a factory. = John works at a factory and Mary studies at a university. (CGEL: 920).

A compound sentence might consist of clauses of different syntactic types. It might connect a declarative clause with an interrogative or an imperative clause, for example:

I'll send her a reminder, but will it be any good? (Dušková et al., 1994: 588).

2.2.1 Syndetic and asyndetic coordination

Coordination can be syndetic or asyndetic. Syndetic coordination is explicitly marked by coordinating conjunctions whereas in asyndetic sentences the coordination is not overtly indicated. Syndetic coordination is considered to be the more usual form whereas asyndetic coordination is often perceived as a stylistic marker (CGEL: 918). Asyndetic compound sentences often contain adverbials or adverbial phrases that connect the clauses through their lexical meaning (Dušková et al., 1994: 588). Not all juxtaposed clauses are necessarily

instances of asyndetic coordination. A construction is one of a asyndetic coordination if there is a possibility to insert the coordinator *and* with little alteration of meaning (CGEL: 918).

2.2.2 Coordinating conjunctions

As coordinators are used for linking of constituents at the same level, they do not express any sort of hierarchy. The so-called pure coordinating conjunctions are *and*, *or*, *but*. Then there are conjunctions that are on the gradient between the pure coordinators and pure subordinators, namely *for* and *so that*. *Nor* differs from the pure coordinating conjunctions in that it can potentially be preceded by another coordinator and it contains a negative feature. Another gradient is one between pure coordinating conjunctions and conjuncts. Both *yet* and *so* can be clearly classified as conjuncts but resemble coordinators in some respect (CGEL: 920).

2.2.3 Semantic relations in compound sentences

In English, compound sentences can be subdivided into four subtypes according to the semantic relation between the clauses within the sentence: copulative, adversative, disjunctive and causal relation. In Czech two more types of relations are recognized: comparative relation and compound sentence of result.

2.2.3.1 Copulative relation

The basic coordinator in a copulative compound sentence is *and*. A clause coordinated by *and* can express several semantic relations, for example: result, concession or condition. These semantic relations can be explicitly expressed by an adverb:

I have worked with him for ten years and yet I don't know much about him.

In this case *and yet* expresses concession and could be substituted by *but* (Dušková et al., 1994: 589). If there are more than two clauses within a copulative compound sentence, the coordinator is used only with the last clause.

The Czech conjunction *i* expresses additive relation as well as emphasis. In English, the same could be expressed by (*and*) *even*. The archaic use of *i* as an expression of result corresponds to the English (*and*) *so*. For example:

Přiléhavá odpověď ho nenapadla, i zůstal zticha.

No fitting answer occurred to him, (and) so he remained silent.

The same content could also be expressed by an absolute participle construction:

No fitting answer having occurred to him, he remained silent. (Dušková et al., 1994: 590).

If the verb phrases within a copulative compound sentence are negative, *nor* or *neither* can be used as coordinators instead of *and*.

So far this object has not been attained, nor does the present situation promise much improvement. (Dušková et al., 1994: 590).

2.2.3.2 Adversative relation

The primary coordinator expressing an adversative relation is *but*. The opposition of the clauses within an adversative compound sentence can also be explicitly expressed by the adverbs *nevertheless* or *yet*.

In Czech, aside from *ale* being the basic coordinator corresponding to *but*, there are more adversative coordinators: *nýbrž*, *však*, *avšak*. *Nýbrž* often introduces a clause expressing an antithesis to the previous clause:

Návrat k přírodě není u této generace nahodilý, nýbrž pramení z vypětí současného života.

In English, the same meaning could be indicated by the coordinator *but* with or without the help of the phrase *on the contrary*:

The return to nature is not incidental in this generation, but springs from the strain of modern life. (Dušková et al., 1994: 590).

Však or *avšak* correlate with the English *but* or the adverbial *however* which, unlike coordinators, need not to be positioned clause initially.

2.2.3.3 Disjunctive relation

The central coordinator of a disjunctive compound sentence is *or*. The clause preceding *or* frequently conveys a condition of an opposite polarity, in which case it contains a modal verb or imperative and can be accompanied by *else* or substituted with *otherwise*:

I must take a pill or / or else / otherwise I shan't sleep.

In Czech: *Musím si vzít prášek nebo / jinak nebudu spát.* (Dušková et al., 1994: 591)

In academic writing *or* is often found linked with *and* to express inclusion of the given alternative as well as its exclusion:

During the treatment with this drug some patients show adverse reactions from the central nervous system and/or experience gastrointestinal disturbances. (Dušková et al., 1994: 591)

2.2.3.4 Comparative relation and compound sentence of result

Czech syntax defines two more types of compound sentences, expressing a comparative relation (*souvětí stupňovací*) or a result (*souvětí důsledkové*).

Comparative relation between clauses is most often expressed by the correlative pair *nejen ... ale/nýbrž i*. The Czech *natož aby* could be translated into English with *let alone*:

Neumí ani psát pořádně na stroji, natož aby uměla těsnopis.

She cannot type properly, let alone write shorthand. (Dušková et al., 1994: 592)

Result is expressed with the means of *proto, tak, tedy*, which correspond to English adverbial expressions *therefore, thus, then* and so forth. The position of these expressions within an English sentence is free and they can be preceded by the coordinator *and* (Dušková et al., 1994: 592). For example:

Její zdraví je dost choulostivé, proto nemůže podnikat nic namáhavého.

Her health is rather delicate, she can't therefore engage in strenuous undertakings. (Dušková et al., 1994: 592)

2.2.3.5 Causal relation

The basic causal conjunction is *for*. Unlike *and, but* and *or*, it is not a so-called pure coordinator. Similarly to other coordinating conjunctions, *for* cannot be preceded by a different conjunction and the position of the clause introduced by *for* is fixed. Yet it also shares some characteristics of subordinating conjunctions in that *for* cannot coordinate two subordinate clauses and does not allow ellipsis of the subject. For example:

It was by no means an easy ascent, for the wall was high, and it was surmounted by broken glass. (Dušková et al., 1994: 591).

Causal relationship is generally more often expressed by a complex sentence (Dušková et al., 1994: 591).

2.2.4 Correlative pairs

Both, either and *neither* are not coordinators in themselves but they are used as the first item in a correlative pair with *and, or* and *nor* respectively. They can be regarded as anticipatory

words which are an optional endorsement of the coordination. With an exception of *not ... but* which has a fixed position within a compound sentence, correlative pairs are distinguished from the pure coordinating conjunctions because their position within the sentence is free. The correlative pair *neither ... nor* allows inverted word order:

She is neither musical, nor is she an avid reader. (Dušková et al., 1994: 593).

Correlative pairs can express different relation between the clauses within a compound sentence:

- a. copulative relation: *neither ... nor, both ... and*
- b. disjunctive relation: *either ... or*
- c. adversative relation: *not ... but*
- d. comparative relation: *not only ... but (also)*

2.3 Multiple predicates in Czech and in English grammars

Coordination can also occur among clause constituents. Some cases of coordination of clause constituents can be explained in terms of ellipsis, for example:

They have already finished their work and gone home. (CGEL: 942)

According to Quirk et al. (1985: 944) this can be seen as an example of clause coordination with an ellipted subject or as a simple clause containing two coordinate predicates.

However, in Czech syntax a sentence like this would be considered a compound sentence consisting of two clauses. The line between a compound sentence and multiple predicates is not clear hence there are various approaches to this matter (Hrbáček, 1960: 5). Some of them follow the notion that each finite verb form constitutes a clause without regard to the fact that the predicate is dependent on the subject. The stand taken in this thesis is based on Hrbáček's notion, which considers the semantic aspect of each verb.

In case each of the verbs is individually modified (i.e. complemented), they constitute two separate clauses:

Vosy vykusují přezrálé ovoce a vysávají ovocné šťávy. (Hrbáček, 1960: 7)

If the verbs are modified with the same element, they constitute a multiple predicate and a single clause:

Vosy vykusují a vysávají přezrálé ovoce. (Hrbáček, 1960: 7)

In case there is no modification of the verb, the distinction is based solely on the semantic aspect. Each verb denoting a different action constitutes a clause. Hence the following example would be considered a compound sentence of three clauses:

Otočila se, schoulila se a spala. (Hrbáček, 1960: 10)

Multiple predicates without modification are more frequent, especially in fiction. They often have the function of emphasis, for example:

Co se toho takový listonoš nachodí, naběhá, nadrandí, nalitá, nahoní a našlape.

(Hrbáček, 1960: 10)

2.4 Previous research and hypotheses

Having described the compound sentence in both languages, focus will now be on our hypotheses of possible systematic correlation which can be expected based on previous research.

The first hypothesis is that the divergent counterparts of Czech compound sentence will include instances of sentence condensers (see Section 2.5).

Second, there will be other means as well, including changes in text segmentation, not syntactic status (see Section 2.6).

2.5 Complex condensation in English

When compared to Czech sentences, one of the most prominent features of an English sentence is the tendency for nominal predication. This so-called complex condensation correlates with the analytical character of English and the reduced dynamism of the English verb which can be contrasted with modern Czech and its verbal character (Vachek, 1955: 63). The verb of a synthetic language tends to be more dynamic and synthetic languages rely on finite verb phrases. Complex condensation denotes “the introduction into a sentence of a nominal element or phrase enabling the said sentence to do without a subordinate clause the use of which would otherwise be indispensable” (Vachek, 1955: 63). It contributes to a greater cohesion of the sentence which is more compact since it is not divided into separate finite clauses. Complex condensation is manifested in the use of nominal forms in English. The most prominent sentence condensers are non-finite verb forms: participles, infinitives and gerunds. Both Vachek (1955) and Hladký (1961) agree that participle is the most extensively used condenser.

It has been shown by previous research in Czech translation counterparts of original English *-ing* condensers that the most frequent means of their rendition in Czech is a coordinated clause (Malá and Šaldová, 2015: 238, and cf. below). As it can, consequently, be assumed that participles or other condensers (e.g. verbless clauses) will represent some of the divergent realisations in English and Czech compound sentences, an overview of some of their syntactic characteristics follows.

2.5.1 Participle

The English participle has six different forms. The active present participle, the active perfect participle (simple and continuous form) and two passive participles (present and perfect) are formed by the suffix *-ing*. The past participle is formed by the suffix *-ed* (with regular verbs). The participle functions as a pre/postmodifier, adverbial or object complement. In the following section, let us only focus on adverbial participial clauses as they are the only function of a participle relevant to the present thesis. The form of a participle in the adverbial function is formally comparable to the Czech transgressive, however it is more broadly used and not obsolete as the Czech form is.

2.5.1.1 Subjectless adverbial participial clauses

The unexpressed agent of participial clauses is mostly considered to be identical with the subject of the superordinate clause (CGEL: 1121):

I lay in my bed, tossing restlessly. (Dušková et al., 1994: 583).

The participial clauses have a temporal relation of simultaneity (present participle) or anteriority (perfect participle) to the main clause. They can also express causality or accompanying circumstance or manner (Dušková et al., 1994: 583).

The unexpressed subject of the participial clause may also have a generic reference:

Allowing for exceptions, the rule may stand. (Dušková et al., 1994: 584)

2.5.1.2 Absolute participial construction

The subject of the adverbial participial clause does not always coincide with the subject of the main clause. In the case of absolute participial construction, the expressed subject differs from the subject of the main clause. This type of a construction would be translated into Czech by clauses introduced by various conjunctions based on the implied semantic relation between the clauses (Dušková et al., 1994: 585).

He led the way down the slope, his shadow stretching behind him on the grass.

Šel první dolů po svahu a jeho stín se za ním táhl po trávě. (Dušková et al., 1994: 585).

In this example, the temporal simultaneity of the two actions is expressed by the conjunction *a* in the Czech translation.

2.5.1.3 Dangling participial construction

Typical mainly for academic English is the so-called dangling participial construction. Similarly to the absolute construction, the subject of a dangling participial clause does not correspond to the subject of the main clause. The subject cannot be identified from the context and therefore such constructions are only acceptable in academic English where the implied subject is the authorial *we*:

Having established a basis for this theory, the next step is to analyse the structure and properties of the components. (Dušková et al., 1994: 585)

Dangling participial constructions are sometimes called *wrongly attached* participles and they are perceived as more grammatically acceptable if the subject is more overtly implied in the main clause:

Having established a basis for this theory, our next step is... (Dušková et al., 1994: 585)

2.5.1.4 Adverbial participial constructions and subordinators

Adverbial participial clauses can be connected to the main clause *asyndetically*, as in the examples above, or they can be introduced by certain subordinating conjunctions:

He frowned as though trying to recall something. (Dušková et al., 1994: 584).

There is no congruent form for such a structure in Czech.

Absolute participial constructions can be preceded by *with* or *without*:

In this case the treatment team may have to accept that the best it can offer is long-term support and encouragement, with treatment sessions being non-contingent on repeats. (Malá, 2005: 95)

2.5.1.5 Position of adverbial participial clauses

Adverbial participial clauses may be integrated into the structure of the main sentence, in which case they become obligatory complements of the verb (Malá, 2005: 92). The less common, non-integrated adverbial clauses (disjuncts, viewpoint subjuncts and (near-) conjuncts) express the writer's comment on the style, on his point of view or on the organization of the text (Malá, 2005: 92).

Based on the principle of end-weight (CGEL: 1362), participial clauses as well as other complex clause elements tend to be positioned after the finite verb (Šaldová and Malá, 2010: 177). They may also precede the verb and be positioned either in the marked initial or medial position.

2.5.1.6 Semantic roles of adverbial participial clauses

The roles of adverbial participial clauses can be identified using semantic and pragmatic criteria (Malá, 2005: 91). To identify the more informative semantic roles more contextual and general knowledge is required than with the less informative semantic roles (Kortmann, 1991: 120). Apart from the position of the clause, other criteria that need to be considered are: the form and semantic class of the verb both in the main and the participial clause, whether both clauses refer to the same event, the temporal link between them, the presence of adverbials and subordinators and shared background knowledge (Malá, 2005: 92).

The less informative semantic roles of adverbial participial clauses do not require the recipient to presuppose much information to determine them. This includes relations of manner, explanation, simultaneity and accompanying circumstance (Malá, 2005: 93).

The more informative semantic roles include the relations of anteriority and posteriority, reason, result, instrument, purpose, condition, contrast and concession (Kortmann, 1991: 124).

As apparent from previous research on Czech translation counterparts of English participial clauses (Mašková, 2013; Malá and Šaldová, 2015), English adverbial participial clauses with the less informative semantic roles tend to be translated as Czech coordinated clauses. For example, a participial clause expressing simultaneity:

Langdon took it and switched it on, shining the beam on the back of the key.

Langdon si ji vzal, rozsvítil a namířil na zadní stranu klíče. (Mašková, 2013: 47)

The clauses are mostly connected with the help of the coordinator *a*, which (similarly to the English *and*) has the most general meaning (CGEL: 930) and may be used to express variety of semantic relations (Mašková, 2013: 47).

The subordination and dependency of participial clauses is more likely to be retained with clauses of higher informativity. They tend to be translated as Czech subordinate clauses. With subordinate clauses, the semantic relation becomes more explicit and less ambiguous (Mašková, 2013: 58):

It turned out she'd broken her leg tripping over one of her cats, ...

Harry zjistil, že paní Figgová si zlomila nohu, když zakopla o jednu ze svých koček, ...

(Malá and Šaldová, 2015: 248)

2.5.2 Supplementive clauses

Quirk et al. (CGEL: 1124) use the term supplementive clause for adverbial participial clauses and adverbial verbless clauses connected to the main clause without the use of a conjunction, which might make their semantic relationship ambiguous. Biber et al. (2007: 201) describe supplementive clauses as being only loosely integrated in the structure of the main clause and marked by a comma in writing. They can be found in initial, medial, or final position (Biber et al., 2007: 201). The information given by the supplementive clause is marked as background if in the initial position, as parenthetical if in the medial position and as supplementary if in the final position (Biber et al., 2007: 201). The relationship between the main clause and the supplementive clause is both syntactically and semantically loose (Biber et al., 2007: 201). Due to the lack of explicitness, supplementive clauses are most common in fiction and very rarely used in academic prose or conversation (Biber et al., 2007: 820). They can not only supply descriptive details, but also imply temporal relationships or introduce the narrator's interpretation of events:

He began to puff at his pipe, no doubt arranging his opinion in his mind. (Biber et al., 2007: 822)

2.5.3 Detached predicatives

Detached predicatives generally have the form of a noun phrase or an adjective phrase. They are loosely attached to the main clause (Biber et al., 2007: 136). Detached predicatives are typical for descriptive writing and express additional information. If the predicative is attached to the beginning of the main clause, it supplies some background information:

(3) *Unable to stand, Anna K sat against the wall with her legs before her like a beggarwoman.* (Biber et al., 2007: 137)

In case the phrase is attached at the end of the main clause, it expresses supplementary information:

Dreadnought nodded, glad to have been understood so easily. (Biber et al., 2007: 137)

Detached predicatives can be seen as verbless clauses where the verb *be* was omitted and the subject can be recovered from the main clause (Biber et al., 2007: 137). Their meaning is comparable to that of non-restrictive relative clauses. Detached predicatives not only describe, they can also denote different semantic relations, most often they imply a reason. In example (3) the phrase can be paraphrased as:

Because she was unable to stand. (Biber et al., 2007: 137)

Detached predicatives are syntactically and semantically similar to supplementive clauses (Biber et al., 2007: 137).

Quirk treats cases similar to the above described examples as special cases of verbless clauses (CGEL: 996). Verbless clauses are a means of 'syntactic compression' (CGEL: 996). As with non-finite clauses, verbless clauses are often subjectless. However, the subject and verb may be recoverable from the context. Some verbless clauses may be considered reductions of non-finite clauses:

Too nervous to reply, he stared at the floor.

= *Being too nervous to reply, he stared at the floor.* (CGEL: 996)

If the subject is overtly expressed, it is often introduced by *with*:

With the children at school, we can't take our vacations when we want to. (CGEL: 996)

Similarly to supplementive clauses, the role of verbless clauses is usually adverbial. In writing they often put the information in the background. (Biber et al., 2007: 201).

2.5.4 Czech translation counterparts of the English participial clauses

2.5.4.1 Transgressive

Comparable to the English verb losing its dynamism over time and turning to the use of nominal expression, we can observe the rising dynamism of the Czech verb (Vachek, 1955:

70). The Czech transgressive, which works as a formal and functional counterpart of the English adverbial participial clause, is nowadays considered to be a marked form and belongs to “the sphere of bookish style” (Vachek, 1955: 70). No other item has been added to the Czech inventory of condensers, it simply tends to use different adjectival (i.e. deverbal adjectives, Malá and Šaldová, 2015: 238), nominal or participial expressions as condensers.

2.5.4.2 Coordinated finite clauses

Adverbial participial clauses are seen as expressions of an adverbial modification and hence expected to correspond to subordinate adverbial clauses (Malá and Šaldová, 2015: 245). However, as previous research shows, there is a prevalent tendency for a translation into Czech compound sentence:

Mrs. Dursley came into the living room carrying two cups of tea.

Do obývacího pokoje vstoupila paní Dursleyová a přinesla dva šálky čaje. (Malá and Šaldová, 2015: 245)

It appears to be a more accurate translation, as a Czech subordinate clause would be more explicit than the English participial clause. The subordinate conjunction signals the semantic relationship between the two clauses and therefore “reduces the semantic indeterminacy typical of the participial clauses” (Malá and Šaldová, 2015: 246). Moreover, the semantic relationship between the main clause and participial clause is potentially ambiguous as it can express a causality, simultaneity or concession:

You got a wealthy lawyer from a wealthy firm deliberately allowing a wrongful eviction to occur, and as a direct result to my clients got tossed into the streets where they died trying to stay warm. (Malá and Šaldová, 2015: 247)

By translating the participial clause with the help of a Czech adverbial clause, the translator chooses one of the possibilities:

Šlo o bohatého právníka z bohaté firmy, který záměrně dovolil, aby proběhlo protiprávní vystěhování. Následkem jeho přístupu se moji klienti ocitli na ulici, kde zemřeli, protože se snažili zahřát. (Malá and Šaldová, 2015: 247)

2.6 Punctuation

Punctuation is a set of signs which contribute to structuring of information within a text (Nádvorníková and Šotolová, 2016: 192). In writing, punctuation functions as a termination point of sentences (period, question mark, exclamation mark). Other punctuation marks

perform functions within the sentence, they can separate or specify (CGEL: 1610).

Punctuation can not only express a thought but also explicate relations without the use of words or even letters (Nádvorníková and Šotolová, 2016: 192).

As mentioned in 2.2.1, clauses within a compound sentence can be coordinated syndetically or asyndetically. Asyndetic coordination is not overtly indicated by a coordinator and the clauses are connected by the help of a punctuation mark. The most flexible punctuation mark is a comma, which is often substituted by a colon or semicolon in case of asyndetic coordination (CGEL: 1615):

The demand for consumer durable is fairly elastic: in times of austerity one can forget about a new automobile or refrigerator very easily. (Dušková et al., 1994: 588)

2.6.1 Punctuation in translation

Rules for the use of punctuation in Czech and in English are codified in grammar books, however as Quirk points out, we are often “dealing with tendencies rather than rules” (CGEL: 1617). The use of punctuation might be conditioned by the text type. In fiction, the use of punctuation often reflects the author’s intent and might be typical of his style (Nádvorníková and Šotolová, 2016: 195). The author’s idiolect should remain visible in the translated text.

There are three tendencies that affect punctuation in translation: normalisation, simplification and explication. Normalisation is a tendency to make the text look typical of the target language so much so that the typical structures become exaggerated (Nádvorníková and Šotolová, 2016: 189). Simplification is mostly reflected in segmenting long and complicated sentences into shorter and simpler ones (Nádvorníková and Šotolová, 2016: 190). Explication is caused by the translator’s intent to make the text more understandable. It can be manifested in ‘conjunctive explicitness’ – translating asyndetic coordination as syndetic by adding conjunctions or adverbials (Nádvorníková and Šotolová, 2016: 191).

In their study ‘Za hranice věty’, Nádvorníková and Šotolová analyse differences in punctuation and text segmentation in translation between Czech and French. Some of the changes in punctuations were based on the fact that French, like English, is an analytic language and Czech is a synthetic language. The two most common changes in punctuation Nádvorníková and Šotolová observed in their analysis are on the one hand a comma being replaced by a period creating shorter sentences and on the other hand instances of a period replaced by a comma or a coordinating conjunction resulting in more complex sentences

(Nádvorníková and Šotolová, 2016: 216). These tendencies can be observed both in texts translated from French into Czech and from Czech into French and hence can be considered translation universals (Nádvorníková and Šotolová, 2016: 233).

3 Material and method

3.1 Material

The analytical part of this thesis describes a sample of fifty compound sentences and complex compound sentences in which parataxis is the dominant principle and which were translated to English by different means. This thesis only analyses divergent translation counterparts, taking, however, the number of the congruent translation counterparts in consideration. The material was excerpted from the parallel corpus *Intercorp* (version 8) of the Czech National Corpus.

3.2 Method

The CQL query used was the simple tag <s/> for sentence. The query was further limited by the text type. All sentences come from fiction written by Czech authors. The result of the CQL query was shuffled in order to eliminate the sentences coming from the same source or only a very limited number of sources. That would compromise the analysis because the results would be based on the idiolect of the author or the translator of the text.

The query returned 176 702 hits. The sentences were further sorted manually and the first 175 compound and complex compound sentences complying with our criteria were excerpted excluding instances of direct speech. This was the number of occurrences needed to gather fifty divergent counterparts. Examples were then further sorted into compound sentences with congruent forms in Czech and in English and Czech sentences with divergent translation counterparts in English. The sentences with divergent forms will be analysed further in the analytical chapter of this thesis.

3.3 The definition of a divergent translation

The criteria used when manually sorting the translation counterparts into congruent and divergent ones comply with the theoretical part of this paper. Only clauses containing a finite verb form were regarded as clauses constituting a sentence, taking multiple predicates into consideration, as described in Section 2.3. Each Czech compound or complex compound sentence had to consist of the minimum of two main coordinated finite clauses, the maximum number of clauses being unrestricted. The difference in form considered when sorting the sentences was only the difference in the coordinating relation between the main clauses. Hence the following counterpart was not classified as divergent:

- (1) *Sanitní auto projelo městečkem a zahnulo do třešňové aleje, vedoucí k nemocnici.*

The ambulance drove through the town and turned into a road lined with cherry trees which led to the hospital.

The English translation counterpart of the Czech compound sentence which consists of two independent finite clauses is a complex compound sentence of two coordinated and one subordinate clause. However, the change in form does not occur at the level of coordination of the clauses and hence it is not regarded an example which would be considered in this paper.

- (2) *Bavili se znamenitě o minulých dobách a všechno se jim zdálo, když po dvacáté hodině vyšli od Černého beránka, přirozeným a snadným.*

They were having an excellent time talking about times past and when after the twentieth hour of the clock they walked out from the Little Black Ram pub, everything seemed to them natural and easy.

Although the form of the sentences in (2) is not identical, the only difference is in the position of the finite subordinate clauses. The number of the clauses within the sentence and their semantic relation remain the same in the English translation counterpart. Therefore, examples of this sort were not included in the divergent translation counterparts sample either.

4 Analysis

The objective of the thesis is to describe a sample of fifty divergent counterparts of Czech compound sentences. Overall, 175 compound and complex compound sentences were needed to arrive at the required number. The data excerpted from *Intercorp* thus indicate that around 70 percent of translation counterparts are congruent in form and almost 30 percent are divergent.

Total compound sentences	175	100 %
Congruent sentences	125	71.5 %
Divergent sentences	50	28.5 %

Table 1: Congruent and divergent sentences

The analysis examines the divergent translation counterparts in greater detail and attempts to provide a classification of the changes which sentences undergo in form.

4.1 Czech sentences

The studied sample includes forty-one compound sentences and nine complex compound sentences with parataxis as the main principle (minimum of two main coordinated clauses).

	Compound sentence		Complex compound sentence		total	
Number of clauses						
2	22	44 %	0			
3	12	24 %	3	6 %		
4	4	8 %	4	8 %		
5	2	4 %	2	4 %		
6	1	2 %	0			
Total number of sentences	41	82 %	9	18 %	50	100%
Total number of clauses	112		35		147	

Table 2: Czech original sentences

Over a half of the forty-one compound sentences in our excerpt consist of two coordinated clauses, most of which (sixteen examples) are connected syndetically, using the coordinating conjunction *a*. The remaining six are connected asyndetically.

In fact, in over 20 percent of the studied fifty examples, the clauses are connected without the use of any conjunction. As mentioned in 2.2.1, asyndetic coordination is often perceived as a stylistic marker. It can be used as means of dramatic intensification or suggest an open-ended list (CGEL: 918). Syndetic connection is a more usual form of coordination, illustrated by 80 percent of the sentences in our excerpt.

The excerpt was not limited by the number of clauses within the sentence. Four of our examples are sentences consisting of five clauses and there is one case of a sentence consisting of six clauses. Multiple sentences consisting of five and more clauses are considered to be stylistic markers, especially of academic prose (Poláčková, 2000: 26). In literary texts authors usually use syntactically complicated and long sentences for artistic reasons – as means of recording the stream of consciousness or getting the reader more involved in the plot with a quick sequence of events (Poláčková, 2000: 27). This can be illustrated on the longest sentence from our excerpt:

(1) *Zastavila se u nás mamá Friedmannka, měla nový, do výšky vymodelovaný účes s ondulací, a pokusila se o pukrle, nohy jí podklesly snadno, ale vytáhnout se zpátky už bylo horší, v koutku úst jí zacukala bolest.* (DS6)

4.2 English counterparts

As Table 3 indicates, 42 % of the Czech compound and complex compound sentences are translated into English as two or more separate sentences. More than one third (34 %) of the analysed sentences were translated with the help of participial adverbial clauses. In 15 percent of the compound sentences, at least one coordinated clause becomes subordinated in translation. Three translation counterparts contain verbless clauses. Two instances do not fall in any of the categories and are described in greater detail in section 4.2.5.

Total divergent sentences	50	100 %
Division into separate sentences	21	42 %
Participial adverbial clause	17	34 %
Subordinate clauses	7	14 %
Verbless clauses	3	6 %
Other	2	4 %

Table 3: Classification of the types of divergent counterparts

If we consider division into separate sentences to be a borderline case somewhere in between congruent and divergent sentences (see Section 4.2.1), we are left with twenty-nine truly divergent sentences, which makes 17 % of the total 175 compound sentences.

4.2.1 Division into separate sentences

The most frequent type of change in form is the division of a compound or complex compound sentence into separate sentences. This makes 42 percent of the total number of divergent sentences.

Out of the twenty-one Czech compound and complex compound sentences, nineteen had been divided into two separate sentences, one into three sentences and one into four sentences.

Division into	
2 sentences	19
3 sentences	1
4 sentences	1
Total	21

Table 4: Division into separate sentences

If we examine the nineteen examples that are divided into two sentences further, we can see that in eleven instances a comma is replaced by a period:

(2) *Některý měli baterky, viděli jsme na sebe.*

Some had torches. We could see each other. (DS11)

In example (2) two asyndetically connected clauses become two separate sentences in English translation. Asyndetic compound sentences often contain adverbials that connect the clauses

through their lexical meaning (Dušková et al., 1994: 588). Possibly due to the lack of semantic connection between the two clauses, they are translated as two separate sentences.

In six sentences, the Czech coordinating conjunction *a* was replaced by a period in translation to English. These are instances of syndetically connected clauses divided into separate sentences. The coordinator *a* is a basic conjunction in copulative compound sentences and it can express different semantic relations. In our seven examples, it expressed mainly subsequence in action:

(3) *Místo odpovědi vytáhla Švejka na chodbu silná ruka policejního strážníka a mlčky ho vyvedla po schodech do prvního poschodí.*

*Instead of an answer, the strong hand of the jailer pulled Švejk into the corridor. He was **then** led up the stairs in silence to the second floor. (DS4)*

The English translation counterpart in the example above replaces the coordinator *a* with a period and the relation between the two sentences is expressed by the adverbial *then* in the second sentence.

In one instance of division into separate sentences, the comma preceding the coordinator *ale* in Czech has been replaced by a period. However, the coordinator remains intact and so does the adversative relation between the two clauses.

(4) *Usazují dědečka do křesla, naznačují mu očima, aby před děčkem nemluvil, ale Vítka stejně nezajímá, co si povídáme.*

*I had Granddad sit down in an armchair and motioned to him with my eyes not to say anything in front of the child. **But** Vítka wasn't interested anyway in what we were saying. (DS16)*

As in example (4) the translated sentence in English begins with the coordinator *but*. However, in this case the comma was replaced by an exclamation mark.

(5) *Stokrát jsem zatoužil zvolit jiné, ale nebylo to možné, ani sourozence si člověk jen tak nenajde.*

*How I longed for a different name! **But** you can't just go out and find a name, the same as you can't find a brother or a sister. (DS10)*

Exclamation marks express a certain urgency and a high level of emotive force (CGEL: 1633). The same emotive force is expressed lexically in the Czech original sentence.

As mentioned above, there was one instance of one Czech compound sentence translated as three separate sentences in our excerpt:

(6) *Strčí ruku mezi mříže, hodí do klece myš, vlk hne tlamou, překousne myš vejpl a hned ty vyvalený střívka a rozježenou kůži žvejká.*

He stuck his hand through the bars and tossed a mouse into the cage. The wolf's mouth twitched. He bit the mouse in half and started chewing the spurting entrails and bristling skin. (DS9)

The longest Czech sentence of our excerpt mentioned in Section 4.1 (example (1)) was translated into English as four separate sentences:

(7) *Madame Friedmannová came over to see us. She had a new high coiffure with waved hair. She attempted a curtsy. She had little difficulty bending her knees, but it was not easy for her to straighten up, and she winced. (DS6)*

In example (7), the number of the clauses remains the same – both the Czech original sentence and the translation counterpart consist of six clauses. Similarly to the use of long complex sentences, a succession of short simple sentences can be used as an artistic device in fiction, to engage the reader's attention.

This category of English translation counterparts of Czech compound and complex compound sentences can be seen as a borderline case considering the change in form is not as significant as in some of the other types of translation. As suggested in Section 2.6.1, the tendency for higher segmentation of sentences is a common trend in translation. It may be a sign of the translator's tendency for simplification and his attempt to make the sentence structure more transparent for the reader (Nádvořníková and Šotolová, 2016: 190). In their analysis, Nádvořníková and Šotolová came to the conclusion that this happens independent of the source and target language of the translation and therefore can be considered a translation universal (Nádvořníková and Šotolová, 2016: 233). Hence, we might see similar results if we try and analyse the form of compound and complex compound sentences in translation from English to Czech.

However, there is another possible interpretation of why division into separate sentences is the most frequent type of change in form. In sixteen instances, the two English sentences have

different subjects. In English, there is a tendency not to change the subject within a sentence (Dušková et al., 1994: 289). Hence:

(8) *Došli jsme do Dlouhé ulice a zabušili na vrata, domovník se z druhé strany přišoural, otevřel dvířka a svíčkou nám posvítil do očí.*

*We reached Long Street and thumped on the gate. **The concierge** shuffled up from the other side, opened the door and shone his candle in our faces. (DS2)*

If we consider this change from the functional sentence perspective, subject is most typically the theme within the sentence. The prominent word order principle in English is the grammatical principle. The linearity of the functional sentence perspective is realised by the way the sentence elements are organized. The subject in English declarative sentences generally stands before the finite verb and functions as a theme within the text. In example (8) this the thematicity of the subject is signalled by the definite article. This tendency can be observed even with example where the subject remains the same in the Czech sentence, but changes in the English translation counterpart:

(9) *Tomáš v té chvíli pocítil opět slabou bolest v žaludku, připadal si stár a zdálo se mu, že netouží po ničem jiném než po troše klidu a míru.*

*Just then **Thomas** felt another stab in his stomach. **It** made him feel old, feel that what he longed for more than anything else was peace and quiet. (DS18)*

4.2.2 Participial adverbial clauses

As expected based on Section 2.5, the second most frequent English translation counterpart was a participial adverbial clause. The participle is the most extensively used means of complex condensation in English. Out of the fifty divergent sentences analysed, seventeen (34 %) were translated using a participial adverbial clause. The seventeen Czech original sentences consist of forty-two finite clauses. Their translation counterparts, containing participial adverbial clauses, consist of only seventeen finite clauses.

In some instances, the translation counterpart included multiple participial adverbial clauses. The multiple participial adverbial clauses are considered as one participial clause in our analysis as they were all coordinated and were counted as one translation counterpart:

(10) *Stál na posledním schodě, křečovitě se držel levičkou železné skoby, pravičkou svíral její ruku.*

He stood on the last of the rocky steps, hanging grimly on to an iron hook with his left hand and gripping her hand in his right. (PC5)

4.2.2.1 Syntactic structure of the participial adverbial clauses

The majority of the participial adverbial clauses (fourteen of the total seventeen) were subjectless adverbial clauses where the unexpressed agent corresponds to the subject of the finite verb in the main clause:

(11) *Vyplňoval zřejmě celý mostomozečkový kout a tlačil se na mozeček a na kmen. It had evidently filed the entire cerebellopontile cavity, pressing on the cerebellum and the brain-stem.* (PC10)

There are no instances of dangling participial clauses as they are generally only accepted in academic writing (see Section 2.4.1.3).

Similarly to dangling participial clauses, absolute participial clauses are more characteristic for academic style, hence there are only three instances of those constructions in our excerpts. For example:

(12) *Ve stanu byly bedny s hromadama zboží, vršily se tam všelijaký šminky, šestiřadý bubky, klipsny, pupetky a šampóny, hrabaly se tam většinou ženský. Inside were crates piled high with wares, stacks of cosmetics, sixth-rate doodads, clips, bellybingers, shampoos, mostly women rummaging through them.* (PC9)

The majority of the participial clauses (sixteen out of the total seventeen examples) are connected to the main clause asyndetically, with one exception, an absolute participial construction introduced by *with*:

(13) *Po její levici a pravici byly vztyčeny jiné dva kříže a ke každému připoután zločinec. On each side of her were two crosses with a criminal tied to each.* (PC3)

However, as mentioned in Section 4.2.2, there are also instances of multiple participial adverbial clauses. They are syndetically connected, using the coordinating conjunction *and*:

(14) *Dcera se teď často vracívala domů pozdě, čpělo z ní víno a cigaretový dým a vedla otrlé řeči o lásce.*

My daughter was now often coming home late, smelling of wine and cigarette smoke and talking cynically about love. (PC4)

4.2.2.2 The form of the participle

There are fifteen cases of active present participle, formed by the suffix *-ing*. The active present participle usually expresses simultaneity with the action expressed by the finite verb in the main clause (Dušková et al., 1994: 270):

(15) *A courali pak s košťatama po městě a něco smetali na malé hromádky.*

They strolled around the town with their brooms, sweeping stuff into little heaps.
(PC13)

The remaining two cases use the past participle, formed by the suffix *-ed*. One of them is the absolute participial construction introduced by *with* (example (13)). The second one is a participial adverbial clause in initial position:

(16) *Vzal jsem si pro tu příležitost dalekohled a celou cestu šel pěšky.*

Armed with my binoculars, I set out on the long walk. (PC7)

4.2.2.3 Position of the participial clauses

Considering the degree of integration of the studied participial adverbial clauses, in all seventeen instances they had the function of an optional adjunct within the sentence structure.

Position	
Initial	4
Medial	1
Final	12
Total	17

Table 5: Position of the participial adverbial clauses

In twelve instances, the participial clauses were in the unmarked final position:

(17) *Zita leží na koberci a vydává bublavé slábnoucí zvuky.*

Zita lies on the carpet emitting weak, gurgling sounds. (PC15)

In the remaining five instances, the position of the participial clause was marked. In four cases, the participial adverbial clauses preceded the finite verb. Clauses in the initial position

play an important role in text organisation, as they have a cataphoric reference to the subject of the main clause (Šaldová and Malá, 2010: 179):

(18) *Díval se na ni ze břehu a byl strašlivě vzrušen.*

Looking at her from the side of the pool, he was greatly excited. (PC14)

At the same time, the clauses are anaphoric – their subject is often recoverable from the preceding context (Šaldová a Malá, 2010: 179):

(19) *Co nejdál jsem se odtáhl a v úžasu hleděl na toho homunkula.*

I started back in fright, but there was nowhere to turn. Backing off as far as I could, I stared in fascination at the homunculus. (PC17)

There was one example of a participial clause in medial position (following the subject head noun and preceding the finite verb):

(20) *The sun, reflecting off the crowns of the oak trees on the opposite bank of the river, was beaming into the room.* (PC1)

The status of participial clauses in medial position is ambiguous, as they can be interpreted as adverbial clauses as well as post-modifying relative clauses (Šaldová and Malá, 2010: 180). Specifically non-restrictive post-modifying relative clauses are said to be indistinguishable from medially placed adjuncts (Šaldová and Malá, 2010: 182). The similarity between the two clauses can be highlighted by the position mobility test as “it seems possible to move nonrestrictive nonfinite clauses to the initial position without a change in meaning” (Šaldová and Malá, 2010: 180). Thus, example (20) could be regarded as a reduction of a non-restrictive relative clause (a) or an adverbial adjunct (b):

(a) *The sun, which was reflecting off the crowns of the oak trees on the opposite bank of the river, was beaming into the room.*

(b) *Reflecting off the crowns of the oak trees on the opposite bank of the river, the sun was beaming into the room.*

The Czech original sentence may be seen as ambiguous too:

(21) *Do pokoje svítalo slunce, odráželo se od zelených korun žaludů na protějším břehu řeky.* (PC1)

The second clause may be interpreted as an independent clause as well as a non-restrictive relative clause (... *slunce, které se odráželo...*).

4.2.3 Subordinate clauses

In seven instances of the sample, one of the independent clauses of the Czech compound or complex compound sentence was translated into English as a subordinate clause. In all seven cases, the original Czech sentence contained at least two main clauses in copulative relation. In six of the studied examples one of the independent clauses was translated as an adverbial clause and in one case as a relative clause.

Total subordinate clauses		7
Adjectival relative		1
Adverbial	of time	5
	of concession	1

Table 6: Types of subordinate clauses

In one case, the translation counterpart consisted of a main clause and a restrictive relative clause:

(22) *Dědeček měl hrozně vousy a šimral mne jimi při chůzi na tváři.*

Grandpa had a horrific beard which tickled my face as we went. (SC6)

The adjectival relative clause is integrated into the noun phrase, it is not separated by a comma. Restrictive clauses function as postmodification of the head noun of the main clause, restricting its denotations (CGEL: 1239). This construction also allows expressing a subject that is not an agent (removes the ambiguity of the Czech original sentence).

4.2.3.1 Adverbial clauses

In one of the examples an asyndetically connected independent clause was translated into English as an adverbial clause of concession introduced by the subordinator *although*:

(23) *Setmělo se před chvílí, záložna byla zavřena, v nejvyšším patře se svítilo.*

Dusk has recently fallen, and the savings bank was closed, although there was a light on the top floor. (SC1)

The original sentence consists of three asyndetically coordinated clauses which can be seen merely as a juxtaposition of parallel actions. As Quirk points out, “parataxis without a coordinator is a common substitute for subordination” (CGEL: 1042). *Although* in the translation counterpart indicates that the situation in the main clause is contrary to the expectation of the concessive clause. On the level of coordination, a similar relation can also be expressed by an adversative compound sentence (Dušková et al., 1994: 642).

The other five adverbial clauses in the studied excerpt are adverbial clauses of time. Four of them express simultaneity of actions and one of them expresses preceding action. They were introduced by the subordinators *while*, *as* (expressing simultaneity) and *when* (expressing preceding action), illustrated by the following examples:

(24) *Silné prsty jeho chlupatých pracak se otvíraly a zavíraly a přivřené oči se dívaly upřeně na Daleovo hrdlo.*

The powerful fingers on those hairy paws of his were opening and closing while the narrowed eyes stayed fixed on Dale's throat. (SC2)

(25) *Zašel jsem ho navštívit po probdělé noci bez ohlášení a on mě přivítal s upřímnou radostí, která mě dojala.*

When I called on him unannounced after a sleepless night, he greeted me with an unfeigned delight I found very touching. (SC5)

Sentence (25) is also the only subordinate clause of our sample placed in initial position. The position of adverbial clauses is generally based on functional sentence perspective, thus adverbial clauses in initial position usually contain information referred to in the preceding discourse (Biber et al., 2007: 835). The remaining five adverbial clauses of our sample are in the final position. Finally placed adverbial clauses usually contain a new piece of information (the rheme). This can be illustrated by examples (23) and (24). Some adverbial clauses in final position also convey background information for the main clause (Dušková et al., 1994: 644).

4.2.4 Verbless clauses

The tendency for nominal expression in English is, as mentioned in 2.5, most commonly illustrated by the participle. However, an adjectival phrase might be considered another type of a sentence condenser which transmits the “dynamism and intensity of the predicated

action” (Vachek, 1995: 72). Condensation by an adjective can be illustrated by the three examples of verbless clauses found in our sample (6 %). They can be considered a means of syntactic compression (see Section 2.5.3).

Verbless clauses are only loosely attached to the main clause. All of the examples are connected to the main clause without a coordinator, hence they could also be described as detached predicatives. All of our three examples are subjectless verbless clauses, where the subject can be recovered from the main clause:

(26) *Stál jsem nad ním a v tom se mi zatočila hlava z náhlý příserný jistoty, že bych ho fakticky byl schopnej zabít.*

I stood above him, suddenly very dizzy from the sudden realization that I was in fact quite capable of murdering him. (VC1)

Detached predicatives attached at the end of the main clause (all three instances of the studied sample) usually express supplementary information:

(27) *Nahý se vrhl k otevřenému oknu, nic nechápal.*

Naked he dashed to the open window, still unable to understand. (VC2)

4.2.5 Other translation counterparts

Two translation counterparts of our sample did not fit any of the previous categories. One of the examples contains a cleft sentence:

(28) *Dědeček měl vždycky správné názory, a ona si ho proto velmi váží.*

Grandpa always had the right ideas, and it was for this very reason that she valued him so much. (OT1)

The second clause of the Czech sentence is divided into two by clefting. Cleft sentences bring particular elements into focus by breaking up a simple clause and dividing it into two (Biber et al., 2007: 958). Hence in example (28), the Czech clause consists of two clauses while the English translation counterpart consists of three clauses.

In the other unclassified example, the English translation counterpart condensed the first two clauses by coordinating clause constituents. Instead of two coordinated clauses, the translation counterpart contains coordination within the noun phrase of the object of the phrasal verb:

(29) Sundala mi klobouk a svlékla kabát a potom mi její teplé dlaně vklouzly do kalhot.

She took my hat and coat off and slipped her warm hands into my trousers. (OT2)

5 Conclusion

The aim of the present thesis was to examine the changes in form of Czech compound and complex compound sentences translated into English. Before excerpting the material, the methodology had to be established as what counts as a divergent counterpart. The focus was only on the change in the coordination between main clauses, other changes were not considered (i.e. different position of clauses within the sentence was not considered to be a divergent translation counterpart).

Excerpting the material from *Intercorp*, we observed that around seventy percent of the translation counterparts were congruent in form and the remaining thirty percent were divergent. The purpose was then to further analyse the divergent English translation counterparts, to observe the main tendencies and to outline a typology of possible translations. If we would not consider division into separate sentences to be a divergent translation counterpart (since there is no change in syntactic status of the clauses), the ‘truly’ divergent counterparts would make seventeen percent of the total excerpted compound and complex compound sentences.

The analysed sample included forty-one compound sentences and nine complex compound sentences containing a minimum of two main coordinated clauses. We decided to include complex compound sentences, because the focus of the thesis was coordination between two main clauses. However, it has proven to be difficult when classifying the sentences and their counterparts and further describing them. The sample was not restricted by the number of clauses within the sentence either. Hence there were five examples of sentences consisting of five or six clauses which we may consider to be stylistic markers of fiction used for artistic reasons. In eighty percent of the examples, the clauses were syndetically coordinated and in the remaining twenty they were connected asyndetically.

The English translation counterparts were then analysed based on the change in form. The analysis revealed that the most frequent congruent translation counterpart was division into separate sentences. The change in text segmentation may occur due to the grammatical nature of English word order and the tendency not to change the subject within a sentence. Hence if the subject changed, the translation choice was to divide the Czech original sentence into two or more sentences. Another hypothesis would be that this change is conditioned by the so-called translation universal – the translator intends to make the text more understandable by

creating shorter sentences. Hence, this type of change in form could theoretically be considered a borderline case between congruent and divergent sentences as it does not demonstrate change in syntactic status. However, it was considered to be a divergent translation counterpart in our thesis because of the two different possible reasons for the occurrence of such a tendency.

Our main hypothesis outlined in the theoretical section was that the changes in form will stem from the tendency for nominal expression in English. Complex condensation is associated with the analytical character of English and lower dynamism of the verb (compared to the verbal character of Czech). The use of nominal forms makes the sentences more compact and coherent since they are not divided into separate finite clauses. Table 7 summarizes the number of finite clauses in the Czech sentences and their divergent English counterparts.

	Czech sentences	English counterparts
Number of finite clauses		
Division into separate sentences	75	72
Participial adverbial clause	42	17
Subordinate clause	17	18
Verbless clause	8	5
Other	5	5
Total number of finite clauses	147	117

Table 7: Number of finite clauses in Czech sentences and their English counterparts

The overall reduction is around 20 percent. As expected, the second most frequent translation choice was the use of a participial adverbial clause. The participle is the most extensively used condenser and has no appropriate counterpart in Czech (other than the obsolete transgressive). Possible Czech translation counterparts of English participial clauses have therefore been previously studied, for example by Mašková (2013) and Malá and Šaldová (2015). Both studies have shown that a coordinate clause is the most common translation counterpart for a participial clause, as independent coordinate clauses retain the semantic indeterminacy of the participial clauses. The assumption that this is going to work the opposite way too (English participial clauses used as translation counterparts of coordinate clauses) was confirmed in our data.

Condensation was also manifested in the use of verbless clauses. Replacing an independent coordinated clause by a verbless clause results in shifting the information to the background. Verbless clauses, similarly to subordinate clauses, explicate the semantic relationship which was somewhat ambiguous between the original Czech coordinated clauses.

Another translation choice observed in our sample was the use of a subordinate clause. In eighty percent of our original Czech sentences, the clauses were coordinated syndetically, mainly with the coordinator *a* (corresponding to the English *and*). As Quirk points out, coordination, especially *and*, “is vague in that it leaves the specific logical relationships to the inference of the speaker” (CGEL: 1040). Therefore, if the translator chooses to use subordination instead of coordination, he specifies the relationship between the clauses. In our sample, it was mainly temporal relations of simultaneity or preceding action.

As no similar study had been carried out previously, the main hypothesis was based on previous research on Czech translation counterparts of the English participial clauses. However, as we excerpted and analysed the material, the most frequent translation counterpart included division into separate sentences. Hence research about text segmentation was added to the theoretical part of the thesis. In fiction, and especially with more complex sentences consisting of four and more clauses, it is important to consider the role of artistic expression of the author as well as different tendencies affecting the translator.

Due to the insufficient number of examples in the practical part, drawing any conclusions would be irrelevant. However, even though our studied sample only included fifty examples of Czech sentences and their English translation counterpart, it does show a certain level of congruence and systematic regularity of both languages.

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7 Resumé

Předmětem této studie je analýza změny ve formě souřadného souvětí v překladu z češtiny do angličtiny. Teoretická část stručně pojednává o pojetí věty a souvětí v českých a anglických gramatikách. Popisuje typy koordinace (syndetické a asyndetické spojení), české a anglické koordinátory a sémantické vztahy v souřadném souvětí. Také je krátce popsáno pojetí mnohonásobného přísudku v českých gramatikách (kapitola 2.3). Dále se teoretická část věnuje rozdílu mezi způsobem vyjadřování v češtině a angličtině. Popsán je pojem komplexní kondenzace jako jeden z výsledků užívání nominalizace. V angličtině je užívána mnohem častěji než v češtině, což vychází z typologických rozdílů mezi jazyky. Angličtina, jako analytický jazyk, se vyznačuje slabým slovesným dynamismem. Tato slabá slovesa mají tendenci se pojit s další (nejčastěji nominální) složkou, která nese význam celého slovesného výrazu. Slovesa syntetických jazyků jsou dynamická a tyto jazyky (včetně češtiny) se tak vyznačují spíše jednoslovným vyjadřováním. Komplexní kondenzace se tedy v angličtině projevuje používáním nominálních forem. Nejčastěji jsou to nefinitní slovesné tvary.

Větší sekce teoretické části bakalářské práce se pak věnuje popisu participia jakožto nejčastěji užívaného kondenzátoru. Mezi kongruentní české překladové protějšky anglického participia patří pouze archaický přechodník a deverbativní přídavná jména. Přechozí studie divergentních překladových protějšků anglického participia ukázaly, že nejčastějším ekvivalentem anglických participiálních vět je česká finitní věta. Překladatelé volili zejména souřadná souvětí, jelikož sémantický vztah mezi větami je v parataktickém souvětí stejně nespécifický a nejednoznačný jako u participiálních vět. Jednou z hypotéz práce tedy bylo, vyzkoumat zda se tato tendence projeví i v opačném směru (bude-li anglická participiální věta častým překladovým protějškem české hlavní věty v souřadném souvětí).

Závěrem teoretické části bylo také nutné uvést rozdíly v užití interpunkce v angličtině a v češtině. Kapitola 2.6 vychází se studie „Za hranice věty“ (Nádvorníková a Šotolová, 2016), která se věnuje změnám větné segmentace v překladu. Ty mohou vycházet z třech překladových tendencí – nominalizace, simplifikace a explikace. Ze studie vyplývá, že k těmto změnám (nejčastěji záměna čárky za tečku, a tedy segmentace originální věty) dochází v překladu nezávisle na zdrojovém a výchozím jazyku textu.

Dále je popsána metodologie celé studie. Materiál byl excerpován z paralelního korpusu *Intercorp*. Byl použit CQL tag na vyhledávání vět (<s/>) a výsledek byl dále tříděn manuálně.

Hledání v korpusu bylo zúženo pouze na originální českou beletrii a výsledek byl promíchán, aby nebyl materiál ovlivněn idiolektem autora originálního textu či překladatele. Z celkového výsledku bylo manuálně vytríděno 175 souřadných a složitých souvětí (obsahujících minimálně dvě hlavní věty v parataktickém spojení). Takové množství bylo potřeba k získání padesáti divergentních překladových protějšků. V metodologické kapitole práce je také popsána definice divergentních překladových protějšků, která byla potřeba pro manuální třídění excerpovaného materiálu. Pro studii byly relevantní pouze změny na úrovni koordinace jednotlivých vět v souvětí. Za divergentní nebyly například považovány věty, u kterých došlo pouze ke změně v pořadí jednotlivých finitních vět, pokud byl koordinační vztah mezi nimi zachován.

Přes sedmdesát procent českých souřadných souvětí (125 vět z celkových 175) mělo kongruentní anglické překladové protějšky. Zbývajících třicet procent (50 vět z 175) mělo divergentní překladové protějšky, které byly dále analyzovány v praktické části bakalářské práce. V kapitole 4.1 byly krátce popsány české originální věty. Většinu (82 %) tvořila souřadná souvětí a asi polovina z nich obsahovala právě dvě finitní věty. Devět vět z celkových padesáti (18 %) byla složitá souvětí obsahující minimálně dvě hlavní věty v parataktickém spojení. V osmdesáti procentech případů byly věty v souvětí spojeny syndeticky, většinou pomocí koordinátoru *a*. Ve zbylých dvaceti případech byly spojeny bezespoječně. Asyndetické spojení vět je používáno řidčeji a často vnímáno jako stylistický ukazatel. Jelikož materiál nebyl zúžen počtem vět v souvětí, obsahoval i několik souvětí (10 % z celkových 50 zkoumaných souvětí) obsahujících více než čtyři finitní věty. Taková souvětí jsou rovněž považována za stylistický ukazatel a v beletrii je autoři často používají například pro popis rychlého sledu událostí.

Zbytek praktické části se pak věnoval analýze anglických překladových protějšků. Dvacet jedna českých souvětí (42 %) bylo v anglickém překladu rozděleno do dvou či více vět. Druhým nejčastějším překladovým protějškem bylo použití anglické adverbialní participiální konstrukce (34 %). V několika případech (14 %) byla jedna z hlavních vět českého souřadného souvětí přeložena pomocí věty vedlejší. Malou část překladových protějšků také tvořila souvětí obsahující větu neslovesnou (3 výskyty, 67 %). Dva příklady nespadaly do ani jedné z výše uvedených kategorií a byly popsány jednotlivě v poslední kapitole analytické části (4.2.5).

Nejčastějším překladovým protějškem bylo tedy rozdělení souvětí do několika vět. V devatenácti případech se jednalo o rozdělení souvětí do dvou vět. Byly nastíněny dvě

možné hypotézy pro tuto tendenci překlada. První se opírá o kapitolu 2.6 teoretické části práce. Rozdíly v segmentaci textu a vět obecně souvisí s tendencí překladatele textu simplifikovat, a tedy dělit složitější celky na kratší a pro čtenáře přehlednější věty. Tato tendence by tedy mohla patřit k překladatelským univerzáliím a teoreticky bychom jí mohli sledovat i u překlada opačným směrem (z češtiny do angličtiny). Druhou hypotézou je, že je tato změna podmíněna tendencí angličtiny nestřídat podměty v rámci věty či nadvětných celků. V angličtině je podmět z hlediska aktuálního větného členění nejčastěji tématem, a to i z důvodu gramatické funkce anglického slovosledu. Jednotlivá témata jsou tak průběžně přiřazována k jednomu tématu. Pokud se téma změní, je v angličtině nasnadě začít novou větu s novým podmětem.

Druhým nejčastějším překladovým protějškem bylo použití anglické participiální adverbciální věty. To tedy potvrdilo naše očekávání a hypotézu nastíněnou v teoretické části práce. Participium je nejčastěji užívaným kondenzátorem v angličtině a jeho nejčastějším překladovým protějškem je česká finitní věta. Sedmnáct českých souvěti přeložených do angličtiny pomocí participiální věty obsahovalo čtyřicet dva finitních vět. Překladové protějšky sestávaly z pouhých sedmnácti finitních vět. V kapitole 4.2.2 jsou pak ony participiální adverbciální věty dále popsány z hlediska jejich syntaktické struktury a pozice ve větě.

Sedm z padesáti vět bylo přeloženo s pomocí anglické vedlejší věty. Nejčastěji se jednalo o příslovečné časové věty, které explicitněji (než koordinátor *a*) vyjadřují temporální vztah mezi jednotlivými větami v souvěti.

Dále jsou popsány příklady neslovesných vět, které jsou podobně jako participia prostředky komplexní kondenzace. Stejně jako vedlejší věty pak specifikují vztah mezi větami, jelikož informaci přesouvají do pozadí.

V poslední části analýzy (kapitola 4.2.5) jsou popsány dva překladové protějšky, které nespádají do žádných předchozích kategorií. Jeden z nich obsahuje vytýkací konstrukci a druhý koordinaci na úrovni větných členů na místo vět v souvěti.

8 Appendix

	source	original	translation
Division into separate sentences			
DS1	Kunder a- Nesnesi t_lehko	Tentokrát si ho odnášela Tereza sama ve své tašce, ve dveřích ho vytáhla a ukazovala mu ho.	Tereza carried it home herself in her bag. She pulled it out and showed it to him while still in the doorway.
DS2	Skvore cky- Mirakl	Zalupaly pendreky, vybuchla slzná puma a přes plazu s křikem pelášil klouček s hlavou v dlaních a mezi prsty mu tekla krev.	Truncheons thumped, tear-gas bombs exploded, and a boy ran across the campus holding his head. Blood was seeping between his fingers.
DS3	Urban- Lord_ Mord	Došli jsme do Dlouhé ulice a zabušili na vrata, domovník se z druhé strany přišoural, otevřel dvířka a svíčkou nám posvítíl do očí.	We reached Long Street and thumped on the gate. The concierge shuffled up from the other side, opened the door and shone his candle in our faces.
DS4	Hasek- Osudy Dobreh oVvSV	Místo odpovědi vytáhla Švejka na chodbu silná ruka policejního strážníka a mlčky ho vyvedla po schodech do prvního poschodí.	Instead of an answer, the strong hand of the jailer pulled Švejk into the corridor. He was then led up the stairs in silence to the second floor.
DS5	Ajvaz- Druhe_ mesto	Nechtělo se mi nikam jít, seděl jsem doma a četl jsem tlustou knihu o logice, na jejích stránkách leželo jasné světlo dopoledního slunce, pročištěné reflexy sněhu.	I had no wish to go anywhere. I sat at home reading a thick book about logic ; the clear morning sunlight, refined with reflections of the snow, lay on its pages.
DS6	Urban- Lord_ Mord	Zastavila se u nás mamá Friedmannka, měla nový, do výšky vymodelovaný účes s ondulací, a pokusila se o pukrle, nohy jí podklesly snadno, ale vytáhnout se zpátky už bylo horší, v koutku úst jí zacukala bolest.	Madame Friedmannová came over to see us. She had a new high coiffure with waved hair. She attempted a curtsy. She had little difficulty bending her legs, but it was not so easy for her to straighten up, and she winced.
DS7	Skvore cky- PribehI ng_1	Obrátila ke mně bílé líčko, zdálo se mi, že ztemněla.	She turned her white face to me. She seemed to grow darker.
DS8	Hasek- Osudy Dobreh oVvSV	Přestal být skeptikem a duši jeho naplnila soustrast k Švejkovi.	The beanstalk had ceased to be a skeptic. His soul filled with sympathy toward Švejk.

DS9	Topol- Kloktat _dehet	Strčí ruku mezi mříže, hodí do klece myš, vlk hne tlamou, překousne myš vejpůl a hned ty vyvalený střívka a rozježenou kůži žvejká.	He stuck his hand through the bars and tossed a mouse into the cage. The wolf 's mouth twitched. He bit the mouse in half and started chewing the spurting entrails and bristling skin.
DS10	Urban- Sedmik osteli	Stokrát jsem zatoužil zvolit jiné, ale nebylo to možné, ani sourozence si člověk jen tak nenajde.	How I longed for a different name ! But you ca n't just go out and find a name, the same as you ca n't find a brother or a sister.
DS11	Topol- Kloktat _dehet	Některý měli baterky, viděli jsme na sebe.	Some had torches. We could see each other.
DS12	Ajvaz- Druhe_ mesto	Stál jsem u okna cizího bytu a díval jsem se dolů na tmavé údolí se světly luceren třpytícími se na sněhu, v dálce se údolí zvedalo pankráckým svahem, na jeho vrcholku se tyčila skleněná věž hotelu, jejíž stěny se rozsvěcovaly a zhasínaly v měňavém měsíčním světle.	I stood at the window of a strange flat and gazed downward at the dark valley with lamplights glistening in the snow. In the distance the valley sloped up toward Pankrác with its glass hotel tower, whose walls lit up and then went dark again in the changing moonlight.
DS13	Ajvaz- Druhe_ mesto	Pocítil jsem k němu soucit, rád bych pro něj něco udělal, ale věděl jsem, že pro něj žádná pomoc není.	I felt compassion for him. I 'd have loved to do something for him, but I knew there was no way to help him.
DS14	Jirotk- Saturni n	To jsou hrdinové z papíru a sypou se z nich drtiny.	These are heroes made from paper. You can see the sawdust oozing out of them.
DS15	Hulova - Pamet_ babicce	Máma si slzy za babičku rychle otírala do rukávu, celej ger byl prej plnej svátečního dojetí.	Mama daubed at her tears with her sleeve. The ger was filled with solemn emotion.
DS16	styblov a- skalpel _pros	Usazují dědečka do křesla, naznačují mu očima, aby před děckem nemluvil, ale Vítka stejně nezajímá, co si povídáme.	I had Granddad sit down in an armchair and motioned to him with my eyes not to say anything in front of the child. But Vítka wasn ' t interested anyway in what we were saying.
DS17	Skvore cky- PribehI ng_2	Kolem ferofluxu přešla silueta Ballona, skrčili jsme se za vanu, Ballon zalomcoval klikou a odešel.	Ballon 's silhouette passed by the ferroflux room. We ducked down behind a vat, Ballon jiggled the door-handle and then disappeared.
DS18	Kunder a- Nesnesi t_lehko	Tomáš v té chvíli pocítil opět slabou bolest v žaludku, připadal si stár a zdálo se mu, že netouží po	Just then Tomas felt another stab in his stomach. It made him feel old, feel that what he longed for more

		ničem jiném než po troše klidu a míru.	than anything else was peace and quiet.
DS19	stybl a- skalpel _pros	Většinou sedáme u psacích stolů a málokdy si povídáme o tom, co je nového v krásné literatuře nebo na jakou půjdeme výstavu.	But nearly all our time was spent at our writing tables. We hardly ever discussed what was new in literature, or what exhibition we would go to see.
DS20	Ajvaz- Druhe_ mesto	Stařec opět zavřel oči a sklonil hlavu, za chvíli se ozvalo pomalé šelestivé oddechování, které se mísilo s tichým tikáním a cvakáním, přicházejícím z hloubky temných polic.	The old man closed his eyes once more and his head dropped. A moment later the slow murmur of his breathing could be heard, mingled with the soft ticking and clicking from the back of the dark shelves.
DS21	Urban- Sedmik osteli	Do ticha se ozvalo kovové cvaknutí a já jsem padl jak podřátý.	A loud metallic click broke the silence. I buckled at the knees and went down like a felled tree.
Participial adverbial clauses			
PC1	Skvore cky- PribehI ng_2	Do pokoje svítlo slunce, odráželo se od zelených korun žaludů na protějším břehu řeky.	The sun, reflecting off the crowns of the oak trees on the opposite bank of the river, was beaming into the room.
PC2	Hulova - Pamet_ babicce	Babka tam stála a divoce pohazovala pažema, obočí měla povytažený a v krabatým svrasklým kočičím obličejí běhaly poryvy hlubokejch vrásek.	Grandma standing there, flailing her arms, brow all scrunched up, wrinkles flapping across her boxy feline face.
PC3	Kunder a- Nesmrt elnost	Po její levici a pravici byly vztyčeny jiné dva kříže a ke každému připoután zločinec.	On each side of her were two other crosses with a criminal tied to each.
PC4	klima- laska_a _smeti	Dcera se teď často vracívala domů pozdě, čpělo z ní víno a cigaretový dým a vedla otrlé řeči o lásce.	My daughter was now often coming home late, smelling of wine and cigarette smoke and talking cynically about love.
PC5	otcenas ek- romeo_ julie	Stál na posledním schodě, křečovitě se držel levičkou železné skoby, pravičkou svíral její ruku.	He stood on the last of the rocky steps, hanging grimly on to an iron hook with his left hand and gripping her hand in his right.
PC6	Topol- Chladn ou_zem i	Sám už dlouho využíval svých kontaktů a žadonil a žebrol a bušil na poplach na všechny světové strany.	He had been drawing on his contacts for some time already, pleading and begging and sounding the alarm to all corners of the earth.

PC7	Urban-Sedmikosteli	Vzal jsem si pro tu příležitost dalekohled a celou cestu šel pěšky.	Armed with my binoculars, I set out on the long walk.
PC8	Urban-Sedmikosteli	Vzala mě pod paží a pomohla mi vstát.	Then, taking me under the arm, she helped me to my feet.
PC9	Topol-Sestra	Ve stanu byly bedny s hromadama zboží, vršily se tam všelijaký šminky, šestřadý bubky, klipsny, pupetky a šampóny, hrabaly se tam většinou ženský.	Inside were crates piled high with wares, stacks of cosmetics, sixth-rate doodads, clips, bellybingers, shampoos, mostly women rummaging through them.
PC10	styblou a- skalpel _pros	Vyplňoval zřejmě celý mostomozečkový kout a tlačil se na mozeček a na kmen.	It had evidently filled the entire cerebellopontile cavity, pressing on the cerebellum and the brain-stem.
PC11	styblou a- skalpel _pros	Chtěl jsem výkon provést sám, nádor byl dost velký a zasahoval až k mozkovému kmeni, jinak by to byla v podstatě rutinní práce.	I wanted to do the operation myself, as the tumour was a rather big one, extending as far as the brain-stem. Otherwise it was essentially routine work.
PC12	Jirotka-Saturnin	Zatím teta chodila po domě jako bílá paní a zkoušela všemi možnými klíči otevřít dveře Miloušova pokoje.	In the meantime my aunt moved from room to room like a female apparition, trying every possible key in the door of Bertie 's cell.
PC13	Topol-Chladnou_zemi	A courali pak s košťatama po městě a něco smetali na malé hromádky.	They strolled around the town with their brooms, sweeping stuff up into little heaps.
PC14	Kunder a- Nesnesit_lehko	Díval se na ni ze břehu a byl strašlivě vzrušen.	Looking at her from the side of the pool, he was greatly excited.
PC15	Paral-Milenci_a_vrazi	Zita leží na koberci a vydává bublavé slábnoucí zvuky.	Zita lies on the carpet emitting weak, gurgling sounds.
PC16	Paral-Milenci_a_vrazi	Sedíme v křeslech, hřejeme prsty sklenky koňaku a díváme se velikým oknem do zahrady.	We sit in our armchairs warming glasses of cognac with our fingers and staring out the picture window at the garden.
PC17	Urban-Sedmikosteli	Co nejdál jsem se odtáhl a v úžasu hleděl na toho homunkula.	Backing off as far as I could, I stared in fascination at the homunculus.
Subordinate clauses			

SC1	Urban-Lord_Mord	Setmělo se před chvílí, záložna byla zavřena, v nejvyšším patře se svítilo.	Dusk had recently fallen, and the savings bank was closed, although there was a light on the top floor.
SC2	Jirotka-Saturnin	Silné prsty jeho chlupatých prack se otvíraly a zavíraly a přivřené oči se dívaly upřeně na Daleovo hrdlo.	The powerful fingers on those hairy paws of his were opening and closing while the narrowed eyes stayed fixed on Dale ' s throat.
SC3	Skvorecky-Mirakl	Vyskočila z postele, zadek se opět zabělal a utekla z pokoje.	She jumped off the bed and her bum flashed white in the moonlight again as she ran out of the room.
SC4	Urban-Sedmikosteli	Spolužáci mne považovali za podlézavého snaživce, učitelé ve mně viděli ředitelova patolízala.	For my classmates I was a creep and a swot, while the teachers thought I was just sucking up to the Head.
SC5	Urban-Sedmikosteli	Zašel jsem ho navštívit po probdělé noci bez ohlášení a on mě přivítal s upřímnou radostí, která mě dojala.	When I called on him unannounced after a sleepless night, he greeted me with an unfeigned delight I found very touching.
SC6	Jirotka-Saturnin	Dědeček měl hrozně vousy a šimral mne jimi při chůzi po tváři.	Grandpa had a horrific beard which tickled my face as we went.
SC7	klima-laska_a_smeti	Zima sotva pominula, rozstonal jsem se jakousi vzácnou nemocí.	The winter was barely over when I developed some strange illness.
Verbless clauses			
VC1	Paral-Milenci_a_vrazi	Stál jsem nad ním a vtom se mi zatočila hlava z náhlý příšerný jistoty, že bych ho fakticky byl schopnej zabít.	I stood above him, suddenly very dizzy from the sudden realization that I was in fact quite capable of murdering him.
VC2	otcenas_ek_romeo_julie	Nahý se vrhl k otevřenému oknu, nic nechápal.	Naked he dashed to the open window, still unable to understand.
VC3	Urban-Sedmikosteli	Udělal jsem nad rostlinou kříž, ale nechtěl jsem ji vyhodit, dokud úplně neuvadne.	I made the sign of the cross over it, unwilling to throw it out until it was completely dead.
Other			
OT1	Jirotka-Saturnin	Dědeček měl vždycky správné názory, a ona si ho proto velmi váží.	Grandpa always had the right ideas, and it was for this very reason that she valued him so much.
OT2	Urban-Lord_Mord	Sundala mi klobouk a svlékla kabát a potom mi její teplé dlaně vklouzly do kalhot.	She took my hat and coat off and slipped her warm hands into my trousers