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**ANGLICKÉ PROTĚJŠKY ČESKÝCH VIDOVÝCH DVOJIC A SKUPIN SLOVES**

**ENGLISH COUNTERPARTS OF CZECH ASPECTUAL PAIRS AND GROUPS OF VERBS**

Vypracovala: Helena Filipová

Obor: Anglistika–amerikanistika

Vedoucí bakalářské práce: PhDr. Markéta Malá, Ph.D.

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Prohlašuji, že jsem bakalářskou práci vypracovala samostatně a že jsem uvedla všechny použité prameny a literaturu.

Souhlasím se zapůjčením bakalářské práce ke studijním účelům.

V Praze dne 22.1.2010

I declare that the following BA thesis is my own work for which I used only the sources and literature mentioned.

I have no objections to the BA thesis being borrowed and used for study purposes.

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## Abbreviations

CaGEL	<i>Cambridge Grammar of the English Language</i>
CGEL	<i>A Comprehensive Grammar of the English Language</i>
MČ	<i>Mluvnice češtiny 2</i>
PMČ	<i>Příruční mluvnice češtiny</i>
TM	<i>Pan Theodor Mundstock</i>
SA	<i>Saturnin</i>
NL	<i>Nesnesitelná lehkost bytí</i>
RJ	<i>Romeo, Julie a tma</i>
NE	<i>Nesmrtelnost</i>
KK	<i>Kočka na kolejích</i>
VD	<i>Výchova dívek v Čechách</i>
ZH	<i>Život s hvězdou</i>

Abbreviations used in tables:

impf	imperfective
pf	perfective
mom	momentary verb
freq	frequentative

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# 1. Introduction

The notion of aspect is viewed differently in English and in Czech. In Czech, aspect is an obligatory lexical-grammatical category that refers to the wholeness and completion of the action expressed by the verb. Moreover, this category interferes with the category of tense and restrains some of its usages. On the other hand, in English the category of aspect is rather dubious, and there is not even general agreement on whether it exists in the language. The opinions range from the denial of its existence to ones in which the progressive and the perfect are considered aspectual categories.

A notion inseparable from the aspect is the *Aktionsart* that expresses more subtle modifications of the action. The *Aktionsart* represents a broader concept of aspectuality. In Czech, there is an aspectual pair of two verbs that differ only in the opposition of imperfectivity and perfectivity. The pair can be a basis for a group of semantically related verbs that differ in the *Aktionsart*, i.e. in some modification of action. However, the verbs from the group still express the basic aspectual distinction and are parts of other aspect pairs. Due to the inflectional nature of the language, Czech verbs are modified mainly by affixation to express different states of the action.

English being an analytic language, the English verb expresses modifications of the action mainly by other means than affixation. One of these means is a choice from the tense system. Other possibilities to modify the action are mainly syntactic: modification of the predicate by phasal verbs or adverbials/adverbial particles.

The aim of the present paper is to describe the English counterparts of the Czech aspectual pairs and groups with respect to the concept of *Aktionsart*. The description will be based on the material obtained from the parallel Czech-English corpus, selected on the basis of Czech verb forms. The main emphasis will be on the description of the differences in the grammaticalization and lexicalization of the concept between the two languages: namely on the phenomena in the English verb phrase and its complementation typical of aspectuality confronted with the Czech affixed verbs.

## 2. Theoretical Part

### 2.1. Aspect

The notion of aspect is connected with the semantics of the verb, the nature of the action it refers to. There are several definitions, mostly concerning the “the speaker/writer’s view of the action or situation described” (Bache, 1985: 5; quoting Porzig, 1927) or “the way in which the verb action is regarded or experienced with respect to time” (CGEL: 188). The primary aspectual distinction is between the perfective and the imperfective; the opposition can be further subdivided, as will be shown later.

Similarly to tense, aspect is concerned with time reference, albeit in a different way. Aspect refers to the time dimension of the action with respect to its wholeness. It does not locate the situation on the time axis, thus it is not a deictic category. According to Comrie, aspect is concerned with “the internal temporal constituency of the one situation” (Comrie, 1976: 5). This implies that the action can be viewed as a whole with an inner temporal structure and the use of aspect determines whether it is the wholeness or the structure that is in the centre of interest. This is what determines whether the verb is of the perfective or imperfective meaning. In his work, Comrie puts emphasis on the meaning and then proceeds from it to describe the grammaticalized forms, and finally he attempts to generalize the theory on aspect for languages with different degrees of grammaticalization of the concept.

Referring to Comrie’s approach, Bache points out the merit of the opposition based on the internal time structure, i.e. it is general enough in emphasizing abstract qualities and it prevents the confusion between the aspect and Aktionsart, the distinction Bache insists on, by not stressing the completion of the action. However, the theory is so general that it includes other Aktionsart features as simply aspectual values (Bache, 1985: 6).

Furthermore, Bache points out the semantic complexity of most aspect systems, the fact that the aspect opposition can express several meanings and, most importantly, the notional nature of the opposition, as even in the languages where aspect is formally



distinguished “membership in one or other of the two sets of forms is determined ultimately on a notional basis” (Bache, 1985: 8).

Several authors point out also the importance of the verb complementation for the interpretation of aspectuality, i.e. the presence of an object and its determination,<sup>1</sup> e.g. the difference between (1) and (2):

(1) *he wrote letters*

(2) *he wrote the letters* (Dušková, 1999: 110).<sup>2</sup>

Aspect as a semantic concept can be grammaticalized in the language. Then the aspectual meaning has a distinctive form, as it is in Czech where aspect is an inherent part of the verb. On the other hand, in English aspect is rather a matter of meaning with optional formal expression. Here disagreement may arise concerning some aspectual interpretations.<sup>3</sup> There are typical morphological means to express the category of aspect. The means can be both inflectional and periphrastic, depending on the typological nature of a language.<sup>4</sup>

### 2.1.1. Perfective

In Comrie’s approach to perfectivity, the action is seen mainly as a whole and its internal structure is ignored. However, this does not imply that there is no internal structure at all.

Comrie lists several traditional bases for defining perfectivity, although he considers them inadequate and gives arguments against them. The first of these suggestions is that the

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<sup>1</sup> In some languages, e.g. in Finnish, the interpretation of a verb phrase is based on the case of an object and its semantics.

<sup>2</sup> The difference is particularly seen in the translation into a language with the grammaticalized aspect: *psal dopisy* and *napsal dopisy*. However, even in this case it is necessary to distinguish between a concept and a morphological category.

<sup>3</sup> For example CaGEL considers *he reigned for a year* an example of the perfective aspectuality. See 2.1.1.

<sup>4</sup> Furthermore, the concept and its typical expression in a language can influence the cognition of its speakers – we concentrate, subconsciously, in our perception more on the features of actions that are prominent in the structure of language. Barbara Schmiedtová, lecture *Interference mateřského jazyka do systému velmi dobře zvládnutého jazyka cizího* [Interference of Mother Tongue into the System of Well Acquired Foreign Language], 24.11.2008.

perfective form refers to a situation of short duration. As a counterargument examples of verb forms are given from languages with grammaticalized aspectual distinction:

(3) Russian *ja postojal tam čas*<sup>5</sup>

(4) French *il regna trente ans* (Comrie, 1976: 17).

In these examples the action is viewed as a whole despite its length. However, the Czech equivalent of example (3) *postál jsem tam hodinu* is indeed perfective but the equivalent of example (4) *vládl třicet let* is not.<sup>6</sup>

The next assumption is that the perfective refers to the action with limited duration, in contrast to the imperfective and the action with unlimited duration. Again the argument against comes from the Russian examples:

(5) *ja postojal tam čas*

(6) *ja stojal tam čas* (Comrie, 1976: 17).

Here the imperfective and perfective both describe an action that has limited duration. Similarly, the idea that the perfective indicates the fact that an action is momentary or punctual is disconfirmed by the previous example. However, it is true that in this concept the perfective reduces the action to a punctual one in its representation, i.e. to a situation as one whole irrespective of its internal time structure.

Another characterization is based on the completion of an action. The perfective is characterized as ‘completed’. Comrie argues for ‘complete’ as ‘completed’ puts too much emphasis on resultativeness and on the terminal stage of the action, which does not have to be necessarily finished (Comrie, 1976: 18-21). However, the description of Czech perfective and imperfective verbs is founded on these two concepts. It follows from the given characteristics that perfectivity, according to Comrie, “describes action pure and simple, without any additional overtones” (Comrie, 1976: 21).

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<sup>5</sup> Bache gives a similar example but draws attention also to the change of Aktionsart which is neutralised in the actual use by a time adverbial. (Bache, 1985: 47)

<sup>6</sup> Here, the grammatical features of the Czech verb mark it as imperfective. The semantics of the verb (process) cannot be considered perfective, even if the action were viewed as one whole.

Moreover, perfectivity can be combined with other aspectual values. As the perfective cannot refer to the internal structure of the action, the structure is overtly expressed by other means.

(7) *on postojal/prostojal tam čas*

(8) *on pozapiral vse dveri*

Examples (7) and (8) are Russian examples that reflect the internal structure of the action<sup>7</sup> (Comrie, 1976: 22-24). Thus the internal structure of the perfectly viewed action may be indicated by means such as the lexical meaning of the verb, other aspectual oppositions or the context.

### 2.1.2. Imperfective

Given the above definition of perfectivity, based mainly on Comrie's approach, the definition of imperfectivity is evident, namely, referring to the internal structure of the action. Moreover, it seems that in this view both perfectivity and imperfectivity may be compatible in an actual occurrence of the verb as can be seen in the examples (7) and (8).

The category of imperfectivity can be subdivided as shown in Table 1. However, not all the distinctions have to be expressed explicitly in the system of a language.

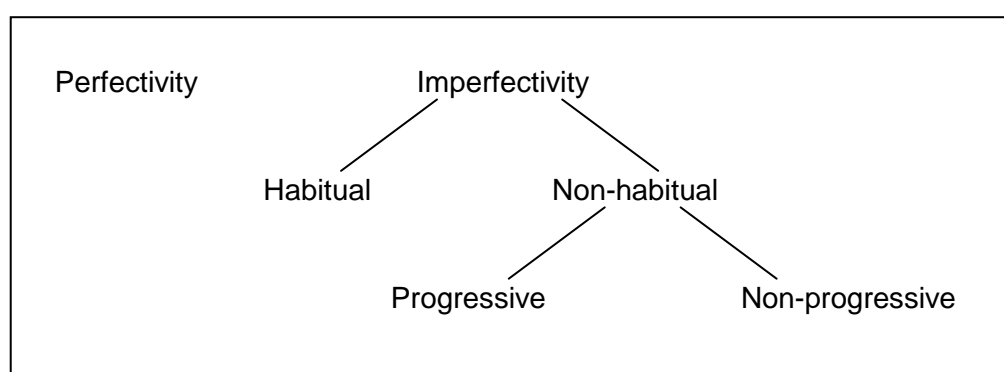


Table 1. Subdivision of imperfectivity (Comrie, 1976: 25)

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<sup>7</sup> Perfective with overtly expressed durativity and perfective with distributive meaning. Both durativity and distributivity reflect inner temporal structure.

Habituality should not be confused with iterativity, although it does not exclude it. Comrie defines habituality as describing “a situation which is characteristic of an extended period of time” (Comrie, 1976: 27-28). Progressiveness is defined negatively as non-habitual, adding to this definition that it is a combination of the progressive and non-stative meaning.

## 2.2. Aktionsart

The broader conception of aspectuality, Aktionsart, is the manner in which an action develops or proceeds, or the ways in which an action is modified.

It is connected with lexicalization of the category of aspect. Comrie refers to two views on the distinction between aspect and Aktionsart. In the first one, aspect represents the grammaticalization of relevant semantic features and Aktionsart represents the lexicalisation, irrespective of the form of lexicalisation. The second one, used in Slavonic linguistics, regards Aktionsart as lexicalization by the means of derivational morphology (Comrie, 1976: 7).

However, Bache insists on a stricter distinction between aspect and Aktionsart in contrast to theories that define aspect in so broad terms that they cover Aktionsart distinctions as well, as Comrie’s does. Bache also opposes Comrie’s definition of aspect (inner time of aspect versus external time of tense) in the sense that as such it rather distinguishes Aktionsart and tense instead of aspect and tense, because the inner temporal constituency or event-time “concerns a characteristic of the situation itself” (Bache, 1985: 18).

The type of Aktionsart can be interpreted in a very narrow way as the manner of the action, e.g. *take* as opposed to *snatch*; or in a broader way as phasal constituency of the action, e.g.:

(9) *Alex started looking for the book*

(10) *Alex kept looking for the book* (Bache, 1985: 11).

These can be expressed by semantically related but formally unrelated verbs, periphrastic constructions and context.

The system of Aktionsart may not constitute a regular system of verb forms in a language. However, a system of a restricted number of Aktionsarten based on formal features

of the verb may be described. Bache also stresses the interplay between the category of aspect and Aktionsart, the fact that the aspect includes several meanings, i.e. Aktionsarten (Bache, 1985: 12-13).

The types of Aktionsart can be sorted according to “more or less interrelated oppositions” (Bache, 1985: 13). The oppositions that follow are based on Comrie and Lyons, cited from Bache’s work (Bache, 1985: 13-14):

1) punctual vs. durative: a punctual verb is a verb which designates a temporally non-extended situation [...] whereas a durative verb is a verb which designates a temporally extended situation;

2) dynamic vs. stative: a dynamic verb is a verb which designates an event, an act, a process or an activity which is dependent on an input of energy and which [...] may or may be not under control of agent; a stative verb is a verb which designates a situation which will continue unless something happens to change the state and which is conceived as existing and being homogeneous, continuous and unchanging throughout its duration;

3) telic vs. atelic: the distinction applies only to processes and activities; a telic verb is a verb which has built into it a terminal point whereas an atelic verb is a verb which designates a situation which has no such point or logical conclusion;

4) ingressive vs. terminative: an ingressive verb is a verb which designates the entrance into an extended situation [...], whereas a terminative verb is a verb which designates the cessation of an extended situation;

5) semelfactive vs. iterative: a semelfactive verb is a verb which designates that an event, a process or an action [acts and activities] takes place only once, an iterative verb is a verb which designates that an event, a process or an action takes place several times;

6) habitual vs. non-habitual: a habitual verb is a verb which designates that a state or an action occurs so often that it becomes characteristic of the agent of the action or of the participant of the state; a non-habitual verb is a verb which does not designate such a state or action.

However, Comrie sees some of these oppositions rather as “inherent aspectual properties” (Comrie, 1976: 41) of particular verbs or classes of verbs that may restrict

combination with the perfectivity and imperfectivity. It is obvious that the disputes in defining aspect and its scope reflect also in defining Aktionsart.

Another possible division of Aktionsart is provided by Van Valin. In his work, the Aktionsart is treated as verb classes representing types of action based on Vendler. Each type is a combination of features that characterizes it. These features represent members from the above mentioned Aktionsart oppositions. The classes are:

- a) states: *be sick, be tall, love, know*;
- b) activities: *march, swim, think*;
- c) semelfactives: *flash, tap, burst* (the intransitive versions), *glimpse*;
- d) achievements: *pop, explode, shatter* (all intransitive);
- e) accomplishments: *melt, freeze, dry* (the intransitive versions), *learn*;
- f) active accomplishments: *walk* (+ goal prepositional phrase), *eat* (+ quantified reference phrase), *devour* (Van Valin: 10).

Moreover, a causative version of each is added as a separate class.

As already mentioned this division is based on combining the semantic properties. Thus the states are atelic, the achievements are telic and punctual, the accomplishments are telic and non-punctual and the activities are atelic and dynamic. The active accomplishments are expressed by the telic use of verbs denoting activity. Punctual events without a result state are the semelfactives. The causative classes have in their semantics also the causation that does not appear in the previous list.

Concerning the formal means of expressing Aktionsart by suffixation, Czech grammars list into this category features like the degree of action, the phases of action (even preceding or subsequent) and the evaluation of action. See 2.3.

### 2.3. The Czech verb

Czech grammars define aspect on the basis of the terminativeness<sup>8</sup> of the action and its not being dependent on the duration of the action. In Czech aspect is a lexical-grammatical non-conjugational category: the primary opposition is viewed as grammatical, and simultaneously with the change of aspect there is always a modification of semantics (MČ: 180). Perfective verbs do not have a complete tense paradigm as they cannot express the action happening in the present and they cannot combine with phasal verbs.

In Czech, the imperfective is the unmarked member of the opposition perfective/imperfective; therefore it can be used in certain contexts to refer to a perfective action that was completed, like in the example (11).

(11) *otec už šel domů* (MČ: 181)

There are a few verbs that differ only in aspect, e.g. *dát – dávat – dávávat*. *Dát* is perfective and the latter two are imperfective. However, there is a difference between the imperfectives; *dávávat* is a frequentative that expresses a repeated and non-actual action; the repetition is very often shifted into a habitual meaning. As they serve only as a modification of imperfectives, the frequentatives can be considered rather a part of Aktionsart (MČ: 180). Thus the primary opposition is between the perfective *dát* and the imperfective *dávat*.

Aspectual pairs are formed mainly by mutational verbs. There are also unpaired verbs. According to *Mluvnice češtiny 2*, stative verbs as *sedět, ležet, stát, moci* and verbs denoting activities as *pracovat, čekat, svítit* are imperfectives tantum, same as the frequentatives. There are also perfectives tantum; like the verbs modified by Aktionsart; these are considered to be unpaired perfectives (MČ: 183).

There are two types of aspectual pairs:

- 1) *dát – dávat, vypsát – vypisovat*, where the perfective is the primary verb and the imperfective is derived by suffixation, and the verbs differ only in the aspect;<sup>9</sup>

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<sup>8</sup> Czech “terminativnost” (MČ: 181).

<sup>9</sup> These imperfectives, i.e. the iteratives, convey an optional repetitive meaning which, however, does not necessarily imply non-actuality.

- 2) *vařit – uvařit, psát – napsat*, where the primary verb is the imperfective and the perfective is derived by prefixation, the verbs differ in their semantics but in the text they function similarly to the verbs of the first type (MČ: 181-182).

There are also verbs as *obětovat, informovat* that have both aspects but in the actual use they express merely one of them. Marginally, also formally unrelated verbs form the aspectual pairs as *vzít – brát* (MČ: 183-184).

The prefixes used to derive the perfectives mostly carry some additional meaning. There are few that have only an aspectual function. Moreover, these are usually restricted to a small number of verbs and with others they convey additional meaning, because in order to have only an aspectual function their meaning has to be included already in the meaning of the verb.

Aktionsart is considered a lexical category in Czech. It can be expressed by affixation or combination with phasal verbs. To derive the frequentatives the suffix *-va-* or theme *-a-* is added to the preterite stem of imperfective verbs, e.g. *chodit > chodívat, sedět > sedat*. The suffix *-va-* is productive and it combines with the verbs that have a vocalic theme *-a-, -e-, -i-*. To enhance expressivity the suffix can be reduplicated. The suffix *-a-* is not productive (MČ: 184). Momentary verbs are derived from imperfective verbs by the only perfectivising suffix *-nou-*, e.g. *kopat > kopnout* (MČ: 187).

The prefixes used to modify the verbal action are of several types:

- a) modifying the degree of action:

*na-*: small degree of the action with emphasis on incompleteness: added to perfective verbs *nakouknout, naříznout*; great degree of action from the perspective of the agent: added together with *se* to durative verbs *nadělat se, nanosit se*; great degree of action from the perspective of the result: *naběhat, nahrabat*;

*nedo-*: insufficient degree of action: *nedocenit, nedomyšlit*;

*po-*: unspecified degree of action: *pobavit, pokochat se*; small degree: added to already prefixed verbs *pootevřít, popostrčit*; small degree of discontinuous action: in combination with imperfectivising suffix *pokřikovat, pokukovat*;



*pod-*: substandard degree of action: *podhodnotit, poddimenzovat*;

*pře-*: above standard degree of action: *přecenit, přecpat*; same as *nad-*: *nadhodnotit, nadužít*;

and *vyna-*: together with positive evaluation *vynadívát se, vynakoukat se*;

*při-*: small, incomplete degree of action: *příbrzdit, připálit*;

b) modifying phases of action:

*do-*: the terminative: *dobojovat, dočíst*; additional action: aiming at fulfilling the action *dobrat, dokoupit*;

*od-*: finishing an action: regardless of the supposed result: *odehrát, odříkat*;

*po-*: the distributive: *pobít, pokácet*; same as *z-*: *zcestovat, zporážet*; and *s(e)-*: *sesbírat, sestřílet*;

*pro-*: the ingressive: *procitnout, prosvitnout*; the progression of action: *probdít, projezdit*;

*pře-*: new, repeated action: *překreslit, přebalit*;

*před-*: preceding action: *předplatit, předříkat*;

*při-*: additional action: *přibalit, přikrojit*;

*roz-*: the ingressive: *rozběhnout, rozplakat (se)*; same as *za-*: *zapálit, zareagovat*; and *vz-*: *vzbouřit, vzplanout*;

c) modifying the evaluation of action:

*od-*: finishing action in unsatisfactory manner from the perspective of result: *odkývat, odříkat*;

*za-* and *si*: positive evaluation, satisfaction: *zaběhat si, zakouřit si*; same as *po-* and *si*: *poležet si, podebatovat si*; and *vyna-* (PMČ: 209-213).

If prefixation changes the lexical meaning distinctively, it is possible to derive a new imperfective from the prefixed perfective, e.g. *vařit > zavařit > zavařovat* (MČ: 182).

## 2.4. The English verb

As Bache mentions, there are two possible ways of describing the English tense system: the first one is based on the assumption that “a) ‘tense’ is the formal expression of any ‘time’ quality by a verb; and b) the number of verb forms is indicative of the number of tenses in a specific language in so far as these forms are not marked variant forms explained

with reference to other verbal categories, such as ‘voice’, ‘mood’, ‘person’, ‘number’ and ‘emphasis’” (Bache, 1985: 3; quoting Kruisinga, 1925).

The second one reduces English tenses to the past and the non-past. This deictic concept leaves the nature of progressive and perfect to be discussed. The opinions on this vary considerably.

The progressive and the perfect can be both considered aspects according to *A Comprehensive Grammar of the English Language*.<sup>10</sup> Thus, there are two aspectual oppositions established: perfect vs. non-perfect and progressive vs. non-progressive. However, aspect and tense are connected in meaning. CGEL therefore represents aspect as the syntactic realization in contrast with the morphological realization of tense. The perfect in particular is seen as overlapping with the tense category. It indicates “anterior time, i.e. time preceding whatever time orientation is signalled by tense or by other elements of the sentence or context” (CGEL: 190). The progressive is characterized as indicating “a happening in progress at a given time” and consisting of three components “a) the happening has duration, b) the happening has limited duration and c) the happening is not necessarily complete” (CGEL: 198). These components may be distinctive for different types of action,<sup>11</sup> such as events, states, etc. The type of action also constrains the combination of a verb and the progressive.

One of those who refuse the approach that the perfect represents the category of aspect in English is Comrie, who argues that the perfect does not denote an inner time constituency

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<sup>10</sup> Although CGEL proposes that the perfect and progressive can be seen as realizing the contrast between complete and incomplete view of action, it also adds that this would be an oversimplified view. (CGEL: 189) CGEL uses the term perfective aspect, in the present paper it is referred to as the perfect.

<sup>11</sup> CGEL bases the types of action/situation, which are used for the description of the progressive and its functions, on the opposition stative/dynamic, durative/punctual, telic/atelic and also on the opposition that is not relevant to Aktionsart: agentive/non-agentive.

of the action, which he considers the basis of the aspect category. But it does not satisfy Comrie's definition of absolute and relative tense either.<sup>12</sup>

Also Dušková claims that the perfect represents not an aspectual but a temporal phenomenon and that only the progressive is part of the aspectual category as it adds the notion of progress to the semantics of the verb, the aspect being treated in contrast to the Czech concept, i.e. with regard to the wholeness and/or completion (Dušková et al., 2006: 242). The progressive forms "constitute an aspectual category sui generis, only partially comparable to that of the imperfective aspect" (Dušková, 1999: 112).

The means of perfectivization of English verbs available are:

- a) adverbial particles: *down, out, off, up* etc. as in *write down, blow out, work out, eat up*, the particle explicitly refers to final phase of action;
- b) prefixes: *slave – enslave, rage – enrage, grow – outgrow, sleep – oversleep*;
- c) syntactic constructions: verbonominal constructions with verbs *have, give*, etc., constructions with an object complement, e.g. *he drank himself silly*, or verb plus adjective constructions such as *the door banged shut* (Dušková et al., 2006: 243).

However, the verbs modified by such means can also form the progressive and then their Czech counterpart is again imperfective. Modal verbs *will/would* and *used to* denote iterativity. To express a continuous action or state, the verb *keep* combines with an adjective or participle (Dušková, et al., 2006: 244).

*Cambridge Grammar of the English Language* presents aspect in a similar way as Comrie does, i.e. it associates aspect with the internal temporal structure of the action. It also considers the perfect to be a secondary tense and the progressive to represent the category of aspect, a subtype of the imperfectivity. According to this concept of aspect, also lexical means of expressing aspectuality, such as *begin* and *finish*, are likened to the progressive aspect as they present an internal view of the action and focus on its phases (CaGEL: 117). Moreover,

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<sup>12</sup> Absolute tense being finite verb forms relating the action to the present, relative tense being non-finite forms relating the action to the time of some other action. The perfect differs from both in combining their features (Comrie, 1976: 5).

the importance is stressed of distinguishing the progressive aspectuality as a meaning matter and the progressive aspect as a construction / syntactic form expressing it because in English aspect is not inherent to a verb (CaGEL: 124). CaGEL bases the interpretation and use of aspect (and other categories) on the type of action (Table 2).

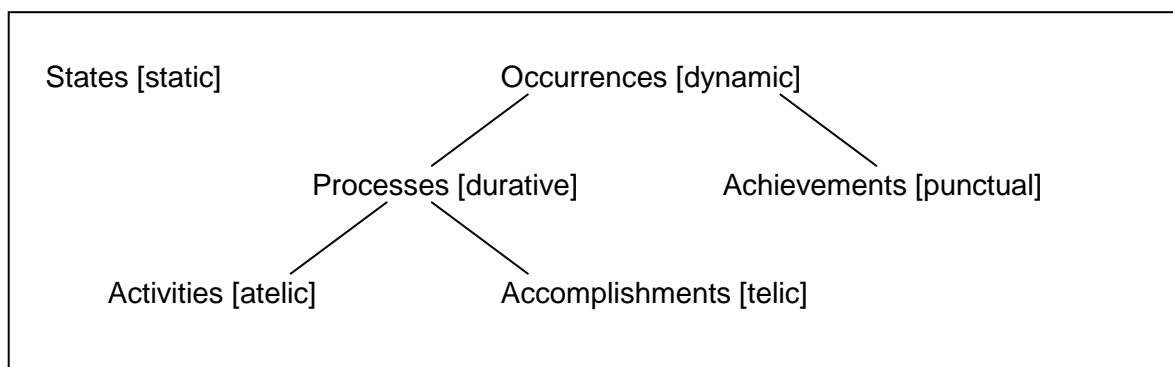


Table 2. Classification of types of situation/action (CaGEL: 118)

Moreover, these actions can combine into multiple ones implying repetition or habituality.

Once the progressive has been established as an aspectual form, the unmarked member of the simple/progressive opposition can be identified. The simple form is neutral and very general in contrast with the progressive, whereas the progressive is specialized in meaning. “This relationship between the simple and the progressive form is shown by the capacity of the simple form to express, under certain conditions, the meaning appropriate to the progressive form, but not vice versa” (Dušková, 1999: 105).

Possible implications of the tense usage for Aktionsart will be discussed together with individual examples in 4.2. and 4.3.

## 2.5. Contrast of the Czech and the English aspect

Czech and English aspectual forms display some correspondences. However, these are only partial and their usage is not always equivalent in the languages. Primarily, in English aspect is rather a matter of meaning with optional formal expression, whereas in Czech aspect is an inherent part of the verb.

There is obvious similarity between the imperfective and the progressive. Comparing the examples from the two languages, the imperfective is an equivalent of the progressive. However, the correspondence in the usage is valid only when proceeding from English to Czech, but not vice versa, because the semantic features of the imperfective and the progressive differ. Although both represent the action without indicating any phases, the imperfective lacks limited/temporary duration and is more general.

(12) *John is smoking*

(13) *John smokes*

(14) *Jan kouří* (Dušková, 1999: 105)

Therefore, example (14) can be the equivalent of both (12) and (13). This is enhanced by the different nature of the oppositions perfective/imperfective and simple/progressive and mainly by the fact that the unmarked members of these oppositions, i.e. forms with more general meaning, do not follow the correspondence progressive/imperfective. The progressive and the imperfective therefore cannot be equivalent in all their uses, one being specified and the other general in meaning.

### 3. Methodology

#### 3.1. Sources and tools

The material is drawn from a corpus of seven works of fiction and one drama by Czech authors and their English translations: *Pan Theodor Mundstock* by Ladislav Fuks, *Saturnin* by Zdeněk Jirotka, *Nesnesitelná lehkost bytí* by Milan Kundera, *Romeo, Julie a tma* by Jan Otčenášek, *Nesmrtelnost* by Milan Kundera, *Kočka na kolejích* (drama) by Josef Topol, *Výchova dívek v Čechách* by Michal Viewegh and *Život s hvězdou* by Jiří Weil (in this order). The corpus was compiled as a part of the parallel corpora project InterCorp. The concordancer used was *ParaConc*.<sup>13</sup>

#### 3.2. Excerption

As the work does not describe only one type of Aktionsart expressed by a small group of prefixes, the excerption, further complicated by the corpus not having been tagged, had to comprise several steps.

The suffix *-va-* has been chosen for identifying verbs. This suffix is productive in the formation of the frequentatives by combining with the verbs that have a vocalic theme *-a-/-e-/-i-*. When added to the stem, it induces a lengthening of the previous vowel, and in case of the vocalic stem *-e-* also the alternation with *-i-*. By using this suffix, those verbs should be targeted that form a group of at least three related verbs (the perfective, the imperfective and the frequentative); although this formant is also typical of the derived imperfectives and can be found in non-derived imperfectives. As long as the analysis does not aim to describe only the correlates of the Czech primary aspectual opposition, this should not represent a problem. Thus the first queries are *-áva-* and *-íva-*.

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<sup>13</sup> The parallel Czech-English corpus is being built as a part of the research project *Czech National Corpus and Corpora of Other Languages* MSM 0021620823, InterCorp, <http://www.korpus.cz/intercorp>. The concordancer used was ParaConc (Barlow, M. <http://www.athel.com/para.html>).

After the selection by means of these two queries, there are still words from other word classes that have to be eliminated manually. As combinations *-áva-* and *-íva-* do not appear exclusively in verbs, there are instances of nouns, adjectives and adverbs. Some of them are derived from verbs; e.g. deverbative adjectives derived from passive participles (*uznávanyý, neočekávanyý*) and present transgressives (*dávající, usmívající se*), or adjectives of purpose derived from the preterite verbal stem (*uspávací, odposlouchávací*).

The selected verbs are then used in the next query to find groups of related verbs. To find all relevant verb forms, both verbal stems and their variations have to be considered. Also, as most of the related words which should be covered are affixed, the root seems to be the most suitable form for the query.

The query is formulated for each verb so as to cover all the verb forms, if possible. This also depends on the length of the words. If the word is too short and the result of the query consists of a large number of non-related verbs and words from other word classes, as in the case of *zvat* where the query would be only *-zv-*, the verb is omitted. Sometimes there are variations, usually palatalisation, even in the root and it is necessary to formulate the queries with respect to this, e.g. *-klek-* and *-kleč-* in *klekat* and *klečet*.

After this step, the groups of examples are selected from the verbs obtained. The groups have to satisfy the following conditions: a) there are at least three different related verbs (preferably prefixed) in the group; b) the verbs in the group have to share the same meaning, if the verb has more meanings, only those with the basic meaning are selected, e.g. in the group *sypat* related verbs *sesypat se* (*to collapse*) are omitted.

The next step is to further delimit the groups. Only the simple predicates of Czech verbs are selected, thus omitting the complex predicates with modal verbs in order to eliminate the instances where the analysis would be complicated by modal distinctions. Also the combinations with phasal verbs are omitted as the analysis is based on the formally expressed features of verbs.

If there are no problematic data (concerning semantic differences, translation omitting the verb, etc.) the selection proceeds by taking the first 3-6 examples of each verb in the

group in the order of their appearance in the excerpted data. The groups consist of approximately 10-40 examples depending on the number of related verbs in each group, each verb having at least 3 examples, if possible.



## 4. Practical Part

### 4.1. Hypothesis

The perception of an action as having possible different features or aspects is common for language speakers. Nevertheless, there are differences in the way the concept of aspect and Aktionsart is incorporated into the structure of individual languages. Czech as an inflectional language can use derivation as one option, together with constructions on the syntactic level, such as a complex predicate, in which a verb combines with phasal verbs, and various adverbials modifying the action. Moreover, the variety of meaning conveyed by affixed verbs is enhanced by the aspectual distinction. Given the analytic nature of English, the syntactic means are of greater prominence, although the affixation is not wholly excluded. The more elaborated tense system also provides an aspectual distinction, although it cannot be regarded as equal to the Czech aspectual pair.

The Czech affixes do not combine with all verbs but only with some semantic groups according to the meaning they convey.<sup>14</sup> There is a possibility that in English the means of expressing Aktionsarten are also distinctively grouped according to their meaning and compatibility with semantic groups. However, this hypothesis does not expect a clear-cut system but rather tendencies in the language, except for the aspectual notions conveyed by the tense system. Moreover, there are restrictions imposed on this system by the types of action that are inherent in the semantics of the verb.

The expectations are that verbs with the most visible and systematic tendencies in expressing Aktionsart could be the verbs of motion, especially those connected with human activity, as the reality they reflect could be perceived as much more segmented. Also if the data obtained from the corpus are sufficient, an outline of tendencies in expressing evaluation within the English verb phrase could be attempted; as there may be instances of Czech verbal affixes conveying evaluative meaning in the data and their English counterparts.

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<sup>14</sup> The formal structure may also restrict the combination with some affixes.

## 4.2. Description of data

The Czech examples from the material obtained represent Aktionsart as the lexicalization by means of derivational morphology – each group represents verbs formed from one common base. On the other hand, the English examples are more varied in the form of lexicalisation. Due to a relatively small corpus it is not possible to provide enough examples that would conform lexically to a Czech version, i.e. the English equivalents are not always represented only by one lexeme and its related forms. As a result, the analysis works with different lexemes that are semantically related.

The verbs with a considerable number of derivations are those expressing the motions and related states, e.g. *sedat* and *sedět*. Other verbs with a prefix are generally those referring to an action in which some motion can be discerned, e.g. *psát*.

There have been 8 groups of verbs, each centred around one Czech verb (*zpívat*, *znít*, *hořet*, *sypat*, *klekat*, *psát*, *sedat*, *letět*), comprising 162 examples. In the Czech section of the data, there are 115 verbs with prefixes and 47 verbs without them, of which 31 and 41 are the imperfectives and 84 and 6 the perfectives, respectively; in total there are 72 imperfectives and 90 perfectives. See Table 3.

	with prefix		without prefix		total impf	total pf	total
	impf	pf	impf	pf			
zpívat	1	6	3	0	4	6	<b>10</b>
znít	4	5	3	0	7	5	<b>12</b>
hořet	2	5	4	0	6	5	<b>11</b>
sypat	3	10	3	0	6	10	<b>16</b>
klekat	1	1	7	3	8	4	<b>12</b>
psát	0	19	6	0	6	19	<b>25</b>
sedat	9	14	9	3	18	17	<b>35</b>
letět	11	24	6	0	17	24	<b>41</b>
<b>total</b>	<b>31</b>	<b>84</b>	<b>41</b>	<b>6</b>	<b>72</b>	<b>90</b>	<b>162</b>

Table 3. Verbs

There are 17 different prefixes. Most of them convey more than only one meaning according to the semantic groups they combine with. Thus e.g. *po-* can refer to aiming the action at the surface or an unspecified degree of action. The unambiguous prefixes comprise: *na-*, *nad-*, *o-*, *po-po-*, *v-*, *vz-*; the rest of the prefixes occur in the excerpted material with more than one meaning. For prefixes found in the data see Table 4.

	do	na	nad	o	od	po	po-po	pro	pře	při	roz	s	u	v	vy	vz	za	total with prefix
zpívat	0	0	0	0	0	0	0	1	0	0	2	0	0	0	0	0	4	7
znít	2	0	0	0	1	0	0	0	0	0	1	0	0	0	0	0	5	9
hořet	3	0	0	0	0	0	0	0	0	0	1	1	1	0	0	0	1	7
sypat	0	2	0	0	0	1	0	0	1	3	0	1	0	0	3	0	2	13
klekat	0	0	0	0	0	0	0	0	0	2	0	0	0	0	0	0	0	2
psát	3	3	1	0	0	2	0	0	1	0	0	3	0	3	0	0	3	19
sedat	1	0	0	0	2	3	1	0	0	3	0	2	6	0	3	0	2	23
letět	0	0	0	1	4	3	0	4	2	1	4	5	2	3	3	3	0	35
total	9	5	1	1	7	9	1	5	4	9	8	12	9	6	9	3	17	115

Table 4. Prefixes

Moreover, the prefixed verbs not only imply the perfectivity but they can also secondarily combine with imperfectivity, e.g. *znít* > *doznít* > *doznívat* (see 2.3.) as well as with other suffixes that specify the action further, e.g. *poposednout*.

The examples can be grouped according to the modification they convey into a) degree of the action (e.g. *posedět*), b) phases of the action (e.g. *rozhořet se*), c) evaluation of the action (e.g. *prozpěvovat si*), and d) other modifications of the action (e.g. *odsednout*) (see Table 5).

	modification of the degree of the action		modification of phases of the action		modification of the evaluation of the action		other modifications of the action	
	impf	pf	impf	pf	impf	pf	impf	pf
zpívat	0	0	0	2	2	0	0	4
znít	0	0	2	1	0	0	2	3
hořet	0	0	2	3	0	0	0	2
sypat	0	0	1	2	0	0	3	7
klekat	0	0	1	4	0	0	1	1
psát	0	0	3	4	0	0	0	15
sedat	5	2	9	17	0	0	3	14
letět	3	0	0	10	0	0	8	24
total	<b>8</b>	<b>2</b>	<b>18</b>	<b>44</b>	<b>2</b>	<b>0</b>	<b>17</b>	<b>70</b>
	<b>10</b>		<b>62</b>		<b>2</b>		<b>87</b>	

Table 5. Types of modification

The modification of the degree comprises only verbs with a prefix. The modification of phases comprises prefixed verbs, the prefix expressing the phase, the frequentative with *-va-*, and the momentary verbs with *-nou-*. However, these further combine with other modifications, e.g. *přikleknout* where there is also the space orientation of the action specified. Other modifications of action comprise the specification of space orientation and instances with the prefixes of purely aspectual function.

The English equivalents express the modification of action by analytical means, i.e. a) mainly by a combination of a tense with an adverbial (15), b) solely by an adverbial (16), c) by verbonominal constructions or by modifying an object or a subject (17), d) within the verb phrase by combining with modal or phasal verbs (18). There are also instances of e) prefixation (19) and of f) lexical choice (20) (see Table 6).

(15) *K páté hodině **usedne** ke stolu rodiny Šternovy.*

***Just before five he sat down** at the table with the Sterns. (TM36)*

(16) *Bílý rapid **vletěl** v bláznivém tempu mezi obě zábradlí...*

*The white Rapide **flew between the parapets** at breakneck speed... (SA28)*

(17) *Před několika lety se mu znovu **zapsala** do mysli...*

*Recently she **had made** another **entry** into his mind. (NL14)*

(18) **Klekával** na zemi a lepil si do sešítku známky z Havelské...

*He **used to kneel** on the floor gluing the stamps from Havel Street into his book...*

(TM19)

(19) *V tomto pohybu se mu **vepsala** do paměti.*

*It was this motion of hers that **imprinted** her in his memory.* (NE7)

(20) ... způsobuje, že se člověk stává lehčí než vzduch, **vzlétá** do výše...

*... causes man to be lighter than air, to **soar** into the heights...* (NL22)

	adverbial / tense+adverbial	verbonominal construction / modification of noun	modal / phasal verb	prefix	lexical choice
zpívat	1	2	0	0	1
znít	2	0	0	0	4
hořet	2	1	1	0	2
sypat	4	2	0	0	4
klekat	4	1	1	0	0
psát	6	2	6	4	2
sedat	18	3	2	0	2
letět	22	3	0	0	6
total	59	14	10	4	21

Table 6. English equivalents of the modification of action

### 4.3. Discussion

Before discussing the possible means of expressing the Aktionsart distinctions in English found in the data, attention should be drawn to the two approaches to Aktionsart once more. As mentioned above, the Aktionsart is often considered equivalent to the types of action, especially in the English linguistics. In this conception, the verb is defined by oppositions that are seen as inherent aspectual values, thus it is classified as e.g. a state or achievement (see page 14).

The further combinations with tenses allow the English verb to be interpreted as having other aspectual values (e.g. duration of events when combined with the progressive). Thus a type of action can have a set of typical aspectual values ascribed with regard to the

semantics of individual tenses. Moreover, the English verb is very vague concerning its class membership and can be classified in more types, depending on its complementations (CGEL: 200). Thus the range of possible aspectual values of a verb is enlarged. Although the interpretation of tenses is discussed in grammars, it is not seen as implying the Aktionsart distinctions. What is discussed is rather the existence of the aspect as a grammatical category.

On the other hand, although, the Czech verb can be also classified in one of the types of action and this class membership has the same semantic implications concerning the character of action, the types of action are used rather descriptively, and they do not have such profound impact on the tense interpretation. The aspectual pair then enhances the different possible characterizations of action that are missing due to the greater specificity of the Czech verbs.

Furthermore, the Czech verb can be marked for other Aktionsart values which are, moreover, more detailed than those constituting the types of action. The more subtle nature of their semantics is given mainly by the relation of most prefixes to prepositions. As this phenomenon is a matter of word-formation/derivational morphology in Czech, there is not a structured category formed either – there is a minimum of clear-cut oppositions, compared to those proposed by Bache (see page 13) and furthermore each prefix can stand for more than one meaning. Still, the Aktionsarten can be classified into overlapping semantic groups. Although seemingly banal, the retaining of such nuances of the verb phrase as there are in Czech may be problematic in translation into English or speaking English as L2, especially without realizing the different possibilities of English to structure the information about the character of action.

#### **4.3.1. Modification of the degree of action**

In Czech the modification of the degree of action conveyed by affixes represents a possible replacement for some adverbials of degree, although there is a limited set of meanings the affixes can express. Furthermore, the degree can be related to an expected or standard amount.

In the excerpted data there were only instances of prefixes *po-* and *vy-*. There are 7 occurrences of *po-* denoting unspecified or generally small amount of action (this in combination *po-po-*) that can be further seen as discontinuous.

The small degree of discontinuous action is retained in four English equivalents by the progressive, like in (21), or present active participle in combination with *there is*, like in (22). The progressive here expresses a temporary action, given by its meaning component of limited duration, which can imply the small degree.

(21) *Děti **posedávají** a polehávají v trávě kolem nás.*

*The children **are sitting** or lying in the grass around us. (VD13)*

(22) *... šeptá, něco růžového tu **poletuje**.*

***There's** ... something pink **fluttering**. (TM45)*

The instances of small and unspecified degree are not retained, as seen in (23). The unspecified degree can be possibly interpreted as a default implicit meaning of the simple tense.

(23) ***Poposedl** ještě blíž, hledal slova.*

*He **moved** still nearer, trying to think of what to say. (RJ9)*

All three instances of the second prefix are of the word *vysedávat*, where it could be interpreted as a great degree of action. In the English counterpart of (24) the attention is drawn to another aspect of situation – spending time, more precisely great degree of this.

(24) *... všeho nechá, aby po čtyři večery v každém týdnu **vysedával** nad neumělými literárními pokusy jeho starší dcerušky.*

*... would immediately drop everything and **spend** four evenings every week **sitting** over the naive literary efforts of his older daughter. (VD11)*

The possibility of repetitive interpretation, which seems to prevail in the English equivalents, is discussed below. The modification of degree can also further combine with the reflexive pronoun *si* to express a positive evaluation of the degree.

### 4.3.2. Modification of phases of action

The modification of different phases of action implies that the action is seen as having a time structure and that the action can also be related to the time expressed by the verb without the prefix – in the sense that the verb without the prefix stands for a point set in time and the modifications can express e.g. addition or repetition related to this point. The use of verbs modified by Aktionsart emphasizes the time segmentation of reality, although the modification of the verb phrase is not necessarily the only way to express this modification in either language.

This section deals with phasal modification comprising the expression of repetition and habituality, initial, final and other stages of the activity. The data on the modification of phases of action comprise 59 examples, there are 16 imperfective and 43 perfective verbs. 70.45 per cent of the perfectives are momentary verbs, out of these 80.65 per cent combine with prefixes that convey additional meanings. Similarly, 81.25 per cent of the imperfectives are the frequentatives, out of these 54.55 per cent combine with prefixes<sup>15</sup> (see Table 7).

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<sup>15</sup> The verbs *vysedávat* and *posedávat* are also included in this group although they do not express a non-actual action. They are formed by adding both suffix and prefix. They retain the meaning of on-going action, actual in contrast to frequentatives but they do not exclude the repetitive interpretation as exemplified in the occurrences in the past tense. The use of the present tense is mentioned in 4.3.1.



modification of phases of the action		impf			pf			total
impf	pf	with prefix	freq	freq with additional meaning	with prefix	mom	mom with additional meaning	
18	44							
zpívat		0	0	0	2	0	0	2
znít		2	0	0	2	0	0	4
hofet		2	0	0	3	0	0	5
sypat		1	0	0	2	0	0	3
klekat		0	1	0	0	3	1	5
psát		0	3	0	4	0	0	7
sedat		0	3	6	0	3	14	26
letět		0	0	0	0	0	10	10
total		5	7	6	13	6	25	62
%			81,25% (13/16)	54,55% (6/13)		70,45% (31/44)	80,65% (25/31)	

Table 7. Modification of phases of the action

In the English equivalents, the representation of the repetition and its habituality, the meaning conveyed in Czech typically by the frequentatives, has several analytical realizations. The modification can be a part of the verb phrase when the verb combines with the modal verbs *used to* or *would*. There are six occurrences of the modal verb *used to*, as in (25), that expresses a repeated action in the past and its not being realized at the time of the utterance (Dušková, 2006: 202). The only instance where the repetition in the past is expressed by modal verb *would* is (26).

(25) *Stoly zotvírány, zásuvky vyházeny, židle roztlučeny, kde sedával pan Vorjahren, halda papírů.*

*Desks lying open, drawers upset, chairs knocked about, a pile of papers where Mr. Vorjahren used to sit.* (TM34)

(26) *... usedával jsem na břehu potoka a vybíral kamínky a sklíčka.*

*I would sit by the stream and look for stones and pieces of glass.* (ZH8)

Usually there is also a notion of far past in the semantics of Czech frequentatives that may even result in a notion of reality that is no longer in existence. A similar notion is conveyed by *used to* as it emphasizes the non-realization of the action in the time of utterance.

Another possibility to express the habitual action is the use of a simple tense as the iterativity or a usual action is one of its interpretations if enhanced by an adverbial of time that allows this interpretation, as in (27), regardless of the shift in the narrative perspective in the translation. There is also the past perfect used to express habituality in (28). Moreover, it is an example of a more specified meaning – a habit in the past up to a certain point in the past. The notion of habituality is again added by the time adverbial which enhances the notion of far past together with the past perfect, whereas in Czech this meaning is conveyed solely by the verb in (28).

(27) *Máma vysedává večer co večer v kuchyni...*

*Mum sat in the kitchen every evening...* (RJ7)

(28) *Léta, kdy sedávali v Havelské.*

*All the years they had sat together in Havel Street.* (TM33)

The combination of a simple tense and an adverbial is not restricted only to the past. It functions identically to express a habit in the present, as in (29).

(29) *Čekáme Vás k večeři, kdy se ještě smí vyjít na ulici, to sedáváme v jídelně.*

*We'll expect you early one evening, when we're still allowed out; that's the time we sit in the dining room.* (TM27)

From four instances of present forms two are shifted into the past in English, as in (27), but all retain the repetition by the use of a simple tense and a time adverbial, such as *four evenings every week* (VD11), *the time [when]* (TM27).

Other recurrent meaning is the punctuality expressed by formant *-nou-*. There are thirty-one momentary verbs in the excerpted data. Here, the data seems to be mostly inconclusive as the interpretation of most examples is context bound. Twenty-three examples are in the past simple tense that can be interpreted as a single instance on the time line; this interpretation is also supported by the fact that there is a sequence of actions in fourteen cases, wherein each action is taken as a discrete unit in time as in (30). In (31) the sequence of

discrete actions is expressed explicitly by the use of the past perfect, or in other instances by a time adverbial or a time clause.

(30) *Slečna Barbora si ke mně **přisedla** a polohlasem se mne **ptala**...*

*Miss Barbara **sat down** next to me and **asked** in a low voice... (SA26)*

(31) *Šimon si zatím **klekl** na židli na protější straně stolu a s pusou v dlani se na něho díval velkýma důvěřivýma očima.*

*Simon **had knelt** on a chair on the other side of the table and with his chin in his hand was gazing at him with those great trusting eyes of his. (TM20)*

However, although the verbs *kleknout si / to kneel*, *sednout si / to sit* and *vz-/odlétnout / to fly (off / away)*, together with the related verbs with a prefix, are seen as small units in time, their punctuality is an added element in contrast to verbs like *bodnout / to stab*. The nature of the action expressed by these verbs does not exclude the possibility of a progressive perspective; like in (32), where the situation is presented by the present progressive as a temporary one including the present moment in its span.

(32) *... a už **sedám** ke psaní, abych Vám poděkoval a vynadal zároveň.*

*... I **am sitting down** to write in order to thank you and at the same time to scold you. (SA23)*

In the rest of instances that have kept at least approximately the perspective on the action (e.g. in SA17 a sequence of actions is transformed into a frame expressed by the progressive), the wholeness rather than punctuality can be deduced and it even seems that such a distinction is not in the centre of interest at all.

The prefixes modifying action found in the data are: *roz-* and *za-* for the ingressive meaning, *do-* and *od-* for the terminativeness, *při-* for an additional action and *pře-* for a new, repeated action.

In English, the beginning of the action is expressed once by *begin to* correlating with *za-*. The second prefix conveying this meaning, *roz-*, denotes also graduality of the initial stage of the action. Three of four English equivalents retain the meaning. The examples (33) and (34) do so lexically – the element of graduality can potentially be seen in the element of enlarging in *swell* and *build (up)*.

(33) *Smuteční pochod se velebně a mocně rozezpíval.*

*The funeral march soared and swelled solemnly.* (TM5)

(34) *Ted' je slyšet zvony, jak se pomalu rozeznívají.*

*Bells could be heard now, slowly building to full pitch.* (ZH1)

On the other hand, the element of graduality is missing in the combination of the verb with the adverbial particle as in *blazed up* (SA8).

The terminativeness is expressed by prefixes *do-* and *od-* and the notion is explicitly retained only in six English equivalents. In (35) the end stage is also emphasized by the adverbial particle combining with the construction *to be about* that approximately matches the meaning of Czech imperfective in this case – both express that the action is approaching its completion.

(35) *... a svíce dohořivaly.*

*The candles were about to go out.* (SA6)

On the other hand, in two instances it is English that adds the notion of graduality, relying on the lexical meaning of the verb *fade* is used for marking the end stage of the action. In the last three examples there is no need to use a specific verb describing the nature of action to express its completion, as in (36). The object itself implies the possible character of the verbal action and only a general verb *finish* refers to the internal structure of the action.

(36) *Knihu dopsala v roce 1835...*

*She finished the book in 1835...* (NE6)

There is a similar situation concerning the additional action. In three occurrences, this notion is expressed either lexically by a verb of a general meaning like *add* or *put*, thus omitting the description of the precise nature of the action, or by further quantification of the object as in (37).

(37) *Přisype a přisolí, dá trochu vody...*

*He added more millet and a pinch of salt, poured on some water...* (TM16)

The new, repeated action expressed by *pře-* is retained in the English equivalent also by the means of prefixation, using the prefix *re-* as in (38).

(38) *Přepíšete ho.*

*You'll re-write it. (VD7)*

### 4.3.3. Modification of the evaluation of action

The evaluation of action facilitates expressing the attitudes of the agent towards the action. In Czech, the most distinctive signal of this modification is the reflexive pronoun *si*. Without the combination with prefixes it merely signifies the satisfaction from the action. In the data there are only two occurrences in which the action is modified for evaluation. In the English equivalents the evaluation is rather implicit and the pronoun is interpreted and translated in its dative function as in (39).

(39) ... *tiše si zpívá nějaké cizokrajné písničky...*

*... walks about the flat singing softly to herself, strange songs they are... (TM6)*

### 4.3.4 Other modifications of action

Another possibility of modifying the action is the specification of the space orientation, which can be transferred, also metaphorically, to verbs that do not primarily express the position in the space. In the data, there are seventy-one instances of verbs modified for the space orientation, both perfective and imperfective verbs. There is also a purely aspectual function of prefixes, i.e. transforming an imperfective verb into a perfective one without adding any extra meaning. In the data, the aspectual distinction is conveyed by the prefixes *na-*, *s-*, *u-* and *za-*<sup>16</sup> (see Table 8).

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<sup>16</sup> The prefix *za-* does not have purely aspectual function in the combination with verbs of acoustic manifestation. Nevertheless, it is still regarded as part of this group of prefixes (PMČ: 214). Thus, there is also the form *zaznívat* although the possibility of creating the iterative should point to some additional semantic component in *za-*.

other modifications of action		space orientation		aspectual function		total
impf	pf	impf	pf	impf	pf	
17	70					
zpívat		0	0	0	4	4
znít		0	0	2	3	5
hořet		0	0	0	2	2
sypat		3	5	0	2	10
klekat		1	1	0	0	2
psát		0	12	0	3	15
sedat		3	14	0	0	17
letět		8	24	0	0	32
total		15	56	2	14	87
		71		16		

Table 8. Other modifications of action

The specification of the space orientation conveyed by the prefixes is mostly identical with the meaning of the prepositions, especially in the combination with the verbs of motion. Apart from making the verb perfective, it seems just to reduplicate or emphasize the meaning of the preposition or the adverbial of place, in the sense that these verbs would function in the same way even without the prefix. There are twenty-eight instances of doubling the same information: out of these four English equivalents replace the verb by such a verb that has the meaning of the prefix already included in its semantics, as in (40), twenty-one express this by the adverbial, realized by an adverb or prepositional phrase, as in (41), and three examples, all equivalents of the verb *vepsat*, make use of a prefix of the same meaning as is the following prepositional phrase, as in (42).

(40) ... *když zasedl k jejich stolu.*

... *when he came to join them just before five.* (TM37)

(41) *Nakonec mu proletěl hlavou zvláštní nápad.*

*At last a strange idea flashed across his mind.* (RJ14)

(42) *V hlubinách každého z nás je vepsán takový důvod, takový Grund...*

*Such a Grund is inscribed deep in all of us...* (NE9)

Not all prefixes simply reduplicate the meaning of the preposition, without the prefix the sentence would be considered defective, as in (43). However, this issue is non-existent in English and the space orientation is expressed in the same manner as in the previous examples.

- (43) *Nesouhlasně si ode mne **odsedla**.*  
*? Nesouhlasně si **ode mne sedla**.*  
*She **edged away** from me disapprovingly. (VD12)*

There are also instances where the space orientation is rendered in English by a verb that has it already included in its semantics but is more general and does not give the specific characteristic of the action, as in (44).

- (44) ... *místo deseti popelníčků jich ted' **vysypávám** dvanáct...*  
*... it's twelve I have to **empty** now... (TM17)*

There are also verbo-nominal constructions that partly express the space orientation and thus constitute one of the means to perfectivize the action. This is given by the combined semantics of the verb and the noun, as in (45), where they specify aiming at an object and the perfective view of the action. The meaning of the prefix can be approximately retained also by an adjectival object complement as in (46). However, there are also instances where the emphasis is on other character of action and its space orientation is not specified as in (47).

- (45) *Usedlo do křesla proti panu Gustinovi...*  
*It **took a seat** in an armchair opposite Mr. Gustin... (SA22)*

- (46) *Dveře se **rozlétly**...*  
*The doors **flew open**... (SA32)*

- (47) *Ozval se výbuch a jeho tělo roztrženo na kusy se **rozlétlo** dokola...*  
*An explosion rang out, and his body, ripped to pieces, **went flying** through the air... (NL23)*

The explicit marking of the perfectivity is arbitrary in English and as such is found in the data fourteen instances wherein this is marked by the adverbial particles *down* and *up*, as in (48), or wherein the adverbial particles combine with the means of expressing the space orientation if the wholeness of action is in the centre of attention. Otherwise the simple tenses

are mostly used without any other overt signal emphasizing the perception of the action as a whole.

- (48) *Napíšete to nejdříve vy sám a pak se teprve na to podíváme spolu.*  
*You write it **up** yourself, and we'll go over it together.* (NL11)

Apart from perfectivisation, the use of the adverbial particle can be also seen as the means of distinguishing the states and the actions that have led to them denoted by the same verb because there may be ambiguities as in (49) and (50), wherein the adverbial of place can be interpreted both as direction or position. Whereas in (51) the adverb *down* explicitly refers to a motion and the adverbial can therefore be identified only as a direction.

- (49) ... *usedával jsem **na břehu** potoka a vybíral kamínky a sklíčka.*  
*... I would sit **by the stream** and look for stones and pieces of glass.* (ZH8)

- (51) *Já budu sedět **v křesílku**, ty budeš stát na opěradle...*  
*I'll sit **in the armchair** and you can perch on the arm...* (TM29)

- (52) *Dosedl **na tu obyčejnou, tuctovou lavičku**....*  
*He sat **down on the ordinary bench** that looked like all the others...* (RJ10)



## 5. Conclusion

The excerpted data represented mainly instances of the modification of phases of the action (see 4.3.2) and of other modifications of the action, i.e. the specification of the space orientation (see 4.3.4). The instances of modification of the degree of the action (see 4.3.1) and of modification of the evaluation of the action (see 4.3.3) were scarce.

Due to the minimal material the intended analysis of the evaluation of the action is not possible. The English equivalents retain only the dative meaning of the reflexive pronoun *si* used in Czech.

Concerning the degree of the action, the small degree is expressed by the progressive as its semantic component of limited duration can imply this meaning. Otherwise, the English examples omit the degree element of semantics.

The discussed modification of phases of the action comprises the expression of repetition and its habituality and of the segmentation of the action. The repetition and its habituality are expressed by analytical means. Within the verb phrase the modal verbs *used to* and *would* express the repetition. *Used to* furthermore adds a notion of distant past, thus correlating with the past tense of Czech frequentatives. On a higher level, the habituality, both past and present, is marked more prominently in English by a time adverbial combining with simple tenses, the simple tenses not overtly referring to any feature of the temporal line. The notion of far past can be also conveyed by the combination of a time adverbial and the past perfect.

The notion of punctuality, as conveyed by Czech verbs with the suffix *-nou-*, is represented in the data usually as a sequence of discrete units, i.e. there are two past simple tenses in a compound sentence, a time clause, or the perfect denoting the sequence. However, these realizations imply rather the concept of wholeness and it seems that the distinction of punctuality is not in the centre of interest at all.

The stages of action (initial and end stage; added and new, repeated action) and more detailed specifications (e.g. graduality of the initial stage) are expressed either by phasal verbs or lexically, by verbs that have these semantic components included in their semantic

structure. Both means can be accompanied by the omission of the verb specification, i.e. by using a verb with a vague meaning, as in the case of the correlation between *přisypat* and *add*, with emphasis on other features of the action.

Other modifications of the action comprise mainly the specification of the space orientation and the instances of marking solely the perfective (apart from Czech examples where the space specification induces also the perfective meaning). The English equivalents mostly render the orientation in space by the use of an adverbial or by lexical means, using a verb that has these semantic components included in its semantics. Furthermore, the space orientation is also enhanced as a sum of the meanings of the parts of verbo-nominal constructions.

The explicit marking of perfectivity, of seeing the action as a discrete time unit, appears mainly in the form of adverbial particles, also in combination with the modifications mentioned above. However, a simple tense without any overt marking is the prevalent counterpart. Furthermore, the particles can also distinguish between the states and the actions leading to them.

Although the means available to modify and specify the action seem to be varied to a considerable extent, the excerpted data show that English tends to rely rather on the un specificity of the verb. The verb is allowed various interpretations concerning the nature of the action by the larger system of tenses, extensively by the adverbials and also by its relation to the context.

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## Résumé

Práce se zaměřuje na popis prostředků, kterými angličtina může vyjadřovat způsoby slovesného děje, tzv. Aktionsart, v kontrastu s tím, jak jsou slovotvorně vyjádřeny v češtině. Pojetí Aktionsartu je do značné míry provázáno s kategorií vidu. Existují ovšem různé přístupy k této problematice podle toho, nakolik se vid v dotyčném jazyce projevuje jako gramatická a nakolik jen jako sémantická kategorie.

Teoretická část shrnuje všeobecné pojetí vidu a Aktionsartu a jejich postavení v češtině a angličtině. Aspekt je propojen se sémantikou slovesa, povahou děje, který pojmenovává. Ukazuje na postoj mluvčího k ději a jeho průběhu v čase. Comrie definuje vid jako popis vnitřní struktury události – buď je děj viděn jako celek bez ohledu na tuto strukturu, nebo je zdůrazněna právě vnitřní struktura. Ve svém přístupu vychází od sémantiky slovesa a pak přechází k popisu gramatikalizace této kategorie. Tento přístup je podle Bacha přínosný v tom, že umožňuje oddělit vid a Aktionsart, ale zároveň problematický svou obecností v tom, že pod vid zahrnuje některé Aktionsartové distinkce. Důležité pro interpretaci vidovosti, obzvláště v jazycích, ve kterých není gramatikalizován, může být v některých případech i doplnění slovesa.

Dokonavost je pojímána jako celistvost děje bez ohledu na jeho vnitřní strukturu, což ovšem vnitřní strukturu nevyklučuje. Comrie u jejího popisu uvádí tradiční definici – děj pojímán jako mající krátké trvání, ukončený – a vysvětluje její neadekvátnost. Dále zmiňuje, že se dokonavost pro vyjádření vnitřní struktury děje může kombinovat s dalšími prostředky.

Nedokonavost je poté definována v opozici k dokonavosti jako děj mající vnitřní strukturu. Společně s definicí je prezentován i způsob dalšího dělení.

Aktionsart je považován za širší pojetí vidovosti upřesňující to, jak děj probíhá, či jinak jej modifikující. Je spjat s vyjadřováním vidovosti v jazyce; v jednom pojetí je vid gramatikalizací relevantních vidových vlastností a Aktionsart lexikalizací, bez ohledu na to, jakou má lexikalizace formu, v druhém pojetí, typickém pro slovanskou lingvistiku, představuje Aktionsart lexikalizaci na úrovni slovotvorby.

Způsob slovesného děje může být chápan v úzkém smyslu jako způsob děje, nebo v širším smyslu jako fázové rozčlenění děje, přičemž tyto významy mohou být realizovány sémanticky spjatými, ale formálně nepříbuznými slovesy, perifrastickými prostředky nebo kontextem. V jazyce nemusí existovat přesně vymezený systém vyjadřování způsobu slovesného děje, přesto ale lze popsat některé formálně vymezené způsoby a další tendence.

Bache ty vymežitelné dále dělí do opozic, z nichž některé jsou užívány pro vymezení typů děje tak, jak to činí Van Valin. Comrie tyto opozice považuje spíše za inherentní vidové vlastnosti jednotlivých sloves a skupin sloves, které dále omezují kombinovatelnost s dokonavostí a nedokonavostí.

V češtině je vid lexikálně-gramatickou kategorií, která sémanticky specifikuje sloveso, ale zároveň může omezovat jeho další gramatické vlastnosti. V části o českém slovese je podán popis vidu tak, jak jej nabízejí české gramatiky: jeho definice, vlastnosti vidového páru, možnosti odvozování a tvoření dalších vidových párů; společně s popisem Aktionsartu tak, jak je v těchto gramatikách prezentován, přičemž jelikož se v češtině jedná o lexikální kategorii, zahrnuje tento popis i výčet typických formantů a jejich významů. Oproti předcházejícímu dělení se v češtině uplatňují i takové významy jako určení míry děje a jeho hodnocení.

V části o anglickém slovese jsou naznačeny přístupy k vidu v angličtině – zda má být tato kategorie brána jen jako sémantická, či gramatická kategorie a zda lze považovat za vid perfektní a průběhové tvary. CGEL považuje za vidové kategorie oboje, přičemž perfektní tvary se překrývají s kategorií času. Oproti tomu CaGEL i Dušková považují za patřící do vidové kategorie jen tvary průběhové. Kategorie vidu je ovšem v angličtině jako taková jen fakultativní a liší se od pojetí a vyjadřování vidu v češtině. Dušková uvádí možné způsoby perfektivizace anglického slovesa, které ovšem nemají absolutní platnost jako dokonavost v češtině, a další prostředky užívané pro zdůraznění různých způsobů slovesného děje. Co se týče Aktionsartu, CGEL i CaGEL uvádějí typy dějů, které jsou založeny na výše zmíněných opozicích a které v kombinaci s jednotlivými časy slouží k vyložení možných vidových a způsobových významů.

Mezi češtinou a angličtinou lze vysledovat částečnou korespondenci mezi nedokonavým videm a průběhovými tvary sloves. Tato korespondence je částečná kvůli tomu, že nedokonavý vid jako nepříznačový člen opozice dokonavost/nedokonavost je ve svém významu mnohem obecnější, a proto mu nemůžou vždy odpovídat průběhové tvary, jakožto příznačové členy opozice, tedy tvary ve svém významu i mnohem specifitější.

Metodologická část uvádí zdroje, ze kterých byla provedena excerptce materiálu, a popisuje postup, který byl použit. Ten se skládal z několika kroků, jelikož jak vid, tak i různé způsoby slovesného děje nemají jednotnou realizaci, která by mohla sloužit jako dotaz pro vyhledávání v korpusu. Proto byla větší část excerptce manuální.

Praktická část se skládá z hypotézy, popisu materiálu a vlastního rozboru jednotlivých korespondencí mezi angličtinou a češtinou. Hypotéza nastiňuje to, jak by mohla vypadat získaná data, a vyslovuje předpoklad, že by se v anglickém materiálu mohly projevit tendence strukturovat významy, které vyjadřují české slovotvorné prostředky, zejména prefixy. Nejvýrazněji by se toto mohlo projevit u sloves pohybu a sloves, v jejichž sémantice je pohyb výrazným komponentem. Hypotéza předpokládá i popsání tendencí v angličtině při vyjadřování hodnocení děje.

Získaný materiál se zakládá na osmi skupinách českých sloves (*zpívat, znít, hořet, sypat, klekat, psát, sedat, letět*). Celkově bylo získáno 162 příkladových vět se slovesy vyjadřujícími různé aspekty děje. Celkově se v materiálu vyskytlo sedmnáct různých předpon, z nichž jen šest vyjadřuje pouze jeden význam. Materiál byl rozdělen do těchto skupin: a) vyjádření míry děje, b) vyjádření průběhu děje, c) hodnocení děje a d) jiné modifikace děje, přičemž některá slovesa byla zařazena do více skupin. Anglické protějšky vyjadřovaly tyto aspekty děje hlavně těmito prostředky: a) kombinace prostého času a příslovečného určení, b) příslovečné určení, c) verbonominální konstrukce, d) kombinace s modálními a fázovými slovesy, e) prefixace a f) lexikální vyjádření.

Popis materiálu postupuje podle výše zmíněných čtyř sémantických skupin. První skupina je zastoupena minimálně a anglické protějšky zachovávají jen některé případy malé míry děje, které jsou vyjádřeny průběhovými tvary sloves.

Druhá skupina je mnohem obsáhlejší, i díky tomu, že jako základ pro excerpci byl vybrán příznak frekventativ. Skládá se z popisu případů opakovanosti a její habituality, okamžitosti a fázovosti děje. U opakovanosti a habituality se v angličtině uplatňují analytické prostředky: jednak v rámci slovesné fráze – kombinace s modálními slovesy, jednak na vyšší rovině při kombinaci prostých časů a příslovečných určení času. Okamžitost se jeví jako sémantický element, který není explicitně vyjadřován. Vyjadřování fázovosti se děje buď v rámci slovesné fráze kombinací s fázovými slovesy, nebo lexikálními prostředky, kdy je použito sloveso, které má element dotyčné fáze ve své sémantice. V obou případech může dojít použitím slovesa obecnějšího významu k vynechání specifických rysů děje, kdy se do popředí dostává vyjádření fáze.

Vzhledem k tomu, že třetí skupina je zastoupena jen dvěma případy a v obou anglických ekvivalentech je zachována jen dativní funkce českého *si*, nelze popsat evaluaci v angličtině podrobněji.

Značná část popisovaných příkladů představuje případy, kdy je k českému slovesu připojena předpona, která kromě toho, že jej perfektivizovala, specifikovala orientaci děje v prostoru. Prostorové významy jsou v angličtině vyjadřovány buď příslovečným určením, nebo lexikálně, kdy použité sloveso je v tomto ohledu mnohem specifitější. Specifitější orientaci v prostoru lze vyvodit i z verbonominálních konstrukcí.

Explicitní značení dokonavosti se v angličtině projevuje hlavně v podobě adverbiálních částic, a to i v kombinaci s výše zmíněnými modifikacemi. Převládají ovšem případy bez jakéhokoliv značení dokonavosti. Mimo to se adverbiální částice uplatňují u rozlišení stavů a činností k nim vedoucích.

Přestože se dostupné prostředky v angličtině zdají dosti různorodé, tento materiál ukazuje zejména na využívání nespecifičnosti anglického slovesa. To lze interpretovat, co se vidu a způsobu slovesného děje týče, různě podle jeho kombinací s anglickým propracovanějším systémem časů, příslovečnými určeními a jeho zapojeností do kontextu.

## Appendix

### zpívat:

TM1	Se šamisem v ruce tiše [[zazpívá]] bróche.	Holding the shammash in his hand, he softly sang the brokhe.
TM2	Jeden rabbi tam [[zpívá]] Mole el rachamim..."	One rabbi sings Mole el rakhamim there..."
TM3	Šli právě vojáci a [[zpívali]]."	There were soldiers marching along and singing."
TM4	Lísteček na stromě se nepohnul, ptáček [[nezazpíval]].	Not a leaf stirred on the trees, not a bird sang.
TM5	Smuteční pochod se velebně a mocně [[rozezpíval]].	The funeral march soared and swelled solemnly.
TM6	Nemluví, ale chodí po pokoji, tiše si [[zpívá]] nějaké cizokrajné písně a chvílemi se usmívá.	Now she doesn't speak, but walks about the flat singing softly to herself, strange songs they are, and every now and again she smiles.
RJ1	Kroky a hlasy, pramínek vody [[rozezpívá]] v ohybu pavlače plechový dřez, kdesi zazvoní vysoký dívčí smích... dům se probouzí a z otevřených dveří kuchyně se ozve vrčení kávového mlýnku...	Footsteps and voices, a little stream of water rings in the iron basin in the corner of the gallery, a high girlish laugh rings out somewhere... the house is waking up and from the open door of a kitchen comes the sound of someone grinding coffee...
VD1	Největší ohlas měla už tradičně oblíbená polka zbraslavského skladatele Jaromíra Vejvody Škoda lásky, kterou členové pěveckého sboru [[zazpívali]] ve světoznámé anglické verzi Roll on the barrels.	The warmest reception was reserved for that traditional favourite, the 'Sorrow of Love Polka' by Zbraslav-born composer Jaromir Vejvoda, which the members of the choir sang in its world-renowned English version, 'Roll on the Barrels'.
VD2	"Happy Birthday to You!" [[zazpívali]] jsme povinně sborem při předávání daru a Beáta, již jsem se už svěřil se svým jazykovým mindrákem, se ironicky nabídla, že mi bude slova písně překládat.	"Happy Birthday to you!" we dutifully chorused when the gifts were presented and Beata, in whom I had confided my linguistic hang-ups, ironically offered to translate the words for me.
RJ2	U rybníka Troníčku na požaté louce. Poskakovala tam bosá, sama si [[prozpěvujíc]] ke svému vystoupení.	She was skipping about barefoot on a newly-mown meadow by Troníček pond and singing a tune for her own dance.

### znít:

TM7	Na opuštěném peróně [[doznívají]] jeho kroky. Tohle je za mnou, říká si, ale chudák pan Vorjahren, ten zkusil, kam vede, když se člověk nepřipraví.	His steps rang through the empty station so that's that, he thought, but poor Mr. Vorjahren had a bad time of it, that's what happens if you don't make proper preparations in time.
TM8	Na chodbě bylo ticho jako o půlnoci, také v bytě bylo ticho, kromě slabého kvílení hudby, které sem [[zaznívalo]] z ulice.	The landing outside was as silent as at midnight and the flat was quiet too, except for the low moan of the music coming up from the street outside.
SA1	Vzal si do hlavy, že když krajem táhnou podzimní mlhy, když v krbech klenutých komnat praskají polena a tichými chodbami [[zní]] slabé skučení meluzíny, vzniká nálada, kterou je nutno doplnit silnými	He got it into his head that once autumn mists were drifting through the region, logs were crackling in the hearths of vaulted chambers and the soft music of a creeping draught was sounding through the silent



	alkoholickými nápoji a strašidlem. Žádal mne, abych ihned opatřil koňak a strašidlo.	corridors, the ambience was conducive to a supply of strong alcohol and a spectre.
NL1	Ze zdola slabounce [[zazníval]] zvuk klavíru a houslí.	The strains of the piano and violin rose up weakly from below.
ZH1	Teď je slyšet zvony, jak se pomalu [[rozeznívají]].	Bells could be heard now, slowly building to full pitch.
TM9	Ze zdola domu [[zněla]] kantáta ženských hlasů, přede dveřmi stála paní Čížková.	There was a chorus of women's voices coming from downstairs, and on the doorstep stood Mrs. Cizek.
TM10	Z pouličních tlampačů [[zněly]] velebné tóny smutečního pochodu a nesly se vzhůru ku střechám.	The solemn tones of a funeral march came from the loudspeakers in the street and soared towards the roofs.
SA2	Když na nábřeží [[dozněly]] kroky odcházejících, zvedl muž hlavu a řekl:	As the footsteps of the departed faded out of earshot, the man raised his head and announced:
SA3	Z otevřeného okna [[zazněl]] hlas doktora Vlacha:	The voice of Dr. Witherspoon came through the open window: "Queen of Hearts!
RJ3	Když [[odzněla]] nahlas, nevěděl co rozumnějšího udělat než ji obejmout oběma rukama a políbit na ústa.	When the spoken question faded from the air he could think of nothing more sensible than to put both his arms round her and kiss her on the mouth.
NE1	Do té chvíle únavy a bezmoci [[zazněla]] náhle docela nepravděpodobná slova:	Suddenly, quite improbable words broke into this moment of fatigue and powerlessness.
NE2	Nejdřív byl tím poznáním zklamán a pak mu v duši vzdorně [[zazněla]] obhajoba vlastní rezignace: proč by měl mít k malování vášně?	At first he was disappointed by this realization, and then a stubborn defence of his own resignation began to resound inside him: why should he have a passion for painting?

### hořet:

TM11	Když jim poví, že tady [[hoří]] světlo, budou říkat, že je tady tma.	If you tell them the light is on they will say they are sitting in darkness.
TM12	Světlo lustru, skomírající nad jeho hlavou, se na té ploše ztrácelo, jako by tam [[dohořelo]] za mrtvé duše.	The light of the dim chandelier above his head was engulfed in that black patch as if there was a candle there burning for the dead.
TM13	Pak škrtla zápalka, plamének žlutého světélka vrhl pohyblivý stín na zem a pak [[zahořela]] svíčka.	Then a match was struck, the tiny yellow flame threw a flickering shadow on the floor and a candle began to burn. One;
SA4	Pokud jsem mu rozuměl, pointa těchto vtipů spočívá v tom, že nakonec buďto [[hoří]] dům, nebo je někdo těžce zraněn.	As far as I could understand him, the punch-line of such jokes is that either the house burns down or someone is badly wounded.
SA5	Teta Kateřina se smála, ale v očích jí [[hořely]] zlé plamínky a vyrážela svůj jízlivý smích takovým způsobem, jako by jí někdo šlapal na břicho.	Aunt Catherine laughed, but with vicious little flames blazing in her eyes, and her malicious laughter erupted in such a manner that someone might have been treading on her stomach.
SA6	Tváře spálené sluncem klesly na chladnou desku dubového stolu, v číších stálo nedopité víno a svíce [[dohořívaly]].	Sunburnt heads fell onto the cold surface of the oak table, leaving the wine undrunk in the glasses. The candles were about to go out.
SA7	Celá ta ohromující nádhera se podobala výbuchu barevné fontány, orgii šíleného	The scene in all its splendour put me in mind of an explosive display of coloured fountains

	malíře, povodni zlatých pomerančů ve vlastní rudé šťávě, otevřeně výhni, v níž [[hořela]] duha, ale ze všeho nejvíce se to podobalo západu slunce v horách a bylo to moc hezké.	or the outpouring of some demented painter who had flooded the canvas with golden oranges swimming in their own blood-red juice. It was as if a rainbow was glowing inside an open furnace. But most of all it was like the sun setting in the mountains and beautiful to behold.
SA8	Zatím se oheň pěkně [[rozhořel]] a kouř nás už tolik neobtěžoval.	In the meantime the fire blazed up again pleasantly and the smoke didn't disturb us so much.
NL2	Jediné, čemu byli s to svorně rozumět, byly plameny, sláva plamenů v nichž [[uhořel]] jako kacír na hranici, sláva popele, v který se proměnil, takže podstata češství, říká si Sabina, je pro ně právě jen popel, nic víc.	The only thing they were all able to understand was the names, the glory of the flames when he was burned at the stake, the glory of the ashes, so for them the essence of being Czech came down to ashes and nothing more.
RJ4	Všechno se v něm sesouvalo - prach, jako když naráz [[shoří]] hoříček a zbude jen popílek, fff - a je to pryč!	Everything in him was falling in ruins - the dust that is left when magnesium flares up and the fine ash can be blown away - puff!
ZH2	Tehdy, když [[dohořivaly]] v kamnech poslední lístky škrabanic, jimiž mělo být vymazáno jméno Josef Roubíček, jsem pochopil, že není a nebude již nikdy Josefa Roubíčka, který chtěl kličkovat, uhýbat, vykrotit se, jen aby se mohl vyhnout svobodě.	It was then, when the last sheets of my scribbles were burning in the stove, annulling the name of Josef Roubicek, that I understood that the Josef Roubicek who wanted to make excuses, to evade, and to dodge, only to avoid freedom, no longer existed and would never exist again.

### sypat:

TM14	Když se točila u plotny, míchala, [[přisypávala]], přilávala, přisolovala, do takové bledě modré misky strkala, cibuli krájela na prkénku a nožem ji shrábla, ale pak se to za deset minut snědlo a bylo po všem, leda že to tu dobu chutnalo.	She busied herself at the stove, stirring, adding flour, adding stock, adding salt, tipping the pale blue dish, chopping onion on a board and scraping it off with the back of a knife, and in ten minutes they'd eaten it up and there was nothing left, though they had enjoyed while it lasted.
TM15	- Ať radši [[přisype]] a trošku přisolí, sykne Mon, a taky dá trochu vody a do misky strčí...	"He'd do better to put more millet in and a pinch of salt," Mon hissed, "and some more water and shake the pan a bit..."
TM16	[[Přisype]] a přisolí, dá trochu vody a do misky strčí, a šeptá:	He added more millet and a pinch of salt, poured on some water and shook the pan and went on in a whisper:
TM17	A když k němu přijdu ráno uklízet, místo deseti popelníčků jich teď [[vysypávám]] dvanáct...	"And then when I go in to clean up it isn't ten ashtrays any more, it's twelve I have to empty now..."
TM18	Nebe nad zatemněným městem jako by se [[posypalo]] hvězdami.	The sky above the blacked-out city seemed sprinkled with stars.
SA9	Teta Kateřina se vrhla na Milouše, [[zasypala]] ho otázkami týkajícími se jeho osobních pocitů a zdraví a pak odběhla, aby vyplenila špižírnu.	Aunt Catherine shot a look at Bertie before showering him with questions about how he was feeling and whether he was all right. Then she dashed off to raid the larder.
SA10	Nejdříve se příšerně zablesklo, hrom práskl někde docela blízko domu, halou zavál studený proud vzduchu a otevřené okno bylo průvanem zavřeno tak prudce, že se všechny	First there was a terrible flash. Then came a thunderclap right next to the house. A cold draught of air blew through the hall and slammed the window shut with such force

	tabulky s dutým třesknutím [[vysypaly]].	that all the panes fell out with a hollow shattering sound.
RJ5	Vyprávěl jí o hvězdných katastrofách, o jiných sluncích, která nesvítí na naši zem, o srpnových létavicích - říká se jim perseidy, poněvadž se nám zdá, že se [[vysypávají]] ze souhvězdí Persea jako z kornoutu - o cefeidách, majících vesmíru, o obru Antarovi, proti němuž je naše slunce kuličkou, jakou cvrkají kluci na jaře do důlku;	He talked about astral catastrophes, about other suns than the one which shines on our world, about August meteors - they call them Perseids, because the constellation of Perseus seems to be pouring them out as if he'd got a bag-full - about cefeids, the light-houses of the universe, about the giant Antar, which makes our sun look like a tiny marble boys flip into a hole in the spring.
RJ6	Potom se už nebránila. [[Zasypával]] ji polibky s hladovou štědrostí.	After that she did not resist, and he showered hungry kisses on her generously.
VD3	[[přesypal]] svou instantní kávu do mikrotenového sáčku od svačiny a prázdnou sklenici jí mlčky věnoval.	he tipped his instant coffee into a polythene lunch bag and mutely handed her the empty jar.
VD4	Když se v přednášce prof. Matějčka, kterou jsem jí zapůjčil, dočetla, že dnešní děti nemají úctu k práci mimo jiné i proto, že nemají příležitost vidět při práci své rodiče, začala s exkurzemi na pracoviště: Aha, takže vy to vibrační síto touhle pákou takhle nakloníte a [[sesypete]] všechen ten usušený heřmánek na tenhle dopravník?	When in one of Professor Matejcek's lectures that I had lent to her she read that today's children lack respect for work - among other reasons because they have no opportunity to see their parents working - she started to take them on excursions to workplaces: Aha, so you tilt that vibrating sieve with that lever like that and tip the dried chamomile out onto that conveyor belt?
VD5	František se dostavil se slušivě zastřiženým plnovousem a z takřka neodmyslitelných montérek se převlékl do svého nejlepšího tmavého obleku (v němž o nedělích pod Havlínem [[sypal]] po větru popel zemřelých), ale učitelé se jako obvykle trousili do sborovny se značným zpožděním a ještě dlouho po oficiálním začátku nad mísami připravených chlebíčků probírali nejrůznější pracovní záležitosti, což k všeobecné zábavě pochopitelně příliš nepřispívalo.	Frantisek turned up with his beard smartly trimmed and in place of his almost mandatory overalls he was wearing an elegant dark suit (the one he wore on Sundays below Havlin Hill when scattering the ashes of the departed to the four winds), but the teachers straggled into the staff room very late as usual, and long after the official opening were still standing over the plates of sandwiches talking shop, which understandably did little to promote a party atmosphere.
VD6	[[Nasypala]] kávu do papírového filtru a zapnula překapávač.	She sprinkled coffee into the filter paper and switched on the coffee-maker.
ZH3	Nebylo třeba, abych si roztrhl šat a [[sypal]] na hlavu popel, byli jsme všichni již šedým popelem.	There was no need for me to tear my clothes or put ashes on my head; all of us were already gray as ash.
ZH4	A my na to říkáme, že je to přece otrávené, ale Egon, že ne, určitě ne, protože to byli přece slušní lidé, ti si [[nasypali]] jed přece do sklenic, nač by jej sypali do láhve a kazili dobré víno.	We all said, 'But, Egon, it's poisoned,' but Egon insisted that no, these were decent people-they put their poison in their glasses. Why would they put it in the bottle and spoil good wine?
ZH5	A my na to říkáme, že je to přece otrávené, ale Egon, že ne, určitě ne, protože to byli přece slušní lidé, ti si nasypali jed přece do sklenic, nač by jej [[sypali]] do láhve a kazili dobré víno.	We all said, 'But, Egon, it's poisoned,' but Egon insisted that no, these were decent people-they put their poison in their glasses. Why would they put it in the bottle and spoil good wine?

**klekat:**

TM19	[[Klekával]] na zemi a lepil si do sešitku známky z Havelské a paní Šternová na něho stále křičela, aby se jí nepletl pod nohy, když vaří... Zase mu začala tuhnout šíje, ale našťěstí si všiml, že u podlahy mávají křídélka a z vaříče uniká plyn, a tak rychle škrtl zápalku a připravil se k práci.	He used to kneel on the floor gluing the stamps from Havel Street into his book and Mrs. Stern snapped at him not to get underfoot while she was cooking...His neck felt stiff again, but luckily he recognized the flapping wings on the floor and the gas escaping from the burner, and so he hastily struck a match and set to work.
TM20	Šimon si zatím [[klekl]] na židli na protější straně stolu a s pusou v dlani se na něho díval velkýma důvěřivýma očima.	Simon had knelt on a chair on the other side of the table and with his chin in his hand was gazing at him with those great trusting eyes of his.
SA11	Jednou k tomu dokonce přinutila i Milouše, a pohled na zřejmou neochotu, s kterou ten chlapec [[klekal]] na podlahu postrkován zezadu Kateřinou, byl jediným osvěžením v tom moři nechutností.	Once she even compelled Bertie to take part. Seeing the evident unwillingness with which the lad knelt down on the floor, with Catherine urging him on from the rear, was the one breath of fresh air where all else was unsavoury.
NL3	[[Přiklekl]] k ní.	He knelt down next to her.
NL4	Pak si [[klekla]] na zem a snažila se odhrabat udupanou zem kolem těla zažíva pohřbeného ptáka.	Then she knelt down and tried to dig up the soil that had been stamped down around the bird to bury it alive.
NL5	Znovu si [[klekla]] na zem a odhrabávala hlínu, až konečně mohla vránu vytáhnout z jejího hrobu.	Once more she knelt down and scratched away at the dirt. At last she succeeded in pulling the crow out of its grave.
NL6	"Zůstaň tak," křikl kameraman a [[klekl]] si před ní.	'Hold it, please,' a cameraman called out and knelt at her feet.
NE3	V té chvíli, pokračuje Bettina ve svém dopise, aby mu zabránila vyjít, [[klekla]] si na práh, čelem do místnosti, a řekla:	At that moment, continues Bettina in her letter, in order to prevent him from leaving the room, she knelt down on the threshold and said:
NE4	Avenarius ještě viděl, jak muž odstupuje od vozu a [[přiklekává]] k jednomu kolu.	Avenarius had time to glimpse the man stepping away from the car and then kneeling down by one of the wheels.
KK1	/[[Klekne]] si, dívá se do nebe/ Už se trošinku zvedlo.	(She kneels on the roof and looks up at the sky.) It's lifted up a bit.
ZH6	Díval jsem se na město, které se krčilo a [[klekalo]] před svými nepřáteli, ale mělo přece jen naději, že zůstane ušetřeno, že se vykoupi a že si zachová život.	I looked at the city crying and kneeling in front of its enemies but still hoping to be saved, to be rescued and to stay alive.
TM21	Jen Šimon [[klečel]] na své židli na druhé straně stolu s hlavou podepřenou o ruce a patami na opěradle a díval se velikýma zářícíma očima.	And Simon was kneeling on his chair on the other side of the table, his chin in his hand and his heels pressed against the back of his chair, watching with his great big shining eyes.
TM22	Paní Šternová se po babiččiných slovech chytla za hlavu. Šimon dál [[klečel]] na židli s hlavou v dlaních a jen se na něho smál, poněkud se červenaje.	At Grandmother's words Mrs. Stern caught her head in her hands. Simon went on kneeling on his chair, his chin resting in his hands;
NL7	A bylo mu líto, že v takové situaci, kdy skutečný muž by uměl okamžité jednat, on váhá a zbavuje tak nejkrásnější chvíli, jakou kdy zažil ([[klečel]]) u jejího lůžka a zdálo se	And he was distressed that in a situation where a real man would instantly have known how to act, he was vacillating and therefore depriving the most beautiful

	mu, že by nepřežil její smrt) jejího významu.	moments he had ever experienced (kneeling at her bed and thinking he would not survive her death) of their meaning.
NL8	Ale protože se soucit stal Tomášovým údělem (či prokletím), zdálo se mu, že to byl on sám, kdo [[klečel]] před otevřenou zásuvkou psacího stolu a nemohl odtrhnout oči od vět, které Sabina napsala.	But because compassion was Tomas's fate (or curse), he felt that he himself had knelt before the open desk drawer, unable to tear his eyes from Sabina's letter.
NL9	Všichni [[klečeli]] v kruhu kolem ní.	They all knelt round her in a circle.

**psát:**

TM23	Když jsem ráno přišla uklízet, měl na tom stolku, co [[píše]], šest popelníků.	Next morning when I went in to clean up there were six ashtrays on the table where he does his writing.
TM24	"Známý jen [[píše]], že jede do ghetta..." vydechl a utkvěl na razítku.	"A friend writes that he is leaving for the ghetto," he said with a sigh, and examined the postmark.
TM25	A starší pán Mundstock se skloní nad účetní knihou a počítá a [[píše]], kolik měsíců, metrů, korun, a ani nepromluví, nepromluví, jen když dojde na Excelsior, podotkne, výtečná kvalita, a pan Vorjahren před ním odpoví aušus, ale když oni musí mít na všechno nějaký svůj postup, ale odpustí, nic ve zlém, a pan Theodor Mundstock, který to vše pozoroval jako vlastní stín, si oddychne a jde...	And the older Mr. Mundstock bent over his ledger, writing and calculating, so many months, meters, crowns, and said never a word, never a word, until he got to Excelsior, and then he said "Finest quality," and Mr. Vorjahren sitting in front of him said, "Trash, but if you will do things by your own special method, excuse my saying so, don't take it ill," and Mr. Theodore Mundstock, watching it all like his own shadow, sighed a little and went out...
SA12	Do tohoto kapesního kalendáře [[zapišu]] všechno, co se v tomto týdnu stane, abych příští sobotu mohl zvážit dobré i zlé a znovu zavrtět odmítavě hlavou, znovu si říci, že týden života je cena příliš vysoká.	I would write down everything that happened during these seven days in my pocket diary, so that the following Saturday I could carefully consider both the good and the bad things that would have happened, before once more shaking my head in disapproval and repeating the observation that a week of one's life was too high a price to pay.
SA13	Až s tím budeme hotovi, [[napíšeme]] knihu o tom, jak romantická je skutečnost.	When that is over and done with we are going to write a book about how reality is in fact romantic.
NL10	Tomáš mu chtěl říci velmi energicky, že nikdy žádný text [[nenapíše]] a nepodepíše. V poslední chvíli však změnil tón.	Tomas was on the point of telling him emphatically that he would neither write nor sign any text whatever, but at the last moment he changed his tone and said mildly, 'I'm no illiterate, am I?'
NL11	[[Napíšete]] to nejdříve vy sám a pak se teprve na to podíváme spolu.	Let's do it your way. You write it up yourself, and we'll go over it together.
NE5	Bettina však strávila dlouhý čas v její přítomnosti: ať [[sepíše]], co stará paní vyprávěla, a ať mu to pošle!	Bettina had spent much time in her presence: let her write up what the old lady had told her and send it to him!
VD7	"[[Přepíšete]] ho."	"You'll re-write it."
VD8	"Pohoda - já to [[dopíšu]]."	"No sweat - I'll finish it."
VD9	"Prosím tě to [[dopiš]]."	"Please finish it."
SA14	Váš Saturnin z ní udělal tu tabulku a napsal	Your Saturnin used the cover to make that

	na ni text redisovým perem půldruhého milimetru silným, týmž perem, kterým [[nadepsal]] deník naší cesty na Bílé sedlo.	notice and wrote the inscription with a pen used for technical drawing -one with a nib one-and-a-half millimetres thick - the very pen with which he wrote the title-page of his logbook about our journey to White Saddle Ridge.
NL12	Jeden z nich, velmi nadaný mladý lékař S. se Tomáše zeptal: "Tak jsi jim to [[sepsal]]?"	One of the latter. Doctor S., a talented young physician, asked Tomas one day, 'Well, have you written it up for them?'
NL13	Bylo to tak: nějaký pan Dembscher dlužil Beethovenovi padesát forintů a skladatel, který byl věčně bez peněz, ho o ně upomenul. "Muss es sein?" vzdychl nešťastně pan Dembscher a Beethoven se bujaře zasmál: "Es muss sein!" a hned ta slova a jejich melodii [[zapsal]] do not a složil na ten realistický motiv malou skladbičku pro čtyři hlasy: tři hlasy zpívají "es muss sein, es muss sein, ja, ja, ja," musí to být, musí to být, ano, ano , ano a třetí hlas dodává: "heraus mit dem Beutel!" vytáhni pěkně portmonku!	'Muss es sein?' To which Beethoven replied, with a hearty laugh, 'Es muss sein!' and immediately jotted down these words and their melody. On this realistic motif he then composed a canon for four voices: three voices sing 'Es muss sein, es muss sein, ja, ja, ja, ja!' (It must be, it must be, yes, yes, yes, yes!), and the fourth voice chimes in with 'Heraus mit dem Beutel!' (Out with the purse!).
NL14	Před několika lety se mu znovu [[zapsala]] do mysli: vracela se ráno jako vždycky domů s mlékem a když jí otevřel, tiskla k prsoum vránu zahalenou do rudé šály.	Recently she had made another entry into his mind. Returning home with the milk one morning as usual, she stood in the doorway with a crow wrapped in her red scarf and pressed against her breast.
NL15	Ovšem Genesis [[sepsal]] člověk a nikoli kůň.	Genesis was written by a man, not a horse.
NE6	Knihu [[dopsala]] v roce 1835 a vydala pod názvem Goethe's Briefwechsel mit einem Kinde. Korespondence Goetha s dítětem.	She finished the book in 1835 and published it under the title Goethes Briefwechsel mit einem Kinde, Goethe's correspondence with a child.
NE7	V tomto pohybu se mu [[vepsala]] do paměti.	It was this motion of hers that imprinted her in his memory.
NE8	[[Popsal]] půl stránky (experiment nevyžadoval, aby byl seznam úplný) nahrazuje často zapomenuté jméno nějakou charakteristikou ("pihovatá";	He filled up half a page (the experiment did not require that the list be complete), replacing a number of the forgotten names by some characteristic feature ('freckled',
TM26	Když jej obrátil, viděl úhledné písmo a okamžitě poznal, že tak [[psával]] pan Vorjahren.	As he turned it over he saw a neat hand and recognized at once the way Mr. Vorjahren used to write.
SA15	Znovu pročítala pečlivě ukryvané dopisy, které jí kdysi [[psával]], a zkoumavě hledívala do zrcadla s nevyslovenou otázkou, zda se ještě bude Pavlovi líbit.	She read her laborious way through the letters which he used to write to her at one time. She gave herself searching looks in the mirror, wondering whether Paul would still think her pretty.
NE9	V hlubinách každého z nás je [[vepsán]] takový důvod, takový Grund, který je stálou příčinou našich činů, který je půdou, z níž se zvedá náš osud.	Such a Grund is inscribed deep in all of us, it is the ever-present cause of our actions, it is the soil from which our fate grows.
NE10	"Snažil jsem se ti vysvětlit, že v každém z nás je [[vepsán]] důvod našich činů, to, čemu Němci říkají Grund;	'I tried to explain to you that we all carry inscribed within us the reasons for our actions, what the Germans call Grund;

VD10	V období, kdy jsme se v moři slov ztráceli s mou bývalou ženou, jsme si [[psávali]] dlouhé dopisy.	At the time when my ex-wife and I were losing ourselves in a torrent of words, we used to write each other long letters.
ZH7	Ti lidé tam ve vile vynaložili příliš práce na Josefa Roubíčka, nebylo možné, aby z toho vyšel hladce, když bylo [[popsáno]] tolik papíru.	The people in that villa had devoted too much work to Josef Roubicek; it was impossible for him to come out of it all unscathed when so much paper had been covered with writing.

**sedat:**

TM27	Čekáme Vás k večeru, kdy se ještě smí vyjít na ulici, to [[sedáváme]] v jídelně.	We'll expect you early one evening, when we're still allowed out; that's the time we sit in the dining room.
TM28	"Víš, ještě musím najít sirky," řekne tvorovi s povzdechem, a jak je hledá, vzpomíná na Ottu, který s ním, zatímco paní Šternová vařila, [[seděl]] u kuchyňského stolu a ptal se ho na novinky z Havelské, kde se nic nedělo za těch třicet let, co tam chodil, takže vlastně se ho vůbec na nic neptal a mlčel, nanejvýš občas hodil rukou.	"I still haven't found the matches," he said to the creature with a sigh, and as he looked for them he thought how Otto used to sit by the kitchen table while Mrs. Stern was cooking the dinner, and ask him the news from Havel Street, although nothing had ever happened all the thirty years he'd been working there, so that he didn't really ask him anything at all and just sat quiet, lifting his hand and letting it fall now and again.
TM29	Budeme zase jednou brát s prostřeného stolu..." a náhle přivře oči, upře je kamsi do prázdna a říká: "Já budu [[sedět]] v křesítku, ty budeš stát na opěradle, já si budu myslit, že jsme na sederové hostině.	Then on Friday we'll get out the best plates and put the buns on them and sprinkle them with sugar, and put a cloth on the table, and for once the table will be set properly..." All at once he narrowed his eyes, staring into space, and said: "I'll sit in the armchair and you can perch on the arm, and I shall imagine we are at the Seder feast.
TM30	Neboť stará hospodyně pana Kolba je poctivá duše, ale to její vyprávění! Vždyť je známo, že mluví, jako by [[seděla]] v kuchyni a vyprávěla povídky.	Kolb's old housekeeper was a good woman, but everybody knew she never stopped talking, as though she was sitting in the kitchen telling tales all the time.
TM31	Pánové mě zvali, abych přišel mezi ně, to je pravda, ten inženýr Fuchs fabrikant, ten Muneles primář, ten Fleissig... abych [[poseděl]], přečetl noviny, abych si zahrál biliár... Ale jestli jsem tam byl za celý ten svůj život třikrát...	The gentlemen used to ask me to join them, it's true, Fuchs the engineer and factor owner, Muneles the doctor, Fleissig...they invited me to sit there with them and read the papers and play a game of billiards...If I went there three times in my whole life that's a lot...Billiards?
TM32	Když si [[sedl]] na pohovku, kterou chtěl zakrátko proměnit v postel, přišlo mu velmi podivné, jak se to vlastně stalo, že u těch Šternů všechno tak předem uhodl.	As he sat on the sofa, before turning it into a bed for the night, he began to wonder how things could have worked out so strangely, and how he had managed to foretell everything successfully at the Sterns'.
TM33	Léta, kdy [[sedávali]] v Havelské.	All the years they had sat together in Havel Street.
TM34	Stoly zotvírány, zásuvky vyházeny, židle roztlučeny, kde [[sedával]] pan Vorjahren, halda papírů.	Desks lying open, drawers upset, chairs knocked about, a pile of papers where Mr. Vorjahren used to sit.
TM35	Byl by si rád [[sedl]].	He would have liked to sit down.
TM36	K páté hodině [[usedne]] ke stolu rodiny	Just before five he sat down at the table with

	Šternovy.	the Sterns.
TM37	Výrazy jejich tváří byly náhle přesně tytéž jako k páté hodině, když [[zasedl]] k jejich stolu.	The expressions on their faces were just what they had been when he came to join them just before five.
TM38	Poděkoval a [[usedl]] na proutěnou židli.	He thanked her and sat down in the wicker armchair.
TM39	"A vy si [[nesednete]]?"	"Why don't you sit down?"
TM40	Poprvé po dlouhé době [[usedá]] pan Mundstock do křesla s hlavou v dlaních.	For the first time in weeks Mr. Mundstock sat in his chair with his head sunk in his hands.
SA16	Tu přicházeli přátelé a známí a s vyčítavým výkřikem "Pane továrníku!" nebo "Kamaráde!" [[usedali]] na židle s rákosovým výpletem a ptali se, co se to vlastně stalo.	Friends and acquaintances arrived and with a reproachful cry of "Sir!" or "My dear fellow!" sat themselves down on a wicker chair and asked about what had actually happened.
SA17	Zbytek dne uplynul klidně, a když jsme se po večeři [[sesedli]] v obývacím pokoji, měli jsme všichni pocit, že ta dovolená není tak špatná.	The rest of the day passed peacefully. As we were sitting together in the living-room after dinner, we all had the feeling that this holiday was not so bad after all.
SA18	Úplně zmatené je přísloví, že kdo za pecí [[sedá]], jiného tam hledá.	Then there's that completely bewildering saying that whoever sits on the stove at home must be looking for someone else there.
SA19	Za pecí někdo [[sedá]] a hledá tam někoho jiného.	A person is sitting on the stove looking for someone else.
SA20	Když jsme se totiž po večeři [[sesedli]] v obývacím pokoji a dědeček se chystal vyprávět vzpomínky z mládí, sedla si teta Kateřina přímo proti němu a po celou dobu vyprávění mluvila skoro současně s ním.	After dinner we took our seats in the living room, where Grandpa was preparing to share the memories of his youth. Aunt Catherine sat down directly opposite him and throughout his story spoke when he did.
SA21	S hanbou v srdci vzpomínal na to, jak úplně propadl své náruživosti, jakmile [[zasedl]] k šachovnici, a na to, že v těch chvílích mu snad byl uvolněný pěšec, bůh mne netrestej, důležitější než květinka Marta.	His heart was filled with shame as he recalled the way he used to sink deeper and deeper into total self-indulgence as soon as he sat down at a chessboard, and at the fact that at these times -may God stay His hand from striking him down for it! -creating an opening for a pawn meant more to him than his Martha.
SA22	[[Usedlo]] do křesla proti panu Gustinovi a hlavu si položilo na klín.	It took a seat in an armchair opposite Mr. Gustin and arranged the head in its lap.
SA23	Ještě voním jehličím, ještě mám ruce znamenané trny malin a podrážky bot vyleštěné chůzí po horské trávě, a už [[sedám]] ke psaní, abych Vám poděkoval a vynadal zároveň.	While I am still fragrant with the scent of pine-needles, the thorny signature of the raspberry bushes is still on my hands and the varnish of the hill grasses still marks the soles of the feet that walked on them, I am sitting down to write in order to thank you and at the same time to scold you.
SA24	Pak se ho teta Kateřina neprozřetelně zeptala, proč tam proboha skákal, a dědeček vydal ze sebe podrážděné zavrčení, při kterém jsme si všichni instinktivně [[odsedli]] z jeho blízkosti.	Then Aunt Catherine inadvisedly asked him why in God's name he'd leapt off the rock, whereupon he let out an angry snarl that had us all instinctively withdrawing from his vicinity.
SA25	Doktor Vlach obešel oheň, [[přisedl]] si k nám a polohlasně mi řekl, že mluvil se Saturninem a Miloušem a že se budeme	Dr. Witherspoon walked round the fire, sat down next to us and in a low voice explained to me that he'd been speaking with Saturnin



	musit střídat v udržování ohně.	and Bertie. We would have to take turns at keeping the fire going.
SA26	Slečna Barbora si ke mně [[přisedla]] a polohlasem se mne ptala, budu-li se dnes zase koupat.	Miss Barbara sat down next to me and asked in a low voice whether I was planning to go for another bathe today.
NL16	Oslovil ji, pozval ji, aby si k němu [[přisedla]].	He called out to her, invited her to sit next to him.
RJ7	Máma [[vysedává]] večer co večer v kuchyni s brýlemi na špičce nosu, čte v Kralické bibli a pohybuje při tom slabě rty, táta proti ní. Hudruje na buničinu, z níž aby kouzelník spíchl šaty, samé dřevo, samá náhražka, odříká si dokonce sobotní partičku taroků v hostinci Josefa Šlapáka vdova, vysedává doma a čte Jiráska.	Mum sat in the kitchen every evening with her specs on the end of her nose, reading the Czech Brethren's Bible and moving her lips slightly, opposite Dad sat and grumbled about the utility cloth nobody but a magician could make up a suit out of, nothing but wood cellulose, nothing but ersatz. He had even given up his Saturday evening game of taroc in the pub run by Joseph Šlapák's widow, and sat at home reading Jirásek's historical novels about the Hussites.
RJ8	Máma vysedává večer co večer v kuchyni s brýlemi na špičce nosu, čte v Kralické bibli a pohybuje při tom slabě rty, táta proti ní. Hudruje na buničinu, z níž aby kouzelník spíchl šaty, samé dřevo, samá náhražka, odříká si dokonce sobotní partičku taroků v hostinci Josefa Šlapáka vdova, [[vysedává]] doma a čte Jiráska.	Mum sat in the kitchen every evening with her specs on the end of her nose, reading the Czech Brethren's Bible and moving her lips slightly, opposite Dad sat and grumbled about the utility cloth nobody but a magician could make up a suit out of, nothing but wood cellulose, nothing but ersatz. He had even given up his Saturday evening game of taroc in the pub run by Joseph Šlapák's widow, and sat at home reading Jirásek's historical novels about the Hussites.
RJ9	[[Poposedl]] ještě blíž, hledal slova.	He moved still nearer, trying to think of what to say.
RJ10	[[Dosedl]] na tu obyčejnou, tuctovou lavičku, jaké jsou v kdejakém parku, přešel dlaní po oprýskaném laku.	He sat down on the ordinary bench that looked like all the others, like all the benches in all the parks, and ran his hand over the cracking paint.
VD11	Vracel jsem se v duchu jak k našemu rozhovoru, tak i ke zmíněnému dopisu, a čím dál jasněji jsem si uvědomoval, jak pevné a suverénní bylo a zřejmě i dosud je Královo přesvědčení, že mladý český učitel a spisovatel za osm tisíc korun měsíčně okamžitě všeho nechá, aby po čtyři večery v každém týdnu [[vysedával]] nad neumělými literárními pokusy jeho starší dcerušky.	I kept on harking back in my mind both to our conversation and to the letter referred to earlier, and it became clearer and clearer to me just how firmly and cockily convinced Kral had been - and apparently still was that for eight thousand a month a young Czech teacher and writer would immediately drop everything and spend four evenings every week sitting over the naive literary efforts of his older daughter.
VD12	Nesouhlasně si ode mne [[odsedla]].	She edged away from me disapprovingly.
VD13	Děti [[posedávají]] a polehávají v trávě kolem nás.	The children are sitting or lying in the grass around us.
ZH8	Chodil jsem brzy ráno k potoku, brouzдал jsem se ranní rosou po louce, šel jsem kolem struh, podle kterých rostly pomněnky, [[usedával]] jsem na břehu potoka a vybíral kamínky a sklíčka.	I would go to the stream early in the morning, wade through the early-morning dew in the meadow, past ditches where forget-me-nots grew. I would sit by the stream and look for stones and pieces of glass.

ZH9	Začalo pršet a my jsme stále více [[posedávali]] v obřadní síni.	It began to rain and we spent more and more time in the chapel.
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**letět:**

TM41	Čas [[letí]] a já jsem spal a teď tu ke všemu ještě takhle divně přemítám.	Time flies and I dozed off and now I'm making matters worse by hanging about playing with foolish ideas.
SA27	Jistě víte ze zkušenosti, že čas se někdy zoufale vleče a jindy zase [[letí]] jako splašený.	From your own experience you will doubtless be aware of the fact that time drags at some moments and at others flies like the wind.
NL17	Dnes [[letí]] nad městem první letadlo!	It's the first aeroplane ever to fly over the city!"
RJ11	Křepký zvonek [[proletí]] domem, táta s kýmsi rozmlouvá u branky, pokyvuje svou ušlechtilou stříbrnou hlavou, vrací se po pěšině domů a zamíří ke garáži.	The urgent tinkle of a bell rang through the house, Daddy was talking to someone at the gate and nodding his fine silver-haired head; returning towards the house along the path, he made for the garage.
RJ12	Jakési panické povely [[proletí]] tělem.	Waves of panic ran through him, like an electric current.
NE11	Bettina mluví, je čím dál rozrušenější a Christiánina ruka [[vyletí]] najednou směrem k její tváři.	Bettina keeps on talking; she is getting more and more excited, and Christiane's hand suddenly flies out in the direction of her face.
NE12	Jednoho dne mu Laura telefonovala, aby mu sdělila, že Bernard [[odletí]] za několik dnů do rodinné vily na Martinik a ona je připravena tam za ním odjet proti jeho vůli.	One day Laura telephoned to tell him that Bernard had left for a few days' vacation at the family villa on Martinique, and that she was ready to follow him there against his will.
TM42	Hlavu skláněla nad stolem a hleděla do ubrusu, její dlouhé černé vlasy jí splyvaly do tváří: vypadala, jako by jí duše [[odletěla]] z těla.	Her head was bent over the table as she stared at the tablecloth, her long black hair hanging about her face: she looked as though her soul had fled from her body.
SA28	Bílý rapid [[vletěl]] v bláznivém tempu mezi obě zábradlí a já jsem s hrůzou viděl, že v posledním okamžiku strhla slečna Barbora volant prudce napravo.	The white Rapide flew between the parapets at breakneck speed. I was horrified to see that Miss Barbara jerked the steering wheel firmly to the right at the last moment.
SA29	Kousek od mého okna [[přeletěl]] netopýr.	A bat winged its way past my window.
SA30	Mihl jsem se kolem ní, provázen hrozným hlukem a celou lavinou kamení, [[vletěl]] jsem doprostřed tůně a hladina se nade mnou zavřela.	I passed her in a flash, accompanied by a terrible din and an avalanche of stones. I flew straight into the middle of the tarn and the surface of the water closed over my head.
NL18	Rohlíky se chovaly klidně, ale včela se motala omámena a pak vzletla a [[uletěla]].	The rolls were utterly serene, but the bee staggered about as if drugged, then flew up and away.
RJ13	[[Vletěl]] do něho bez vlastní viny.	He'd landed in it through no fault of his own.
RJ14	Nakonec mu [[proletěl]] hlavou zvláštní nápad.	At last a strange idea flashed across his mind.
RJ15	[[Rozletěl]] se ozvěnou koryty ulic jako černý pták tlukoucí křídly v splašeném letu o stěny domů.	The echo sounded down the canyons of the streets like a black raven beating its wings against the walls of the houses in panic-stricken flight.
NE13	Kdyby na chvíli v té vůli polevila, láska by	If she eased up on this will for just a

	[[uletěla]] jako pták, kterému otevřeli klec.	moment, love would fly away like a bird released from its cage.
NE14	Další den ráno [[odletěl]] do Říma, kam ho volaly povinnosti.	On the following day, he flew to Rome on a business trip.
ZH10	Viděl jsem ještě, jak mi [[sletěly]] z nosu brýle a odlétly někam daleko, vstával jsem pomalu, byl jsem zašpiněn, na ruku jsem měl sedřenou kůži, ale cítil jsem, že se mi nic vážného nestalo.	I saw my glasses fly off my nose and land some distance from me. I got up slowly. I was dirty and my hands were scraped, but I didn't think I was seriously hurt.
NL19	Od prvního dne okupace [[létala]] ruská vojenská letadla celé noci nad Prahou.	From the very beginning of the occupation, Russian military aeroplanes had flown over Prague all night long.
NL20	Povzbuzena ptáky náhod, kteří se jí [[slétali]] na ramena, aniž cokoli řekla matce, vzala si týdenní dovolenou a nasedla do vlaku.	Impelled by the birds of fortuity fluttering down on her shoulders, she took a week's leave and, without a word to her mother, boarded the train to Prague.
NL21	Ptáci náhod se jí znovu [[slétali]] na ramena.	The birds of fortuity had alighted once more on her shoulders.
RJ16	Ze tmy [[přilétaly]] její doteky, hlazení, něha a vůně, byla v ni závrať.	Through the darkness came the touch of her fingers, her caresses, her tenderness, the scent of her;
VD14	Vzduchem [[létaly]] nejen obvyklé křídly, houby a přezůvky, ale i nové učebnice a stále populárnější bouchací kuličky.	Not only did the usual chalks, blackboard erasers and plimsolls fly through the air, but also new textbooks and the ever popular exploding balls.
VD15	Královi [[odlétali]] na dovolenou v úterý ráno, takže třídní učitelka na ředitelův pokyn vydala Agátě vysvědčení o den dřív.	The Kral's were flying off on holiday on Tuesday morning, so on the Principal's instructions the class teacher gave Agata her school report a day early.
ZH11	Viděl jsem z okna mansardy, jak si hrají psi na sněhu, viděl jsem, jak se plíží pomalu kočka přes sousední zahrady, viděl jsem koně, jak svobodně pijí vodu z věder, viděl jsem vrabce, jak [[vylétají]], kdy je napadne.	From the windows of the garret I saw dogs playing in the snow, I saw a cat creep slowly across the neighbor's garden, I saw horses drinking freely from buckets, I saw sparrows flying about whenever they felt like it.
ZH12	"Rakové [[nelétají]] nikdy daleko od pevniny."	"Gulls never fly too far from land."
ZH13	"Nikdo nesmí nic odnést z bytu nebožtíkova," řekl jsem si, "vrány krákorají a supové se [[slétají]]."	"No one is allowed to carry anything away from the apartment of the deceased," I said to myself. "The ravens are croaking and the vultures are flying in."
NL22	Naproti tomu absolutní nepřítomnost břemene způsobuje, že se člověk stává lehčí než vzduch, [[vzlétá]] do výše, vzdaluje se zemi, pozemskému bytí, stává se jen napůl skutečný a jeho pohyby jsou stejně svobodné jako bezvýznamné.	Conversely, the absolute absence of a burden causes man to be lighter than air, to soar into the heights, take leave of the earth and his earthly being, and become only half real, his movements as free as they are insignificant.
RJ17	Pak si s výkřikem leknutí povšiml, že skálu [[oblétá]] pták, snad sup, snad orel gigantických rozměrů.	Then with a cry of alarm he saw a bird - a vulture, or a gigantic eagle - flying round the cliff face.
TM43	Jeho stín stíkl knoflík lampy, roztrhl obálku a [[přelétl]] první a poslední řádku.	His shadow touched the lamp switch, tore open the envelope, and flitted over the first and last lines.
TM44	Ale ač se v duchu zlobí, přece si všimne, že z dveří [[odlétla]] tříšťka, taková malá	But although he was angry at the man, he noticed nevertheless that a splinter flew off

	nepatrná třístečka.	the door as it banged, a tiny little splinter.
SA31	[[Prolétli]] jsme městem a Barbora rozsvítila reflektory.	We shot through the town and Miss Barbara switched on the headlights.
SA32	Dveře se [[rozlétly]], jako by za nimi vybuchl granát, a teta vpadla dovnitř.	The doors flew open as if a hand grenade had exploded behind them and my aunt rushed into the room.
NL23	Ozval se výbuch a jeho tělo roztrženo na kusy se [[rozlétlo]] dokola, kropic sprchou krve evropské intelektuály.	An explosion rang out, and his body, ripped to pieces, went flying through the air, raining a shower of blood on the European intellectuals.
NL24	Rohlíky se chovaly klidně, ale včela se motala omámena a pak [[vzlétla]] a uletěla.	The rolls were utterly serene, but the bee staggered about as if drugged, then flew up and away.
RJ18	Z šedavých hlubin opět [[vzlétl]] pták.	The bird flew up again out of the depths.
RJ19	Lehká ruka mu [[slétla]] na rameno, chvějivé pohazení po vlasech.	A gentle hand came down on his shoulder, stroking his hair as it passed.
RJ20	Šramot za zády ho obrátil, myšlenky se [[rozlétly]] jako hejno vrabců.	A sound behind him made him turn and his thoughts scattered like a flock of sparrows.
VD16	S přátelským úsměvem směřujícím k oknům vily jsem proto vkročil dovnitř zahrady a moje levá ruka s široce roztaženými prsty [[vylétla]] vzhůru v naučeném děkovném gestu.	And so, with an affable smile toward the villa's windows I stepped into the garden, and my left hand with fingers extended shot up in the air in a conventional gesture of thanks.
TM45	- Něco růžového tu lítá, šeptá, něco růžového tu [[poletuje]].	"There's something pink flying about," he whispered, "something pink fluttering."
TM46	Něco zde [[poletuje]], šeptá u svícnu.	Something was flying round, he whispered by the candlestick.
TM47	Snesl se večer, nad ulicí [[poletují]] drobné vločky sněhu, z nichž některá se občas snese na jeho vlasy.	Evening was falling and tiny flakes of snow were drifting down, here and there one settled in his hair.