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Diplomová práce

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Phrasal compounds in fiction and their translation into Czech

Citátová kompozita v krásné literatuře a jejich překlad do češtiny

Děkuji především vedoucímu práce, prof. Aleši Klégrovi, za jeho trpělivost, ochotu a cenné připomínky k metodologii i dalším aspektům práce. Dále děkuji konzultantkám Anně Čermákové, Lucii Chlumské a Kláře Vaníčkové.

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Prohlášení:

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V ... dne ...

Silvie Mitlenerová

ABSTRAKT

Tato diplomová práce se zabývá problematikou překladu citátových kompozit (phrasal compounds) ve směru angličtina -> čeština. Všechny zkoumané doklady jsou vybrány z beletristických textů obsažených v databázi projektu InterCorp verze 7. Konkrétně se práce zaměřuje na citátová kompozita v pozici premodifikátoru.

Korpusová analýza českých překladů ukazuje, že citátová kompozita se dají členit do různých kategorií a i k překladu citátového kompozita lze přistoupit různě, přičemž tyto kategorie se ne vždy překrývají. Diplomová práce kategorizuje překlady a v jednotlivých kategoriích vybírá vždy několik příkladů, ke kterým se podrobněji kriticky vyjadřuje. V poslední části jsou pak shrnuty poznatky z těchto kapitol a obecně zhodnocena úroveň českých překladů. V samém závěru si práce též pokládá otázku, zda lze pro překlad citátových kompozit vytvořit nějaké obecné doporučení, nebo zda se ten pravý přístup liší případ od případu, jako to bylo patrné již během výzkumu.

KLÍČOVÁ SLOVA: citátová kompozita, překlad, korpusová analýza, premodifikátory

ABSTRACT

This diploma thesis analyses issues of translation of phrasal compounds from English to Czech language (in fiction). All examples observed have been chosen from the database of fiction texts that is incorporated in the project InterCorp (v. 7). In particular, the thesis deals with phrasal compounds in premodifying position.

The corpus analysis of Czech translation shows that phrasal compounds can be categorized in various groups, and there can also be various approaches to translation. These two sets of categories do not always necessarily overlap. The diploma thesis is based on the categorization of the translations; in each category, several examples are selected and commented upon in more detail. In Conclusion, the findings of these subchapters are summed up and the level of translation work is evaluated in general terms. In the final section, few thoughts about general recommendations for translators are formulated as well – can there be any general recommendation? Or is there a “best approach” for each individual case as it was noticeable throughout the paper?

KEY WORDS: phrasal compounds, translation, corpus analysis, premodifiers

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LIST OF ABBREVIATIONS

- CGEL – *Comprehensive Grammar of the English Language*
- CQL – Contextual Query Language
- CUP – Cambridge University Press
- e.g. - *exempli gratia*, “for example”
- EU – European Union
- *ibid.* – *ibidem*, “in the same place”
- *i.e.* – *id est*, “that is”
- *i.p.m.* – instances per million
- MIT – Massachusetts Institute of Technology
- N – noun
- NLN – Nakladatelství Lidových novin
- NN (compounds) – noun-noun compounds
- *no.* – number
- OED – *Oxford English Dictionary*
- OUP – Oxford University Press
- Prep – preposition
- QC – quotational compounds
- SKASE – The Slovak Association for the Study of English
- U. S. – United States
- *v.* – version

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1. INTRODUCTION

In this diploma thesis I would like to focus on translation of phrasal compounds from English to Czech. The field in which the translation occurs will be fiction. The whole set of data for the thesis was taken from the database of Czech National Corpus – InterCorp 7.

The aim of the thesis is to show how phrasal compounds are translated. At the very beginning, the thesis was supposed to be completely corpus-driven: there were no preliminary hypotheses about the possible translations. In the course of data analysis it was determined that some typical patterns for translating phrasal compounds exist; they will be described later on as a running hypothesis.

In the theoretical part, compounds and phrasal compounds will be analysed and various approaches of Czech and Anglo-Saxon researchers will be listed and summarized. Here the aim is not to establish a new definition of a compound but rather to show briefly how problematic can be the issue of compounds.

Later in the theoretical part some comments upon syntactic role of phrasal compounds will be made. I will also deal with the problematic position of phrasal compounds on the boundary of morphology and syntax. Last but not least, topics of productivity, functional aspects of phrasal compounds and some general translation topics will be briefly discussed.

In the research part, proceedings of the data analysis are described. This had a few steps since the first excerption of data from the corpus was not difficult, but then I had to sort the data manually in more than one step. Eventually I decided to analyze translations of phrasal compounds in the position of premodifier.

Results are further sorted into categories, and based on these groupings, translators' tendencies are described. In the conclusion I will briefly evaluate these tendencies, point out their positive and negative qualities, and discuss whether there are any further recommendations and advice for translators: what is the most problematic issue to concern with when a phrasal compound occurs in a text.

2. THEORETICAL BACKGROUND

2.1 Compounds

It is necessary to start the theoretical part with defining the basic concepts and getting familiar with the common problems that exist in this field. First, there is an overview of the efforts to define a compound; we will start with Marchand's definition from 1969 and continue from structuralism to generativism and further on to the latest publications on the subject.

One of the crucial monographs on word formation, Hans Marchand's *The Categories and Types of Present-Day English Word Formation*, defines compounding in terms of

“[...] a determinant/determinatum relationship called syntagma. When two or more words are combined into a morphological unit on the basis just stated [on the basis of a determinant/determinatum relationship called syntagma], we speak of a compound.” (Marchand 1969: 11.)

The determinant most frequently precedes the determinatum.

Laurie Bauer (1983: 28–29) in *English Word-Formation* does not work with the vague notion of “word” when defining compounds, and instead defines them as “lexeme[s] containing two or more potential stems.” A more elaborate definition here is that a compound is “a lexeme containing two or more potential stems that has not subsequently been subjected to a derivational process.”

Quirk et al. (1985: 1567) describe the compound as

“a lexical unit consisting of more than one base and functioning both grammatically and semantically as a single word. In principle, any number of bases may be involved, but in English, except for a relatively minor class of items, compounds usually comprise two bases only, however internally complex each may be.”

Ingo Plag (2003: 133–134) shows in his monograph *English Word-Formation* that compounds are binary structures. That does not mean they only have two parts – formations such as *university teaching award committee member* can be also analyzed in terms of binary structures. However, longer compounds naturally tend to be disfavored as they are complicated to produce and understand.

Plag's categorization of compounds (Plag 2003: 144) is based on combinations of word classes. He lists 9 types of compounds:

- Noun
 - noun
 - verb
 - adjective

- Verb
 - noun
 - verb
- Adjective
 - noun
 - verb
 - adjective
- Preposition
 - noun

Nominal compounds are furthermore divided by Plag into **endocentric**, **exocentric** (see below for Bisetto and Scalise’s description) and **possessive** compounds (denoting an entity that possesses the property described by the compound). Besides these, Plag separates **copulative** compounds (dvandva); they are divided into **appositional** (referring to a single entity: *poet-translator*) and coordinative (*doctor-patient gap*).

Wolfgang Dressler (2006: 23–25) wrote in his short historical overview in his article on compounds that compounding is the widest-spread morphological technique. There are two transitive implications proving that: if a language uses inflection, there is also derivation and compounding; if it uses derivation, it also has compounding. Dressler defines compounds as grammatical combinations of lexical forms or lexemes which form new words. All members of a compound exist also as free forms, and they can be subject to derivation. Dressler’s categorization of compounds suggests more patterns according to which they can be categorized:

- Word class of the head (noun; adjective; verb; other minor categories): noun-noun, adjective-noun, noun-verb compounds etc.
- Position of the head (right X left)
- Presence of the head within the compound (endocentric X exocentric, also called bahuvrihi)
- Semantic relationship between elements (coordinate, also called dvandva X subordinate)
- Transparency (transparent X opaque); in this case, transparency of the head is more important than transparency of the other elements

As for the semantics of compounds, Dressler (2006: 36) admits that compounds are polysemous and often allow multiple interpretations. Dressler’s example from German *Straßenverkäufer* could have two meanings: either it is someone who sells on the street, or someone who sells streets to someone else. From the context and background knowledge speakers know that it is most likely the former but in theory, the latter would also be possible. (Cf. Gagné and Spalding 2006.)

Rochelle Lieber (2010: 43) mentions two criteria for recognizing a compound: **1) stress** – compounds are usually stressed “on the left,” i.e. on their first base, whereas phrases are

stressed “on the right,” i.e. on the head (often nominal). A more reliable test is **2) determining whether a modifying word can be inserted between the two bases**. If not, the formation is a compound. In this presented thesis, only compounds consisting of free bases will be dealt with; neoclassical compounds, “cranberry morphs” (Aronoff 1976: 10) or compounds with interfixes are not the subject of the research.

There are more ways to categorize compounds according to Rochelle Lieber. They can be divided into **right-headed** (common in English) and **left-headed** (common in French or Vietnamese). The internal relationship between a head and its modifier is the basis for another classification: **synthetic** compounds have a head lexeme derived from a verb; **root** compounds are made of two lexemes which are nouns, adjectives, or verbs, but the head element is usually not a verb. A more advanced version of this classification was presented by Bisetto and Scalise (2005):

- 1. Attributive** – clear relation between a head and a modifier
 - a. endocentric (*windmill*)
 - b. exocentric (*slowhand*)
- 2. Coordinative** – both elements are semantic heads
 - a. endocentric (*black-white*)
 - b. exocentric (*parent-child*)
- 3. Subordinative** – one element is (derived from) a verb; the other is its argument
 - a. endocentric (*handwriting*)
 - b. exocentric (*pickpocket*) – more common in Romance languages

What can be gathered from these classifications? One of the main issues is whether the components of a compound are roots; stems; lexemes; or words / lexemes. For the purpose of this paper, the definition of a compound being a formation consisting of two or more separate lexemes united into a new word will be adopted. In my opinion, “lexeme” seems to be the best option to choose, since “word” is a too general term, and parts of phrasal compounds are mostly not just roots or stems but regular word forms.

At the end of this subchapter I would like to mention a few interesting comments on compounds from the article “Compounds in English, in French, in Polish, and in General” by Pius ten Hacken (2013: 97–101). Ten Hacken presents a new perspective in the research of compounds: namely, that it is impossible to perceive compounds as a classical category, i.e. a category of objects which are either members or non-members, and there is no in-between option (*tertium non datur*) (Murphy 2004: 15). Compounds contrast with phrases and also with derived words, and as it was shown above, the efforts to make a single entirely satisfying definition have so far been unsuccessful. The current state of research suggests that exact boundaries of the concept have not been reached yet, and it is not clear whether they are going to be reached soon. Dressler (2006: 24) remarked that there are two problems in the way: definitions are always theory-dependent, and the differences among languages are too big for compounds

to be unitarily defined for all of them. Ten Hacken considers abandoning the “(proper) definition” issue and suggests using translation methods in order to view the problem from a broader perspective. He also refers back to a theory of prototypes to show that it is natural if a category has unclear boundaries.

2.1.1 Czech research in the field of compounds

František Čermák (2007: 146–147) confirms that composition is a principle of word-formation widely used in Germanic languages. The situation in English is similar to the situation in languages written in characters: compounding and formation of collocations overlap. At the same time, compounding as a way of creating new words is crucial for these languages.

“From the final perspective, all languages actually seek new nominations primarily in the field of combinations (of morphemes or words, i.e. descriptive nominations) that are present in the languages. This is simply just because the basic repertoire of root autosemantic morphemes is more or less given and does not grow further from domestic sources because there are none.” (Čermák 2007: 178; translated by S. M.)

2.2 Phrasal compounds

When shaping the exact topic of the thesis, I was facing three preliminary questions that required to be discussed before even starting the research in the field of phrasal compounds. The first question was how to define the actual formations in question.

Haspelmath (2010: 190–195) explains the few attributes that distinguish compounds from phrases: Some languages do not allow phrases consisting of two juxtaposed lexemes of the same word class; therefore, a formation of e.g. two nouns has to be a compound (German *Nussbaum*, “walnut tree”). In some languages there are infixes to clearly mark the boundary between the segments (German *Liebe-s-brief*, “love letter”). However, in some languages such as English, formations of this kind are unproblematic. An important quality of a compound is that a dependent noun is not referential but generic. Haspelmath provides an example of *piano-tuner* in which the element *piano* has to refer to pianos in general, not to one particular instrument. Nevertheless, this condition is unidirectional (if a dependent segment is referential, the formation is very likely a phrase; if it is generic, other criteria should be applied to decide between a compound and a phrase).

Other criteria relate to morphological, syntactical and phonological qualities of compounds. Compounds usually have just one main stress; each element of a phrase has its own stress. As for morphology of compounds vs. phrases, Haspelmath mentions the differences in plural: if a speaker makes a plural of *sister-in-law* as *sister-in-laws*, it is clear that he or she

perceives the word as a compound. The older form *sisters-in-law* implies that it could also be categorized under phrases.

Eventually, the most reliable criterion is the syntactic one. Elements of a compound are inseparable; no other lexeme can be inserted between them. Moreover, a compound can be further modified only as a whole whereas segments of a phrase can be modified separately – *I have three blue skirts and a red one* vs. **There is a nice bluebird on the window and a red one next to him*. The third helpful syntactic criterion is called by Haspelmath “coordination ellipsis”: if there are two phrases with identical elements, one of the identical elements can be omitted: *Blue skirts and red skirts were on sale. Blue and red skirts were on sale.* vs. *A red bird and a bluebird were sitting on a branch. *A red and a bluebird were sitting on a branch.*

Before turning to their definition, I want to deal with their formal aspect. Both Dušková (2006) and Mathesius (1975) present examples with hyphens. The working hypothesis for this paper was that many of these formations exist in both hyphenated and non-hyphenated form. Although the latter falls within the scope of phrasal compounds as well, the compounds that lost their hyphenated form have become lexicalized, and therefore, their potential translation also tends to be lexicalized and used repetitively. However, what I am looking for is the ways in which non-lexicalized formations are dealt with in translation, manifesting the creative use of language. This is the main reason I chose to focus on phrasal compounds with hyphens only while leaving aside compounds without punctuation.

Another issue I would like to clarify is whether one should consider only formations with a verb or also other kinds. At this point I decided not to limit the research to formations containing a verb but include the whole range of phrasal compounds.

Now to the definition. A phrasal compound, one could simply say, is a compound that consists of a phrase. A definition of this kind is certainly not sufficient. One of the simplest but most precise definitions can be found in Rochelle Lieber’s monograph *Introducing Morphology* (2010: 152):

“A phrasal compound is a word that is made up of a phrase as its first element, and a noun as its second element.”

This means Lieber broadens the scope of phrasal compound to include another word. Her examples are *comic-book-and-science-fiction fans* or *God-is-dead theology*; both the complex modifier and the noun head of the whole noun phrase form the compound according to Lieber’s definition. The argument for it is that there cannot be another modifying word inserted in between the phrase and the head. However, this goes against the previously mentioned distinction by Haspelmath: such compounds would have two stresses, and according to Haspelmath, it would make them phrases.

Laurie Bauer (1983: 206–207) describes “phrase compounds” as “constructions in which an entire phrase seems to be involved in the formation of a new word.” At the same time he does not forget mentioning the question whether these formations should not be rather considered lexicalizations of syntactic structures.

Phrasal compounds according to Wolfgang Dressler (2006: 28) are well-formed verb phrases functioning as nouns (or other non-verbal word classes), therefore classifiable as compounds. This definition is very provisional as phrasal compounds were not in the center of research of the article concerned here.

How to distinguish a phrasal compound from a sentence? Marchand (1969: 31) offers an answer: a sentence and a compound are based on the same principles of a relation between a determinant and a determinatum; but a compound is just a part of an utterance while a sentence is a complete utterance.

2.2.1 Czech research in the field of phrasal compounds

Mathesius (1975: 31–32) comments on the interesting qualities of different groups of English compounds: the compounds of Germanic origin have a clear structure. Romanic-origin compounds also usually have a recognizable structure. However, in English, he states, there is a specific type of compounds that lacks the clearly recognizable structure although it is obviously a compound. These are called by Mathesius “quotational compounds” (the same term has later been used by Dušková). Quotational compounds, Mathesius says, are formed when “a sentence element (or phrase or even clause) is used as a noun compound”. According to Mathesius there is also an intermediate type between compounds of Romanic origin and quotational compounds: *the die-hards*.

One of the important contributions to the Czech research in phrasal compounds was published in 1985 by Jiří Nosek. Nosek (1985: 159) used the term “quotational compounds” in his article for *Philologica Pragensia*. Thus, he follows the tradition established by Mathesius in 1961. Nosek further develops the notion of “multiword structures, mostly hyphenated” described by Mathesius (1975: 31) as quotational compounds to make the definition more precise.

Nosek’s approach is strictly contrastive. He tries to find the Czech counterpart to English quotational compounds, and he lists a few examples of what could be considered quotational compounds in Czech. Among these there are proper names (*Nevímsám*, *Skočdopole*); otherwise, they are mostly two-word appellative compounds (*jaksepatří*, *neznaboh*). However, in Czech, quotational compounds are virtually a closed class of words. Large structures of this type do not appear in everyday conversation. The same has been previously observed by Vachek (1976): *zemětřesení* or *zmrtyýchvstání* can be positively regarded as quotational compounds. There are no hyphens but these words have the same morphemic and stress pattern.

The differences between English and Czech quotational compounds are also listed by Vachek (1976: 323): Czech compounds usually represent “technical terms”, for example names, and the word class is closed – there are no *ad hoc* formations as in English. Moreover, the form of these compounds is usually “verbal noun determined by a noun or an adjective”. The structural pattern of English compounds is much more variable.

Vachek further explains that the complicated situation in Czech is caused by the synthetic nature of the Czech language; the language needs to add inflections to all its formations, and

therefore, the form of a “quotational compound” has to be modified. At the same time, creating new words by putting longer phrases into different syntactic positions is not the easiest way.

As for categorization, Vachek labels quotational compounds as “transitional category”: they possess some features of a word but at the same time they display features of a word-group. Such a transitional category cannot be fully established in Czech (or other Slavonic languages); it is also one of the reasons why quotational compounds in Czech are on the grammatical periphery of the language system.

Coming back to Nosek (1985: 161–162) and his detailed description of quotational compounds, it is instructive to compare his classification of quotational compounds with the other classifications:

Nosek’s classification of quotational compounds:

1. Nominal quotational compounds (*fish-and-chips; hole-in-the-wall*)
2. Verbal quotational compounds containing:
 - a. Finite verb in indicative or imperative mood
 - b. Blurred status of the verb (as in *happy-go-lucky*)
3. Conjunctional QC
 - a. Additive (*touch-and-go*)
 - b. Alternative (*all-or-nothing*)
 - c. Contrastive (*larger-than-life*)
4. Prepositional QC (introduced by *to; off; behind; on* etc.)

Nosek eventually suggests also another distinction of quotational compounds, namely between symmetrical – those that repeat its components, such as in *face-to-face* – and asymmetrical – those not repeating the first and third components and having some kind of semantic contrast between the components; these include compounds beginning with a preposition, i.e. number 4 of the above classification. Some quotational compounds can also be both symmetrical and asymmetrical, cf. *Take-it-or-leave-it* (the second and fourth component is repeated, and there is a strong semantic contrast caused by antonyms *take* and *leave*).

At this point it will be useful to mention the terminology of Libuše Dušková. In English there are more ways of forming new words that are not existent in Czech. Dušková (2006: 20–21) specifically lists three of them: back-formation; blending (formation by putting the beginning of a word and the end of another word together) and “quotational compounds” (citátová kompozita; also “pokleslá syntagmata”). Quotational compounds are described by Dušková as being formed “by transferring a piece of a sentence to a different syntactic context” – in another chapter, cases of a quotational compound consisting of a whole sentence are also mentioned. This fact is a proof of the flexible boundary between a word and a sentence in English. Although the quotational compounds may be formed by a complete sentence, they can as well be affixed. Dušková also confirms that quotational compounds are very productive and often appear *ad hoc*.

The process of transforming a sentence or a verb phrase into a quotational compound is not always a one-to-one process. In order to be put in an attributive or e.g. subjective position, auxiliary verbs have to be removed from the sentence / verb phrase. Therefore, according to Andrea Ryšavá (2012: 46), it is not always clear how the original formation looked like. At the same time, this is not completely necessary; recipients search for the meaning for which they do not need to have the original construction.

František Čermák (2011: 49) puts phrasal compounds under the label of “nevlastní – juxtapozice” (improper – juxtaposition). An important criterion for him is that the two components of a compound are separable. According to Čermák (2011: 86), quotational compounds hold a special position outside the system of Czech compounds – into this category he includes compounds with a verbal component (*přetrhdílo*). This type of compounds exists – according to Čermák – only in the word class of substantives.

In his earlier monograph *Jazyk a jazykověda*, Čermák (2007: 148) categorizes the multi-word formations into two groups: multi-word terms and idioms (“víceslovné termíny / frazémy a idiomy”). In most cases they are non-coordinative and from the point of view of function, they are usually noun-like. They enter the ranks of word classes not by adding new word classes but by multiplying the number of the existing ones. In another chapter of his monograph Čermák (2007: 174) also mentions “nomination” as a lexicalized multi-word lexeme.

2.2.2 Phrasal compounds in other languages

The existence of phrasal compounds in other languages is described for example in an article by Jörg Meibauer (2008: 236): besides English he gives examples from Dutch, Afrikaans and many from German. Meibauer is also quoted by Padrosa (2010: 108) who explored English and Catalan compounds in her dissertation. According to her research, the general rule is that there are no phrasal compounds in Romance languages (or their existence is severely limited) while in Germanic languages, phrasal compounding is “in fact quite productive” – the notion of productivity will be discussed later on. My own experience from the study of German and Spanish confirms that while German uses long phrasal formations quite frequently, Spanish – which is an analytic language – does not make use of compounds made up of phrases.

Author	Term used
Marchand (1969)	Syntactical compound
Leech, Svartvik (1975)	Compound premodifiers
Mathesius (1975)	Quotational compound
Vachek (1976)	Quotational compound
Bauer (1983)	Phrasal / phrase compound
CGEL (Quirk et al. 1985)	Compound <i>word class</i>
Nosek (1985)	Quotational compound
CamGEL (Huddleston, Pullum 2002)	Phrasal sequence

Author	Term used
Plag (2003)	Nominal / adjectival / verbal compound (no specific label)
Dressler (2006)	Phrasal compound
Dušková (2006)	Citátové složeniny; pokleslá syntagmata
Meibauer (2008)	Phrasal compound
Lieber (2010)	Phrasal compound (?)
Pafel (2015)	Quotative phrasal compounds

Table 1: Descriptive labels used by various authors for the type of compound in question

2.3 Lexical Integrity Hypothesis

In the 1960s, Marchand (1969: 122) described the borderline between morphology and syntax and the formations existing close to the boundary as follows:

“In order to create a new lexical unit, language does not necessarily follow a pattern that is morphologically isolated. Any syntactic group may have a meaning that is not a mere additive result of the constituents.”

An important question for Marchand is that of motivation: if there already is a standard syntactic phrase (*black pencil*), there is no motivation to form a compound with the same meaning. However, the question of motivation comes up against a number of borderline cases the motivation of which is not easy to define.

One of the crucial theoretical concepts that have to be discussed when dealing with phrasal compounds is the Lexical Integrity Hypothesis. The whole category of phrasal compounds is a strong challenge for this concept that was introduced in the 1980s, and in those days it was formulated as follows:

“No syntactic rule can refer to elements of morphological structure.”
(Lapointe 1980: 8, Lieber, Scalise 2007: 1).

“The words have ‘features,’ or properties, but these features have no structure, and the relation of these features to the internal composition of the word cannot be relevant in syntax [...]” (Di Sciullo, Williams 1987: 49; *ibid.*).

The Lexical Integrity Hypothesis was later reformulated, mainly due to the introduction of other syntactic rules and principles (Government Binding, etc.) However, the essence stays the same: syntax and morphology are two levels that never “look into” each other.

Rochelle Lieber and Sergio Scalise (2007: 4) present a condensed and clear definition:

“phrasal compounds are compounds headed by a noun with a phrasal non-head.” To avoid challenging the Lexical Integrity Hypothesis, Bresnan and Mchombo (1995: 194) who are quoted by Lieber and Scalise decided to rely on lexicalization. According to Bresnan and Mchombo, phrases within phrasal compounds are either foreign phrases or quotations; if none is true, they can be “innovatively lexicalized.” Ten years later Hohenhaus (2005: 364) argued that many formations that count as phrasal compounds are in fact non-lexicable – context-dependent or even nonce formations (that will be also displayed later in this paper).

2.3.1 Pafel (2015): quotative phrasal compounds

The explanation why phrasal compounds are compatible with Lexical Integrity Hypothesis is provided in an article by Jürgen Pafel (2015). Pafel makes the classification even more nebulous by introducing two types of phrasal compounds: quotative and non-quotative. Quotative phrasal compounds are further divided into (a) sentential, (b) non-sentential and (c) bilingual. An example of (a) is *God-is-dead theology*; an example of (b) is *Charles-and-Di syndrome*; an example of (c) is *C'est-la-vie attitude*. Here Pafel remarks that many of the phrasal constituents are actually pure quotes, i.e. something that has been once said. “If the phrasal constituents of quotative phrasal compounds are indeed pure quotes, then these phrasal constituents are nouns and quotative phrasal compounds are NN compounds [...],” Pafel says. Once these formations can be subsumed under NN compounds, they do not pose any challenge to the morphology-syntax relation, Pafel concludes.

Eventually, Pafel presents quotative phrasal compounds as a clear and unproblematic case of conversion, in this case a phrase-to-word conversion “and not just a relabeling on the syntactic side.” “[I]n special cases, words can be built out of phrases. This fact is compatible with lexical integrity: there is no phrase *contained* in such a word, albeit the word is built out of the phrase.”

Pafel’s “quotative phrasal compounds” seem to correspond to the kind of compounds that I want to examine in this paper. On the other hand, “non-quotative phrasal compounds” which are also called by the author “pseudo-phrasal compounds” – e.g. *the only-one-party government*, German *Vor-Nobelpreis-Ära* – are not included into the scope of the paper although Pafel claims that their semantics corresponds to the semantics of a true phrase as far as the components of the non-quotational compounds are combined in the same way as in a phrase.

2.3.2 Lieber (1992), Giegerich (2005)

Other authors frequently mentioned in relation to the Lexical Integrity Hypothesis are again Rochelle Lieber and Heinz Giegerich who have doubts about it and eventually reject it. Both say that phrasal categories are presumably generated as part of the syntax, but rules of word formation have a lot to do with them and should be allowed to apply to them as well. (Lieber 1992: 14, Giegerich 2005: 2.)

Heinz J. Giegerich (2005: 8) gives a few examples of the *Charles and Di syndrome* in his 2005 article, and challenges the whole concept of lexicalization: if anyone wanted to maintain the Lexical Integrity Principle, a difficult task for him or her would be to demonstrate that the embedded phrases are lexicalized (Giegerich also remarks that the name of the principle is such a case as well). “[L]exicalization is a phenomenon hard to pin down in formal grammar,” Giegerich concludes. Without the lexicalization of embedded phrases, however, these examples would not be analyzable at all. This is something that should not happen in a linguistic theory.

2.3.3 Meibauer (2008): marginality

Jörg Meibauer (2008: 233–235) poses the question: How marginal are phrasal compounds? There are three main reasons, he says, why they should be regarded as a marginal type of word-formation: 1. they violate a No-Phrase-Constraint; 2. they violate the Principle of Lexical Integrity; 3. they display an expressive flavour typical of marginal morphology. Especially the last point needs to be further explained. The main quality of phrasal compounds in that respect is, according to Meibauer, that they are “understandable and witty to a high degree.”

Marginal productivity, Meibauer claims, “transgresses the boundaries of modules; is evaluative or expressive; and lacks productivity.” The first half of the second clause, on the other hand, is clearly not true; phrasal compounds are not created with the aim to evaluate, intensify or sound pejorative. At the same time, they have an expressive potential for sure; “expressive, playful, poetic or simply ostentatious effect of some kind” (Zwicky and Pullum 1987: 335) is not always the case but expressivity is definitely a quality to be considered in the case of phrasal compounds.

Meibauer also quotes some predecessors (Baayen and Renouf 1996: 69–96; Bauer 2001) who presented the existence of hapaxes as the sign of productivity: many phrasal compounds in many texts indeed are hapaxes. One of the reasons is that they are not profitable for language users although their pattern is readily available.

As for the wittiness mentioned earlier, Meibauer reaches the conclusion that the wittiness is a quality of *ad hoc* compounds whereas the lexicalized ones are rather more understandable, and their wittiness is not even enhanced by the context.

The whole question of wittiness and expressivity was summarized by Meibauer (2008: 258) at the end of his article: “phrasal compounds are word-syntactic entities whose *raison d’être* may be explained on the basis of pragmatic principles.” Unfortunately the article does not further develop the notion of marginality. The question of whether a word-type with many hapaxes is an example of marginal productivity will have to be answered later on.

2.4 Syntactic issues

In the case of phrasal/quotational compounds, we face a word group that has been taken from its semantic and syntactic environment and transplanted to a different environment: suddenly

it takes on a syntactic role that could be otherwise performed by a single word. Vachek (1976: 320–321) claims that “exactly such single word-units must be used in translating such quotational compounds into our Slavonic languages in which, as far as our evidence goes, instances of quotational compounds are virtually non-existent.” However, he also admits the possibility of translating quotational compounds using a word group in Czech but members of this word group preserve their grammatical independence.

The transfer from a word sequence into a word unit is proved by the change of stress, respectively, its shift to the first syllable; and some of the compounds can be affixed with plural ending *-(e)s* (*jack-in-the-boxes*).

Nosek (1985: 160) described the possible syntactic positions of quotational compounds shortly: quotational compounds function as nominal clause elements only, i.e. subjects and modifiers. I would say they could also function as objects (*I do not understand this death-of-the-mind* – Terry Pratchett, *The Light Fantastic*) and subject complements. Besides their function in a clause, they display an internal syntactic structure within themselves. Next to these, there are also “quotational compounds of a copulative character” in English that combine two elements with a conjunction.

A Comprehensive Grammar of the English Language (1985: 1321–1322) defines three minor types of premodification that can be realized by a multi-word expression:

- Genitive premodification
- Adverbial and other phrases
- Sentence premodification

For the topic this thesis deals with, the last two are relevant: premodification by a phrase and premodification by a sentence. There are also some rules for punctuation in phrases in the *CGEL* as well: a hyphen is typical for premodifications by a noun phrase denoting time, weight, age, size or similar qualities. (*a three-year-old child; two-digit inflation; a forty-dollar bill* etc.) The hyphens are only used when the singular form is used, cf. *a two weeks leave, a five bedrooms' house* (plural and genitive plural).

As for the premodification by an adverb, according to the *CGEL* it is rather a minor type. In the *CGEL* there are three types described: common expressions (*an up-to-date timetable*); colloquial and nonce expressions (*her what-the-hell-is-going-on face*); more lexicalized cases are for example *a with-it dress*. (*CGEL* 1336.)

As for the premodification by a sentence, the situation is similar. The *CGEL* says that many instances of that have a slang flavour; on the other hand, many of them also stepped over the border of slang and became a part of standard language (*do-it-yourself*). The *CGEL* (1985: 1337) also comments upon the very variable punctuation in these expressions.

2.5 Translation from English to Czech

The theoretical chapter regarding the translation of phrasal compounds will begin with a few quotations from the well-known monograph by Levý (2013: 27). According to Levý, the most

important aspect of translation is the functional aspect formulated already in 1913 by Mathesius. The core of the functional aspect is that the result, i.e. the translation, has to have the same artistic effect, the same impact on the recipient of the text.

The work of a translator is a discovery, a chain of selections. Translators have to use invention and imagination in order to be able to choose among a number of possible variations; at the same time they must have discipline that prevents them from choosing stylistically inappropriate equivalents (Levý 2013: 80). In the case of phrasal compounds, translators often do not simply stand before the choice between synonyms. There are more ways to deal with phrasal compounds, a foreign element in the Czech language. Some options will be shown later in the research part.

What the translator strives for in a translation – and what is also the main criterion for the evaluation of a translation – is fluency. Thoughts should be interconnected; the paragraph should have consistent inner structure (Levý 2013: 149). The aesthetic value, comfort of readers' experience and natural feeling of the language (i.e. readers do not realize that the text has been translated) should be given an important value.

However, it has to be pointed out that Levý's theory of translation is not the only possible one. Zbyněk Fišer (2009: 146–147) concludes in his monograph on translation as a creative process that these strategies can be synthesized. Translators should be responsible; translators have to be able to grasp and analyze texts and at the same to produce new ones.

Nosek (1985: 161) pointed out that the synthetic nature of Czech language in contrast to the analytic nature of English has a strong influence on the equivalents in translation: some types (usually N-Prep-N or Prep-N) can be translated with a very similar structure (*house-to-house search* = pátrání dům od domu). However, Nosek shows many examples of translating quotational compounds using univocal expressions, and claims that this is the most frequent manner. At the same time, some quotational compounds also offer more ways of translation (Nosek: *he's hand-in-glove with the police* – je jedna ruka s policií / je sčuchnutý s policií).

Some very recent remarks to the topic have been made by Chlumská and Richterová (2014: 259–269) from the Institute of the Czech National Corpus. The research into the specific qualities of the language of translation and translation universals has been conducted more significantly in the last 20 years. The authors remark that translation universals are actually not the most discussed topic; more authors focus on describing a specific translation language plus various interferences.

Chlumská and Richterová list several qualities that are known to be typical for translation languages: a tendency to explicitness; low occurrence of language-specific features; simplification and restricted lexical choices. So far as translation and original Czech are not mixed in this paper, there is not such a great need to observe differences between the two. At the same time, according to data provided by Chlumská and Richterová, on the basis of literary translation, this issue is one to be considered most (66.6 % of the whole database of translated texts).

As for more specific qualities of Czech in translation, Chlumská and Richterová mention the more frequent occurrence of possessive pronouns in Czech translations from English than

in original Czech texts. Other such interference is described by means of using “n-grams”, i.e. combinations of (in that case) 3 or 4 words. Translating “(I’m) sorry” as “je mi to líto” seems to Chlumská and Richterová to be a clear example of such an interference.

The message of the article by Chlumská and Richterová (2014: 268) is clear: the language of translation is a specific kind of language that should become a fruitful subject of research. The problems are obvious: the volume of translated texts is enormous and very heterogeneous. Moreover, the differences will be rather too subtle and difficult to point out. Before a substantial research is conducted, it is necessary to be aware of the differences provisionally stated, and to consider the specific qualities of language of translations also in researches which are not particularly contrastive linguistic.

2.5.1 Equivalence and non-equivalence

A central concept for many discussions about translation is **equivalence**. It is “a concept that has probably cost the lives of more trees than any other in translation studies.” (Fawcett 1997: 53) There are lots of theoretical works attempting to describe the equivalence in translation; such an effort is very likely to end up in vain as the possible variety of texts and language combinations is infinite, and translators as human beings are rather unpredictable. Even if two translators try to apply the same criteria on the same text, Fawcett continues (the criteria being equivalence of denotational meaning; connotational meaning; textual norms; pragmatic meaning; and linguistic form), they will not reach the same solution almost for sure.

Gutt (2000: 69) quotes Nida and Taber (1969, Nida 1964, qtd. in Gutt 2000) to explain a concept of “dynamic equivalence.” In short, the formal aspect of translation is not as important as the message conveyed by a translation to its recipient. This response can never be identical to the one processed in the source language but should be nearly equivalent. Larson (1984, qtd. in Gutt, 2000) and Beekman and Callow (1974, qtd. in Gutt, 2000) use the word “meaning” and “dynamics” but they are reaching very similar conclusions to Nida’s.

Among approaches listed by Fawcett (1997: 36), an interesting one for this paper is “literal translation.” It is actually rare but it can be observed in cases in which translators preserve a phrasal compound the way it is in English, with all hyphens and at the same position in the sentence (occasionally put in quotation marks).

However, the crucial quality of phrasal compounds in translation that was actually also one of the strongest motivations for selecting them as a topic of my thesis was **non-equivalence**. Mona Baker (1992: 20) says that it means that “the target language has no direct equivalent for a word which occurs in the source text.” From a list of Baker’s (1992: 21–26) “common problems of non-equivalence,” types h) and i) are relevant for this paper:

h) Differences in expressive meaning – some translation pairs of English phrasal compounds may be more expressive than their Czech equivalents. This can happen in cases of lexicalized expressions as well as in cases of hapaxes legomena. Examples of that from my set of data are *out-of-pocket expenses* (hotové výlohy) = a lexicalized expression; *throb-and-sob*

(nejzbožňováníhodnější) = a hapax legomenon. Mona Baker suggests a possible solution to this type of non-equivalence: “[...] if the target-language equivalent is neutral compared to the source-language item, the translator can sometimes add the evaluative element by means of a modifier or adverb if necessary, or by building it in somewhere else in the text.” Usually it is easier to add emotional load by other means than to try to soften it in the target language.

i) Differences in form – Baker lists examples of non-corresponding affixes but her conclusions can be easily adapted to the situation of phrasal compounds: it is important for translators to understand why English speakers use and create the type of lexeme; in what way phrasal compounds “fill temporary semantic gaps in the language” and contribute e. g. to a humorous tone of a text.

2.5.2 Formal correspondence

There are usually no attempts in process of translation to achieve formal correspondence between source and target language. On the other hand, textual equivalents should always be searched for (Catford 1965: 27). “The discovery of textual equivalents is based on the authority of a competent bilingual informant or translator,” Catford says. Fawcett (1997: 140) quotes Krings (1986) saying that eventually, translators have to choose between two strategies: “play-it-safe” reduction strategies, letting the translation lose a lot of expressivity and attractiveness in relation to the source, and “risk-taking” achievement strategies with an effort to provide a literal translation. Examples of both strategies will be listed later in the research part of the paper.

2.5.3 Limits of translation theory

To conclude the chapter analyzing issues of translation, some critique will be quoted. Attempts to set a theoretical background for translation are definitely important but at the same time, their most important contribution has not been reached yet: to function as operational processes guiding the process itself (Fawcett 1997: 50–51). Mostly they just describe end results of the process of translation which is, nevertheless, also to be considered. Another serious objection is that all the classifications and theories just give fancy names to what translators already do. Theoreticians-linguists try to categorize work of the practicing-translators which does not always bring credible results.

At the same time, the art of translation should not be just left to intuition, and in my opinion, certain theoretical background can be helpful especially in such cases as phrasal compounds. Not that there is one single approach to deal with all phrasal compounds *en bloc* but having well-formulated translation science “may correct the deficiencies and the wrong intuitions, creating a liberating effect without being a constraint.” (Fawcett 1997: 52.) Precise vocabulary and data-supported theoretical works could contribute to this effect a great deal.

2.6 Productivity

Discussing productivity, one has to begin with clarifying the concept of “existing words.” Some authors would say that words exist only once they appear in a dictionary or another codified list of words. This, however, would make the list of existing words severely limited. Laurie Bauer (2001: 36) defines three possible properties of a word: a word **exists** since it was first coined; a word may be **item-familiar** to language users without being listed in a dictionary; a word is **established** “once it is item-familiar to a large enough sub-set of the speech community to make it worth listing in reference works.” **Lexicalisation** and **institutionalization**, terms that are used by other authors (Lipka 1992, Talmy 2000), are therefore close synonyms of **establishment**.

Among the non-established words, compounds form a great section. Following Bauer (1983: 63), the notion of **creativity** can also be interconnected with phrasal compounds (creativity is explained as an enrichment of the lexicon of a language in a non-rule-governed way). Haspelmath (2010: 117) explains that the distinction between productivity and creativity is in the attitude towards language rules: speakers can create new words unintentionally and unconsciously knowing the productive rule, but creative principle relies on violating the ordinary language norms, and a substantial proportion of “poetic license” is applied (which does not show out any systematics).

Ingo Plag (2003) divides words in general into **potential** and **actual**. The structure of potential words is always in accordance with rules of the language. Their meaning is predictable. “Potentiality” of these words lies in the fact that they do not actually have to exist but once they emerge, they will be comprehensible without any problems.

With the notion of an “actual” word, Plag (2003: 47) faces a more serious problem while defining it. As the mental lexicons of speakers are never identical, it is problematic to talk about an “existing” word. The definition eventually formulated by Plag is as follows:

“[...] if we find a word attested in a text, or used by a speaker in a conversation, and if there are other speakers of the language that can understand this word, we can say with some confidence that it is an actual word.”

At this point an important note says that in contrast with potential words, actual words may be idiosyncratic.

As for the frequent question of whether hapaxes legomena (= words occurring as one token only in a corpus) can be in any respect used to measure productivity, the answer is yes. In the case of phrasal compounds, the more hapaxes with the structure of a phrasal compound, the higher the likelihood of meeting other newly coined phrasal compounds. This means that the pattern of a phrasal compound is productive and used for creating new words. Measuring productivity using hapaxes legomena is in a greater detail described by Haspelmath (2010:

130–131): he calls it “category-conditioned degree of productivity,” following the terminology of Baayen and Lieber (1991) and Baayen (1993). Using this approach, the total number of hapaxes legomena in the corpus which have one morphological pattern is divided by the number of all tokens displaying the pattern:

$$P = V_{1,m} / N_m^1$$

$V_{1,m}$ = number of hapaxes legomena with morphological pattern m

N_m = number of all tokens with the same morphological pattern m

The ratio “captures the likelihood that a word randomly drawn from the corpus and exhibiting the relevant pattern will be an occasionalism.”

A restriction on phrasal compound productivity is, according to Plag (2003: 68), that there might be words with the same meaning as the potential newly coined formation; in such case, the phrasal compound would not be formed because there already is a less complicated synonymous word in the mental lexicon of the speakers.

1 The formula can be slightly modified in favor of hapaxes legomena: $P^* = V_{1,m} / V_1$. This ratio of measurement called “hapax-conditioned degree of productivity” exhibits the percentage of hapaxes legomena of a certain pattern to the total number of hapaxes in the corpora. According to Haspelmath, this method has the advantage that it does not need any historical dictionary and measures productivity at the given moment.

3. MATERIAL AND METHODS

In this chapter it will be described how I worked with various corpora for the purposes of sourcing a required set of phrasal compounds and a consequent analysis. The important question while doing a corpus research is whether the research is corpus-based or corpus-driven. The research that is presented in this thesis is corpus-driven; there were no hypotheses to be confirmed or denied by means of using corpus data. On the contrary, I used data from the corpus and its search tools in order to be able to see how a certain language phenomenon can be translated.

However, at the beginning there was no preliminary notion concerning the way translators handle the formations in question. The only working hypothesis that was in my mind before starting the research was that there is a remarkable trend of creating and coining new words in English – connecting words in a phrase with hyphens – which does not have a one-to-one equivalent in Czech. This means that when an English text is translated into Czech, this fact has to be faced, and the translator has to find a solution. Which solutions may be applied in this case?

3.1 Corpus

The main database for my research was InterCorp 7 (<<http://www.korpus.cz/intercorp/>>). This version of the database was launched in 2014 by the Czech National Corpus. In the course of my work on the thesis, an upgraded version of the database had been launched (InterCorp 8) but the research was completed with the older version.

The core part of InterCorp 7 subcorpus of English contains 12 641 000 words. This places English subcorpus on the 5th position after Spanish, German, Polish and Croatian subcorpora of fiction.

Within the InterCorp 7 database of texts I created my own parallel subcorpus “Diplomka.” The subcorpus “Diplomka” was focused on fiction – based on a core corpus without so-called “collections.”² Text type of the relevant entries was “fiction;” the source language English. There are 90 texts that follow these criteria – all of these are novels. Texts in the fiction database are manually aligned to achieve as much concordance with the original as possible. In order to work effectively with the subcorpus, the KonText interface was used. This interface allows viewing two language versions side by side on one screen allowing the user to compare them straight away.

The corpus command was formulated as follows:

[word=" .+- .+- .+"] (CQL language)

2 In InterCorp v.7, there are four collections of texts which are non-fiction and are automatically processed. These are Acquis Communautaire – EU law texts; journalistic texts from Presseurop and Project Syndicate databases; film subtitles from Open Subtitles; minutes of EU Parliament meetings from years 2007–2011 from Europarl databases. All these collections were excluded from this research. <<http://wiki.korpus.cz/doku.php/cnk:intercorp:verze7>>

A full-stop signifies the presence of a character; plus sign signifies one or more repetitions of the preceding character, i.e. a full-stop; “-”, hyphen, represents itself (i.e. hyphen is not a regular expression; if a hyphen occurs in the query, the corpus manager searches for a hyphen) – that was very convenient for the research presented as formulations with hyphens were only searched for. CQL language allows researchers to combine more conditions for different positions within a command and ask queries using regular expressions.

3.2 Data set

In the collection of the data that resulted from the corpora search there were 1,683 types and 2,899 tokens. The large number of data had to be manually evaluated; as there was a very simple command at the beginning, the researcher has to determine whether all the data in the file fulfil certain criteria; if not, the improper data have to be removed. According to Rudolf P. Botha, the main criteria for the researcher are:

- The criterion of genuineness (results from corpus should represent “genuine linguistic intuitions”)
- The criterion of correctness (judgments should be correct)
- The criterion of comprehensiveness (the corpus as a whole should be comprehensive)

(Botha 1981: 70.)

However, there were some steps to be done before selecting the relevant data. In Table 2 there is a detailed list of hyphenated formations organized according to their position in a clause. (Here the label “hyphenated formation” has to be used because the irrelevant formations have not been sorted out yet. This will be done later, and the final number of tokens to analyse will be therefore smaller than the table shows.)

From the range of clause elements, seven categories were set up in the table:³

- Premodifier
- Subject
- Object (direct)
- Object (indirect / prepositional)
- Subject complement
- Adverbial
- Others

Among the category of “Others,” there were mostly postmodifications and formations difficult to classify / formations being a part of clauses without regular sentence patterns, i.e. exclamative sentences, ellipses, etc. Examples of the former include interjections; records of stuttering, syllabification, spelling; clippings; and also mistakes in transcription. Examples of

3

For a detailed statistics of phrasal compounds in works of fiction in the subcorpus see Appendix XI.

these mistakes are *she-Giustiniana-would* or *she-bears-and*; in the first case there should be dashes instead of hyphens as *Giustiniana* has the same referent as “she” – it is an apposition.

Clause element	Number of occurrences	%
Premodifier	1,347	46.5 %
Subject	276	9.5 %
Object (direct)	183	6.3 %
Object (indirect / prepositional)	174	6.0 %
Subject complement	118	4.1 %
Adverbial	188	6.5 %
Others	613	21.1 %
TOTAL	2,899	100.0 %

Table 2: Percentage of clause elements expressed by a phrasal compound

The question arising here was whether formations such as numerals; lexicalized expressions with many tokens of one type; expressions of measure, time etc. should be included in the data set as their status of a phrasal compound could be disputed. Nevertheless, the data set of 2,899 expressions contained all the tokens that were found with the abovementioned corpus command. Tokens which are not phrasal compounds were then placed under the category of “Others” (see above) so that in the final set(s) of data, only phrasal compounds were listed.

3.3 Final decision about the formations to be observed

The next step of the preparatory work was to choose the formations that will actually become a subject of the thesis; the corpus sample of nearly 3,000 tokens was definitely too large and impossible to analyse as a whole, at least not within a diploma thesis. The selection was not easy but my decision was eventually motivated by several conditions:

- Identification of a clause element – is it easy to recognize?
- Number of formations appearing in the data set – are there enough samples?
- Potentially interesting outputs – are the formations translated creatively?

After considering these three preconditions, the final decision was to observe premodifiers more closely. It is not difficult to identify them in a sentence, and already from a random scanning of the subcorpus it can be said that premodifiers create a good base for writers’ creativity; there are many hapaxes and other formations intended to be funny and to make a text more attractive for readers. The simple identification of the selected clause element is important; if, for example, objects were intended to be observed, there would be many questionable formations on the border of an object and an adverbial.

On the contrary, premodifiers can be identified without any problems. Premodifiers are dependent clause elements that can modify any substantive clause element and build together a noun phrase (Dušková 2006: 484). Just like dependent members of noun phrases, premodi-

fiers also appear more frequently than various forms of postmodification in English (see also the Research part, chap. 4.2).

On the other hand, the problem with premodifiers was that there were too many of them; the category of premodifiers is the most frequent one. After examining all the books available in the InterCorp 7 database, 1,347 examples were excerpted. However, recommendations for a diploma thesis prescribe using approximately 200 examples (<http://uajd.ff.cuni.cz/zp>). Therefore, a method had to be identified how to receive a 20 % sample of premodifiers.

A similar problem with a set of data too large to work with has already been faced in some of the papers I worked on before. The best solution therefore seems to be using a random number generator (*RANDOM.ORG*). Here, the Sequence Generator was selected; following conditions were applied:

Smallest value = 1

Largest value = 1347

Number of columns = 1

The advantage of the Sequence Generator is that it does not repeat numbers – they are “like raffle tickets drawn from a hat.” The disadvantage is, however, that there is no option of selecting a smaller quantity of numbers to be selected from the whole range; this had to be done manually by selecting 250 first tokens in the sequence and ranking them from the smallest to the largest. (Eventually, a slightly higher number of examples were selected to make the sample more representative.)

At the beginning of Chapter 3 it was mentioned that I regarded the phrasal compounds in literature as funny, witty and expressive. Not all of them in the data set are of these qualities; however, to pick up the most interesting and creative ones only would be 1) too subjective; 2) the method too random to define; 3) too complicated as each compound would have to be judged separately. Therefore, all the compounds were included and the final sample was selected by a random generator.

3.4 Subcategories

The next step was to identify whether there are any tendencies for translating phrasal compounds in attributive position. The assumed categories were as follows:

- lexicalized expressions
- one-word expressions
- relative clauses
- one-to-one translations (with hyphens)
- omissions (the phrasal compound does not have any correspondent expression in translation)

Some more options were found when closely examining the set of data; the detailed analysis follows in the Research part of the paper. Total number of categories is 10. These

categories were established according to my own decision – which was to show a variety of translators’ approaches and to find out whether there is actually any variety in the first place. In each category, a few examples were identified as problematic / well-translated / interesting, and these will be commented upon separately. All the examples are numbered according to their position in corresponding tables for each category; these tables are to be found in Appendices part of the thesis. The number of matching tables for each category is listed under the title of each subchapter. English original is written in italics, Czech translation follows immediately; the phrasal compound discussed is marked in bold.

4. RESEARCH

In the Research part, it will be shown how English phrasal compounds are translated into Czech and that the translations can be organized into categories. The rare occurrence of phrasal compounds in the Czech language in comparison to English requires creativity and carefulness on the part of the translator, and there are numerous possible approaches to their translation. Within the presented sample, the quality of translators' work was not always perfect but fortunately, not many cases of ignoring/omitting a phrasal compound in the translation were observed.

At the beginning, the basic preliminary categorization of possible approaches to the translation of phrasal compounds was envisaged as follows:

- word-by-word translation
- translation with a lexicalized expression
- reformulation, using other clause elements, transferring the meaning to other parts of the sentence

However, the spectrum of approaches to the translation of phrasal compounds turned out to be much more diverse. In the end, the 250 examples of translating a phrasal compound were found to be classifiable into 10 categories. For each category there is an Appendix attached at the end of the thesis; where the examples are listed; moreover, there are one or two prototypical examples to show provisionally what kind of phrasal compounds each category focuses on.

- expressions ending in English with *-old*
 - Appendix I
 - example: *1000-year-old* (“tisíc let starý”), *thirty-four-year-old* (“čtyřiatřicetiletý”)
- postmodification (neshodný přívlastek)
 - Appendix II
 - example: *floor-to-ceiling* (“sahajících od země do stropu”), *early-nineteenth-century* (“ze začátku devatenáctého století”)
- translations of units, numbers, percentage etc.
 - Appendix III
 - example: *five-foot-tall* (“metr a půl vysoké”), *20-trillion-volt* (“o energii dvacet bilionů voltů”)
- other clause element, reformulation
 - Appendix IV
 - example: *Not-so-funny pain, though*. (“Ta bolest ale tak srandovní není.”)
- lexicalized expressions
 - Appendix V
 - example: *on-the-job* (“pracovní”), *on-the-way* (“zapadlý”)
- one-word translations
 - Appendix VI
 - example: *top-on-the-list* (“přednostní”), *gilt-and-red* (“zlatorudá”)

- multi-word translations
 - Appendix VII
 - example: *far-too-liberal* (“přespříliš liberální”), *half-worked-out* (“částečně vypracovaný”)
- dependent clause
 - Appendix VIII
 - example: *two-hundred-dollar* (an hour callgirl) (prostitutka, “která bere dvě stě dolarů za hodinu”), *non-death-fearing* (friends) (přátelé, “kteří nemají obavy ze smrti”)
- omission
 - Appendix IX
 - example: “*We’re going to have to do something about your talking to yourself. Maybe you should go to ‘Talking-to-your-self Anonymous,’*” he teased. (“Musíme s tou tvou samomluvou něco udělat.”)
- hyphenated translation
 - Appendix X
 - example: *green-red-blue* (“zeleno-červeno-modrý”)

Table 3 presents the final numbers of compounds and their translations according to the categories.

Form of translation	No. of occurrences	%
Expressions ending with <i>-old</i>	44	17.6 %
Postmodification	36	14.4 %
Units, numbers, percentage etc.	34	13.6 %
Other clause element, reformulation	32	12.8 %
Lexicalized expression	30	12.0 %
One-word translation	30	12.0 %
Multi-word translation	17	6.8 %
Dependent clause	14	5.6 %
Omissions	9	3.6 %
Hyphenated translations	4	1.6 %
TOTAL	250	100.0 %

Table 3: Categories of translations and their percentage

Now the categories will be reviewed more closely. Examples are numbered according to the order in the Appendices I–X which are attached in the Appendices part of the paper.

4.1 Expressions ending with *-old*

In the category of phrasal compounds ending with *-old* there are 42 tokens, 29 types of phrasal compounds. The formations with more than one occurrence are these:

- *sixteen-year-old* ('s): 4x
- *nine-year-old*; *eleven-year-old*: 3x
- *ten-year-old*; *thirteen-year-old*; *three-year-old*; *eight-year-old*; *fifty-five-year-old*; *nineteen-year-old*: 2x

An expression ending with *-old* does not always refer to human age, or more specifically, to the age of living creatures; there are also expressions of the age of things etc.

	No. of occurrences	%
Age of people / animals	35	83.3 %
Age of objects	7	16.4 %
TOTAL	42	100.0 %

Table 4: Percentage of expressions of human age vs. age of objects

The main difference between expressing age of humans and age of inhuman objects is that in Czech, the numeral is usually complemented with an adjective “starý.” In case of the presented sample, this is true for 4 out of 7 expressions (#12; #23; #24; #34), i.e. more than a half. The remaining 3 expression will be again reviewed more closely:

#15

- *The man spoke only limited English and didn't seem to care one way or the other what day Brad promised to return the **ten-year-old** car to their lot.*

Chlápek používal jen omezený slovník a bylo mu zřejmě srdečně jedno, v který den Brad přislíbil, že ten **desetiletý** křáp vrátí na jejich parkoviště.

In this case, there is no problem with understanding; the translator just decided to omit the word “old” in Czech which is legitimate.

#26

- *The remaining two aircraft were a small single engined trainer, and a twin-engined **eight-year-old** Aztec equipped with every possible flying aid, for which Harley was paying through the nose on a five year lease.*

Jeden ze zbývajících strojů bylo jednomotorové cvičné letadlo, druhý byl **starý** dvoumotorový aztěk vybavený moderními přístroji, za který Harley platil krvavé splátky na pětiletou smlouvu.

Here the numeral is simply left out and only the element of “old” is preserved. It is very likely an oversight and not an intention. At the same time it is, however, remarkable that the sentence contains many numeric expressions; the translator may have intended to reduce the number which helps the readability but is not in accord with the original.

#40

- *So at magic, mythical West Point, where it looked to him that day as though there were more of America in every square inch of the flag flapping on the West Point flagpole than in any flag he'd ever seen, and where the iron faces of the cadets had for him the most powerful heroic significance, even here, at the patriotic center, the marrow of his country's unbreakable spine, where his **sixteen-year-old's** fantasy of the place matched perfectly the official fantasy, where everything he saw made him feel a frenzy of love not only for himself but for all that was visible, as if everything in nature were a manifestation of his own life-the sun, the sky, the mountains, the river, the trees, just Coleman Brutus “Silky” Silk carried to the millionth degree-even here nobody knew his secret, and so he went out there in the first round and, unlike Mac Machrone's undefeated counterpuncher, started hitting this guy with everything he had.*

Ani teď, v magickém, mytickém West Pointu, kde mu ten den připadalo, že v každém čtverečním centimetru vlajky třepotající se na westpointském stožáru je víc Ameriky než v jakékoli jiné vlajce, jakou kdy viděl, kde mu kamenné tváře kadetů připadaly jako obličej nejudatnějších hrdinů, dokonce ani zde, v samotném srdci vlastenectví, v kostní dřeni nezlomné páteře jeho vlasti, kde představa jeho **šestnáctileté** fantazie dokonale ladila s oficiální představou, kde všechno, co viděl, v něm vzbuzovalo návaly lásky nejen k sobě, ale ke všemu viditelnému, jako by vše v přírodě bylo projevem jeho vlastního života – slunce, obloha, hory, řeka, stromy, prostě Coleman Brutus “Silky” Silk milionkrát znásobený –, dokonce ani zde nikdo neznal jeho tajemství, a tak šel do prvního kola a zcela jinak než Mac Machronův neporažený obranář začal do toho kluka bušit hlava nehlava.

This case is special for it is not clear whether the fantasy is a person, i.e. a metonymy for the 3rd-person character himself or for someone else being an unreachable dream. The situation in English is clearer thanks to the adnominal case; it is the first case, and the Czech translation would require minor editing:

“kde představa jeho šestnáctiletého já dokonale ladila s oficiální představou [...]”

Translating “fantasy” as “fantazie” is, moreover, a sign of not watching out for *faux amis*. (*Faux amis*, “false friends”, are words that appear similar but they have different meanings in target and source language; *embarrassed* in English vs. *embarazada* (pregnant) in Spanish.) (Inkpen, Frunza and Kondrak 2005: 1.)

Finally, two short notes to this subchapter will be made. First, there is a mistake in #33 – the Czech translation should be “šestasedmdesátiletý.” Secondly, it is interesting how Czech and English differ in organizing numbers higher than 20. Dušková (2006: 138) points out that in English, the formations of the type *five-and-twenty* formerly existed as well, but they disappeared from present-day English. In contrast, Czech language still has the type *pětadvacet*; this one is close to German where the only possible scheme is *fünfundzwanzig*. This scheme with ones before tens slightly prevails in Czech (Chlumská 2009: 38, Sgall and Hronek 1992: 52).

4.2 Postmodification

The category of postmodification comprises 36 occurrences of a phrasal compound. No phrasal compound appears more than once.

At the beginning of this subchapter, few theoretical comments on the situation of attributive postmodification in Czech and English will be made. Postmodification (indirect attribute, “neshodný přívlastek”) lets translators cope with condensed formations and translate these without any significant loss within the meaning. Dušková (2006: 484) comments on the issues of translating condensed expressions in premodifying position:

“Czech diverts from using an adjective only if a more precise, more explicit expression is necessary [...] more complicated types are mostly individual, rather playful creations of some authors [...] or a means of journalistic style [...] for their economy and humor they are fancied mostly in advertising texts.” [translated by S. M.]

Dušková (2006: 489) further says that postponed attribute is not common in English. There are some adjectives obligatorily placed in postmodification: *proper*; *elect*. Others occur more often in postmodification: *involved*, *absent* etc. Postmodified attribute is also obligatory in case of indefinite pronouns. If a whole phrase is a modifying element, it is often in the post-modifying position as well.

Another difference between English and Czech that is also reflected in translation is that English allows premodification by juxtaposed substantives (Dušková 2006: 491–492). Czech equivalents of these substantive premodifiers are usually adjectives with the same level of generality or postmodified substantive attributes.

Dušková also explicitly mentions the possibility of hyphenated substantive combinations in premodification (“*electric-arc methods* – metody používající elektrického oblouku”). Such combinations, as the presented research also proves, do not even attach a plural morpheme for they are already strongly adjectivized (“*a fine-art exhibition* – výstava krásných umění”; “*a 200 000-dollar contribution* – příspěvek ve výši 200 000 dolarů”).

Finally, Dušková comments on the formal correspondence between English original and Czech translations: often there is none. The Czech translation often does not have the same order of elements or the same type of attribute: “*this year’s 26th Prague–Warsaw–Berlin peace cycle race* – letošní 26. cyklistický závod míru Praha–Berlín–Varšava.”

Types of formal realizations and their proportion in the whole set are shown in the following table:

Type of formal realization	No. of occurrences	%
Noun phrase	23	63.9 %
Adjective phrase	8	22.2 %
Other	4	11.1 %
Infinitive construction	1	2.8 %
TOTAL	36	100.0 %

Table 5: Realization of postmodification

Again, some of the examples will be listed and commented upon in more detail.

#1

- *All of which leads me to the most difficult aspect of human-bear interaction: **one-on-one** confrontation.*

To vše mne vede k nejsložitější stránce vzájemného ovlivňování mezi lidmi a medvědy: konfliktu **‘jeden proti druhému.’**

Example 1 shows a solution that is not the best example of maintaining a text flow. The overuse of quotation marks is another issue that could make a topic in its own right; however, this will not be elaborated upon here. The quotation marks are not necessary and they simply make the reader pay attention to the postposition. Moreover, a more frequent Czech expression to translate *one-on-one* would be probably “jeden na jednoho.”

#5

- *Mrs Havelock would take an active interest in Eddie’s development of the **younger-man-with-the-older-woman** theme.*

Paní Havelockovou začal vývoj tématu **mladší muž se starší ženou** živě zajímat.

This is another case of the same approach to translation. Here, however, the quotation marks were not used, and in my opinion, it does not contribute negatively to the overall comprehensibility of the text. At the same time, both phrasal compounds have uncomplicated structure and they should not pose any serious challenge for an experienced translator.

#13

- *Much more important was the **ten-to-seven** vote to recommend stopping work on ISABELLE.*

Mnohem závažnější bylo doporučení (**v poměru deseti ku sedmi**) zastavit práce na ISABELLE.

In this case a translator made a questionable decision to comprise the phrase “vote to recommend” into a single word “doporučení.” As a consequence, however, the postmodification in brackets does not make much sense – at least not in terms of an isolated sentence. To describe a recommendation by saying how many people voted for and how many people voted against is highly non-standard. The effort to clarify the condensed expression without a finite verb that would stand in the position of a postponed subject in the original sentence ended therefore rather in vain.

#18

- *He was the first of the influx of young **Ivy-League-educated** faculty Trinity managed to lure south at the start of the seventies, that decade of greatest change, and those of us who had qualified for his elite senior seminar sat silently and stared at him.*

Byl prvním z přílivu mladých **vzdělanců ze špičkových univerzit**, které Trinity přilákala na Jih na počátku sedmdesátých let, v období velkých změn. My, kdož jsme prošli náročným sítem a dostali se do jeho elitního semináře pro pokročilé studenty, jsme seděli bez hlesu a nespouštěli z něj oči.

Here a translator faced a two-fold challenge: the phrasal compound in question contains a localized expression. In other words, the concept of Ivy League is something that cannot be automatically transferred to the Czech environment, and there always remains a question whether readers are familiar with the original concept. Sometimes, literal translations such as “Břečťanová liga” can be encountered; this nevertheless requires some knowledge of both the original concept as well as its literal translation. Therefore, the translation presented in example #18 appears as a very good solution, including the choice of a more personal substantive “vzdělanců” instead of selecting some more general noun to translate “faculty.”

#23

- *And I got in one of my **devil-may-care** moods and told her it was all her fault anyway.*
A já jsem se potom dostala do své typické nálady **ve stylu “vem to čert”** a řekla jsem jí, že je to beztak její vina.

The last example commented upon in this part is a case of a translation that neither follows the original structure nor fits well into the structure of a Czech sentence. The same will be seen in the subchapter on hyphenated translations: the original compound is derived from a whole sentence and translators use auxiliary expressions such as “typ”, “styl” etc. All the components of the original compounds are preserved but their incorporation in the Czech text is not really organic.

4.3 Expressions of units, numbers, percentage etc.

In the category of phrasal compounds describing units, numbers, percentage etc., there are 33 phrasal compounds, 34 occurrences. The phrasal compound that occurs more times is *20-trillion-volt* (#12; #13) – it comes from a single book.

Except for three examples (see below) the units are converted, i.e. from inches, feet or pounds there are values in units of metrical system. The motivation for it is to help recipients of the translation – Czech readers – understand better how long or heavy the object under consideration is.

Three examples, i.e. 17.6% of the sample, are exceptions from the abovementioned tendency:

#3

- *they scrambled and climbed on the log and chased each other up, down, and around a **six-inch-diameter** white ash tree, which was ideal to climb because of its size and its tight, deeply cut bark.*

Škrábala se, šplhala a proháněla se nahoru dolů a pobíhala kolem kmene urostlého jasanu **o průměru dobrých šest inčů**. Po jasanu se jim díky rozložitému kmeni a pevné, hluboce rýhované kůře šplhalo zdaleka nejlépe.

Example #3 shows a half-way effort. The unit of length, inches, is not converted but its name is transcribed using Czech diacritics.

#2

- *With the help of those reports, photos, videos, and personal sightings, I was able to determine that in a **four-by-twelve-mile** swath through town he had located and demolished bird feeders at thirty-three homes.*

Za pomoci těchto zpráv, fotografií, videozáznamů a osobních pozorování jsem byl schopn určit, že v pásu **o rozloze čtyři krát dvanáct mil** medvěd vypátral a zdemoloval ptačí krmítka u třiatřiceti domů.

In example #2 the unit of length is not converted when talking about miles; on the other hand, the information that the author speaks about a dimension surface is mentioned.

#6

- *Toward the end of the walk, the cubs found a **three-foot-long** piece of birch bark stripped from a log by woodcutters.*

Závěrem výletu objevili medvídci **tři stopy dlouhý** kus březové kůry, který dřevaři odřízli z kmene břízy.

In example #6 it is also a unit of length. Here it is also not converted into centimetres or metres.

Another remarkable quality of the whole sample in this category is that about half of the examples in English follow the same pattern – <number>-<unit>. The ones with a different pattern are #3; #6; #8; #10; #11; #13; #14; #16; #18; #20; #21; #22; #27; #29. Alternative patterns are numbers without units (*four-and-a-half* – #15; *five-and-thirty* – #29).

4.4 Reformulation

In 31 cases out of 250, translators decided to “spread” the meaning value of the phrasal compound in premodification into other clause elements. No phrasal compound appeared more than once.

The structure of sentences more or less changed; in some cases the change affected the corresponding phrase only (e.g. #3, #27, #29 etc.), in other cases the whole sentence was dismantled and assembled again (e.g. #26).

As the category of reformulations is very diverse and multifarious, some of the most interesting cases were again selected and will be commented upon. Two cases, #6 and #18, have been selected to point out a good solution of a complicated passage in the original; examples #7, #13 and #26 are slightly more complicated.

#6

- *spanked our faces, we plunged in and out of sun and shadow pools, and joy, a **glad-to-be-alive** exhilaration, jolted through me like a jigger of nitrogen.*

Koně se dali do velice mírného klusu, šplíchaly na nás vlny větru, plácaly nás do obličeje, potápěli jsme se do slunce a louží stínu, a **radostné rozjaření ze života** mnou projíždělo jako hlt dusíku.

Here we might criticize the reduction of the meaning because the postmodification “ze života” does not contain the information about being *glad* to be alive. At the same time, the solution is very smooth, fits in very well and the meaning of being happy about being alive is to some extent implicit.

#7

- *We try to get five thousand for a **two-two-five-five** reduction.”*
Snažíme se dostat za snížení trestu kvůli dírák v rozsudku pět tisíc.”

The sequence of numbers in the original refers to a paragraph of U. S. Constitution that speaks about a remedy for a prisoner in custody once the judgment was unlawful because of a mistake on the side of the court (U. S. Code 28. VI. 153. §2255). If a translator decided to translate the sequence of numbers as they are, it would require a long explanation and de-

scription of the corresponding paragraph of U. S. law code; to translate it by localization, i.e. searching for a similar paragraph in Czech law code, would be very unnatural – why would the accused in an American novel be judged according to the Czech law? The short description of the content of the paragraph as used here seems to be the best solution not violating the original sense and comfortable and comprehensible for the reader.

#13

- *His mouth ravaged hers in a **no-holds-barred** kiss that stole her breath.*
Líbal ji tak **lačně**, že ji málem udusil.

#13 again faces a translation that partly resigned to the expressive value of the original. The sense corresponds but the Czech adverbial does not contain the meaning component expressing the ignorance of all limits. A suggestion of a better solution would be something like “Vrhl se po ní a bez zábran ji líbal, až zůstala bez dechu.” This phrasal compound is not so complicated that it could not be (with the use of a reformulation strategy) translated while preserving all the aspects of its meaning.

#18

- *The two voices parted in an explosion of warmth and good will, and through some freak mechanical flaw all my coins came tumbling back to me with a **hitting-the-jackpot** clatter that almost made me laugh despite the disappointment at having to postpone bliss.*
Dva hlasy se rozloučily ve výbuchu srdečnosti a dobré vůle, a mně se díky nějaké vrtošivé mechanické závadě všechny mince s **triumfálním rachotem** vysypaly zpátky, **a ten zvuk, jak narážely o dno přihrádky**, mě téměř rozveselil, i přes zklamání, že jsem nucen chvíle blaha odložit.

The solution of #18 is an example of a well-thought translation. The condensed premodification realized with a gerund phrase is “spread” over two places in the sentence. It is clear from the translation that the “jackpot”, i.e. the whole amount of coins lost by the previous players, was retrieved which caused the speaker a fit of joy. From the point of view of translation, the expressivity and meaning were preserved while the original hyphenated premodification could be left out.

#26

- *Long ago, Mildred had insisted they not get separate beds because she didn't want her friends to come over, see the **brother-and-sisterish** twin set, and start talking about her.*
Kdysi dávno prohlásila, že s ním hodlá lože sdílet i nadále. Věděla, že přítelkyně by si **oddělených postelí** všimly, pochopily by, že s manželem nespí, a začaly by o ní klevetit.

The last example in the given category reformulates the whole noun phrase into another noun phrase, and the reformulation also includes an explanation. Mildred does not want her friends to think that she and her husband live like a brother and sister, that is, without any sexual contact. The aspect of siblings was left out which does not influence the overall effect but knowing the original, there is a slight impression of loss of extra information. In Czech the parable of living like a brother and sister is also in use; if the translator would incorporate the parable, he/she would not have to include the explicating clause (the second object clause in order) and the translation would stay as dense as the original is.

4.5 Lexicalized expressions/translations

In the selected sample of 250 examples, there are 22 phrasal compounds (types) with 30 occurrences (tokens) which are lexicalized expressions in English. When the expression had an entry in the dictionary (for example *Oxford English Dictionary*), it was regarded as sufficient evidence that it indeed is lexicalized. In addition to being lexicalized, this group of phrasal compounds can be characterized as not complicated for translation – all the lexicalized expressions in English have a lexicalized parallel in Czech.

The phrasal compounds with more than one occurrence in the subcorpus listed in Appendix V are these:

- *black-and-white* (6 x: #5; #8; #11; #18; #26; #30) – “černobílý”
- *day-to-day* (2 x: #2; #6) – 2 different translations: “každodenní”; “dennodenní”.
- *hand-me-down* (2 x: #12; #29) – 2 different translations: “zděděné”; “odloženým”
- *up-to-date* (2 x: #14; #17) – “moderní”

All these translations are also one-word translations. However, there has been made an extra category for one-word translations that are not lexicalized (see subchapter 4.6) as the non-lexicalized translations pose more of a challenge for a translator; they do not have a clear equivalent that might be found in a dictionary.

There is also one type, *well-brought-up*, that has to be translated by means of a fixed word combination: “dobře vychovaný”. Still, it should be included among the lexicalized expressions as it is habitually used as one unit and can hardly have any other adequate translation in Czech.

#27

- *and he sat on all their laps one after the other, because every **well-brought-up** mongoose always hopes to be a house-mongoose some day and have rooms to run about in, and Rikki-tikki 's mother (she used to live in the General's house at Segowlee) had carefully told Rikki what to do if ever he came across white men.*

a on jim sedal všem po řadě na klínech, protože každý **dobře vychovaný** mungo pomýšlí vždy na to, aby se stal jednou domácím mungem a měl pokoje k probíhání.

Matka Riki-Tikiho žila kdys v domě generálově v Segowlee a vštípila Rikimu důkladně, jak si má počínat, setká-li se s bílými lidmi.

The category of lexicalized expressions is basically a conventional way of translation with the English compound having a standard dictionary equivalent in Czech. The existence of a standard dictionary equivalent distinguishes this category from the category of one-word translations. In this respect the equivalents do not include any interesting creative translations and so there is not much to be said about them. Other categories will be referred to in more detail.

4.6 One-word translations

The category of one-word translations is comprised of 27 phrasal compounds which occurred 30 times, ranking 4th and 5th together with lexicalized expressions. It is close to the category of lexicalized expressions as some of its members are actually lexicalized in English but since they typically do not have standard dictionary equivalents in Czech, they were grouped into a separate category. A borderline case is that of *well-to-do* that has 2 tokens in the sample – it is translated once as “lepší”, another time as “prospívající”, although it also has standard dictionary equivalents “bohatý”, “zámožný” (see Linge Lexicon and others).

#1

- *The easy part was because one of Lucy's rare **well-to-do** customers had left behind a corset.*

Jeden Lucyin **lepší** zákazník totiž u ní jednou zapomněl korzet.

#3

- *The forlorn remnant of the station, an unsheltered telephone box, and a tarred platform that runs for fifty yards along the tracks... alas, for the predominantly **well-to-do** village of Bridgehampton, this passes for a rail-transportation site.*

Opuštěné zbytky nádraží, rozbitá telefonní budka a asfaltové nástupiště táhnoucí se padesát metrů podél kolejí se bohužel v poměrně **prospívajícím** městečku Bridgehampton vydávají za železniční stanici.

Both translations are very context-dependent; one could not be used in the position of the other. The other compound occurring twice which was randomly selected from the same book, *The Hitchhiker's Guide to Galaxy*, is *Kill-O-Zap*:

#25

- *At the end of the gangway appeared a heavily armoured and spacesuited figure waving a vicious **Kill-O-Zap** gun.*

Na jejím konci se objevila po zuby ozbrojená oskafandrovaná postava mávající zlověstně vyhlížející **vraždomatickou** pistolí.

#28

- *Ford was already stalking out of the clearing, pausing only to shake his head at Number Two who was already firing his **Kill-O-Zap** gun into some neighbouring trees.*
Ford už rázoval z paseky. Zastavil se jen, aby potřásl hlavou nad Dvojkou, který už začal pálit **vraždomatickou** pistolí po nejbližších stromech.

However, it is a special word from specific to this particular book. The translation is very creative but it does not have much relevance for the present research.

Formations describing colours are also included in that sample (9 compounds, e.g. *gilt-and-red*; *green-and-blue*). Except for *black-and-white* (see the category of lexicalized expressions) which has specific associations, colours in general were not considered lexicalized as they simply combine names of colours to describe specific combinations as required by the context. Again, this argument is based on dictionary evidence.

4.7 Multi-word translations

The category of multi-word translations comprises 17 phrasal compounds. Each phrasal compound is represented once. Again, there are 4 cases of describing a colour (#3; #7; #8; #15) – for our present purposes, only the last case will be discussed:

#15

- *Ralph, a little wrinkled old fellow, was in the conventional costume of black coat and **pepper-and-salt** trousers, with only one curious variant.*
Ralph, drobný, vrásčitý stařík, byl oblečen do černého kabátu a **šedě kropenatých** kalhot, jak je běžně zvykem, až na jeden zvláštní doplněk.

Pepper-and-salt is a special variety of colour – a combination of brown and grey. The given translation is not precise.

Two more examples in the set will be shortly commented upon. The first one that caught my attention because it is not a straightforward translation, is #13.

#13

- *His wife and middle son traded glances as if this were the **stick-in-the-mud** sort of question he was famous for.*
Manželka a prostřední syn si vyměnili pohledy, jako by to byla jedna z těch **neuvěřitelně tupých** otázek, jimiž je Gary proslulý široko daleko.

Oxford English Dictionary (OED 2015) defines *stick-in-the-mud* as “[a] helpless or unprogressive person; one who lacks resource or initiative.” Therefore, the Czech translation (not lexicalized) might be too strong in comparison with the original. At the same time though, it is difficult to deliver a strict judgment once a wider context is not known.

The other one is #14, coming from the same book:

#14

- The ***all-business-all-the-time*** anchors, for whom financial risk was merely the boon companion of upside potential, nodded sagely in response.

Moderátorka, **věčně věčná, věčně soustředěná**, pro niž je finanční riziko jen potenciální zdroj nějakého vzruchu, moudře přikývla.

The translation here does not correspond with the original which is, moreover, in plural. Once a wider context is observed, it can be seen that the translator made a mistake in case of *whom* that refers here to the *anchors*: this is probably a metaphor for stable, solid persons in a company (the context provided by the corpus is not wide enough to tell that for certain). On the other hand, the translation of the phrasal compound is adequate and follows the sense of the original formation although the feature of “business” could be stressed a little more: “držáci firmy / tahouni firmy / opěrné body firmy / pracovníci firmy, na něž se dalo zcela spolehnout a pro něž neexistovalo nic než obchod a finanční riziko pro ně bylo jen potenciální zdroj nějakého vzruchu” or alike.

4.8 Dependent clause translations

There are 14 examples in this category; no phrasal compound appears more than once. Among the 14 examples there are 12 examples translated by means of an attributive clause (vedlejší věta přívlastková). One of the examples – #5 – is on the border:

#5

- *Though I can imagine one of those **would-you-rather** choices.*

Ale dovedu si představit, že mi někdo kvůli tomu položí kvízovou otázku “**co byste radši.**”

This is rather a stub of a sentence – there is no lexical verb; this corresponds with the original phrase.

One example in this category is translated by means of another type of a dependent clause: #9. The translation is made with an object sentence (vedlejší věta předmětná):

#9

- *He sounded apprehensive, like a father about to give the **birds-and-the-bees** lecture*

to his children.

Hovořil trochu bojácně, jako otec, který se právě chystá vysvětlovat svým potomkům, **jak se rodí děti.**

The example shows to what extent expressivity can be lost in translation. The translation describes the meaning correctly but there is nothing left of the subtle transferred meaning: that the process of babies being conceived is explained to little children with the illustrative example of birds laying eggs or bees pollinating flowers. The pun could be easily preserved in Czech since in Czech language, such metaphors are used as well – if not in real, then to indicate that such conversations are not comfortable for parents.

At the same time, examples of good solutions of a complicated problem can be found in this category. From my point of view, there are two examples to be presented as corresponding and naturally sounding solutions (#2, #11):

#2

- *It was a four-by-six candid shot, very similar to an ad for a **get-rich-quick** scheme where the huckster is pictured with a proud smile, flanked by his jet, his Rolls, and possibly his latest wife.*

Byl to záběr na formátu deset na patnáct a hodně se to podobalo snímkům na obálkách publikací, **kde se lidem radí, jak rychle zbohatnout**; vychytralec, který má být čtenářům vzorem, tam bývá zachycen, jak se hrdě usmívá a stojí před tryskáčem, Rolls - Roycem nebo taky se svou poslední ženou.

#11

- *It was the cocktail hour and the place was beginning to fill with **pre-dinner-and-theater** groups, mostly, he guessed, like himself, from out of town.*

Byla právě doba koktajlů a místnost se pomalu zaplňovala lidmi, **kterí se zde zastavili před večerí nebo před návštěvou divadla.** Většina jich jako on nebyla z New Yorku.

Both expressions are very condensed in English and they had to be written out in Czech; but in both cases, especially in the latter, the reformulation sounds very natural and does not cause any distortions in the flow of the text.

4.9 Omissions

The penultimate category of translations is translations that actually do not exist. In the subcorpus there were 9 such compounds.

The motivation why translators decide to omit the phrasal compounds is not clear; it can only be vaguely assumed that formations were too condensed, too strange in form or not adding any crucial meaning to the text. However, such a solution should be rare, and a translator should

always try to respect the original text and keep up with the level of expressivity.

2 examples in this set might be just a mistake (#2, #9):

#2

- *My debutante and I finally made it, and soon he had also struggled into the stockings and shoes and was striking poses in front of the **floor-to-ceiling** mirror that unfortunately constituted one of the living-room walls.*

Nakonec jsem s [sic] macatou debutantku zvládla, načež se Dave narval i do punčoch a střevíčků a začal pózovat před zrcadly, jež bohužel tvořily celou jednu stěnu obývacího pokoje.

#9

- *Kim watched for a moment as the head conveyer dumped a head every twelve seconds onto a table where it was attacked by a team of butchers, who quickly cut out the huge cheek muscles and the tongues and tossed this meat into a **two-thousand-pound** combo bin similar to those Kim had seen at Mercer Meats.*

Kim chvíli sledoval, jak každých dvanáct vteřin spadne shora z dopravního pásu na pracovní stůl kravská hlava, na kterou se ihned zručně vrhá tým řezníků. Co z ní zbylo, přeložili pak ti mládenci na jiný, spodní dopravní pás; ten to odvezl k zlověstně vyhlížející černé díře, která to spolkla.

In the first case, the information value of the phrasal compound is contained in the rest of the sentence; it is obvious that the mirror was from the floor to ceiling once it is said that it constituted one of the walls. Therefore, this might have been an effort of the translator to reduce redundant information.

Case #9 is not as simple as the first one. Due to omitting the whole adverbial part and replacing it with something much more general, the piece of text is depleted (of certain information), and readers do not have a chance to find out. This is something translators' ethics should not allow.

Another couple of translations in this category show that in some cases, the meaning is incorporated into the text (example #3 from Pratchett's *Good Omens* could also belong in a category of reformulations). In the other example of the same type of phrasal compound, the compound is omitted although the meaning is not at all opaque:

#3

- *The point was that although Aziraphale was capable of doing things that could make the entire Magic Circle hand in their wands, he never applied what might be called his intrinsic powers to the practice of **sleight-of-hand** conjuring.*

Vtip byl v tom, že přestože Azirafal dokázal věci, po jejichž zhlédnutí by celé Sdružení mágů a iluzionistů odevzdalo své kouzelné hůlky, nikdy nepoužil to, co bychom mohli nazvat jeho vnitřní silou, aby vylepšil rychlost a hbitost svých rukou.

#8

- ‘Some **sleight-of-hand** trick or other,’ said the Medical Man, and Filby tried to tell us about a conjurer he had seen at Burslem;
“Určitě půjde o nějaký trik,” poznamenal lékař a Filby nám začal vyprávět o jednom kouzelníkovi, kterého viděl v Burslemu;

There is no reason why the translator should not use an attribute such as “kouzelnický,” especially since in the same sentence there is a reference to a story with a magician. Therefore, this is an example of an incomplete translation; the determinant *some* is translated while the adjective *sleight-of-hand* is omitted. Example #6 is a similar case:

#6

- *He still knew, with the second beer, that he was where he should not be, yet if the Shore Patrol picked him up, if they discovered why he’d been thrown out of Oris’s, he was ruined: a court-martial, a conviction, a long stretch at hard labor followed by a dishonorable discharge-and all for having lied to the navy about his race, all for having been stupid enough to step through a door where the only **out-and-out** Negroes on the premises were either laundering the linens or mopping up the slops.*
I při druhém pivu pořád ještě věděl, že je někde, kde by neměl být, ovšem kdyby ho sebrala lítačka, kdyby zjistili, proč ho vyhodili od Orise, byla by to jeho zkáza: postavili by ho před vojenský soud, odsoudili by ho k mnoha měsícům nucených prací, pak by ho s ostudou propustili z námořnictva – a to všechno proto, že při odvodu zatajil svou rasu, to všechno proto, že byl tak pitomý a vstoupil do domu, kde černoši pouze prali prádlo nebo uklízeli zvratky.

Out-and-out has synonyms such as “utter,” “thorough;” it is a lexicalized expression. A Czech translation is therefore not hard to find and does not necessarily have to be omitted.

Last two examples that will be pointed out in this subchapter are #4 and #5. These two examples present a challenge to a translator that was not accepted:

#4

- *With **I-want-to-see-you-naked** lust.*
S touhou a žádostivostí.

#5

- “We’re going to have to do something about your talking to yourself. Maybe you should go to ‘**Talking-to-yourself** Anonymous,’ “ he teased.
“Musíme s tou tvou samomluvou něco udělat.

Here the translators omitted the formation completely. In the first case, the translator replaced the premodifier with another substantive in a coordinative position; this solution, however, brings about a lack of meaning and a great lack of expressivity. In my opinion, it would not be a problem to translate the long premodifier with an infinitive construction (“s touhou vidět ji nahou”). The published translation, on the other hand, prevents the reader from seeing the complete spectre of the meaning.

Example #5 combines more factors that complicate the work of a translator. First, the compound that works as a premodifier is based on a gerund; second, the whole noun phrase in question is a comic reference to Alcoholic Anonymous. However, this is nowadays not unknown to the Czech audience as the self-help community exists here since the end of 1980s (Vít B. 2006). The comic effect could therefore be preserved in a translation such as “Možná by sis měl zajít na skupinu Anonymní samomluvy” or alike.

4.10 Hyphenated translations

In this category there are four instances only. Two of them, #1 and #2, present words describing colours which consist of 2 shades (#1) or surfaces coloured with two colours (#2):

#1

- *their **brown-and-black** heads leading the way as their bodies repeatedly disappeared in driven plumes of energized, powdery snow.*
jejich **hnědo-černé** hlavičky udržovaly směr a těla znovu a znovu mizela v oblacích čerstvého prašanu.

#2

- *The **yellow-and-black** bodies of the bumblebees adorned his ears like jewelry, but if the stings distracted him, it was only long enough to use his paw to clear the bees from his ears from time to time.*
Žluto-černí čmeláci zdobili medvídkovy uši jako šperky, ale když už ho přiváděli k šílenství, několikrát se ohnal tlapou, aby je smetl.

The way of composing the combinations of colours in Czech by means of hyphens did not seem standard; this has also been confirmed by a corpus search (syn2010, KonText interface at <<http://www.korpus.cz>>):

Corpus query (in the form of lemma)	Number of occurrences	l.p.m. (instances per million)
hnědočerný	51	0,42
hnědo-černý	0	0,00
žlutočerný	18	0,15

Corpus query (in the form of lemma)	Number of occurrences	l.p.m. (instances per million)
žluto-černý	6	0,05

Table 6: Hyphenated vs. non-hyphenated labels of colours in syn2010 corpus

Both tokens come from the same book so the unusual choice may be ascribed to personal preferences of the translator. The third expression of colour, #3, was not found in the corpus hyphenated or without hyphens.

#4 represents the most interesting and the most challenging type of phrasal compounds: a hyphenated compound the elements of which form a complete sentence (cf. also subchapter 4.9, #4).

#4

- *But she certainly does not like, cannot stand, the American **I-am-the-writer** type who, when he looks at her, she knows is thinking, With your French confidence and your French fashions and your elitist French education, you are very French indeed, but you are nonetheless the academic and I am the writer – we are not equals.*

Ale co se jí docela určitě nelíbí, co nedokáže vystát, je ten americký typ **já-jsem-pan-spisovatel**, který si myslí, když se na ni podívá, a ona to ví: S tou tvou francouzskou sebedůvěrou a s tou tvojí francouzskou módou a tím tvým francouzským elitářským vzděláním jsi opravdu skrznaskrz Francouzka, ale přes to všechno dokážeš jen učit, kdežto já jsem spisovatel – nesaháš mi ani po ramena.

Here again the research deals with a case of an English compound converted 1:1 to Czech. This means that the translation is very close and corresponds to the original. On the other hand, as the formation does not exist in Czech, it is obvious – at least for a reader slightly familiar with the issue and with English word-formation principles – that this is a case of not actually creating a translation but transferring an English structure into Czech environment.

The situation of hyphenated words in Czech I have already commented upon in the theoretical part; at this point just a few basic principles will be recalled: in cases of most of the tokens appearing in the corpora after searching for hyphenated compounds (command: [word=".+.-+.-+"], CQL language), the hyphens are not meant to connect meaningful words together in order to create a new phrase. More likely they signify stuttering; interjections; spelling; or they are parts of local names or foreign words. The only frequent type of hyphenated formations is the type *hnědo-černý* (see above) or similar combinations of related words such as

- *Všeobecně se cítilo, že nějaký návrat ke “klasice” **smetanovsko-fibichovsko-dvořákovského** typu je v nové tvorbě prostě už nemožný, a tak byl proklamován příklon ke “klasice hudby 20. století” [...]*

5. CONCLUSION

The presented diploma thesis dealt with phrasal compounds and their translation in fiction. There was no initial hypothesis of the paper: it was noticed that there is a certain tendency of creating new words in English that (probably) does not exist in Czech. These lexical units are remarkable both due to their form (several lexemes connected together with hyphens) and due to their syntactic and semantic flexibility:

- phrasal compounds can be found in all syntactic positions but one (subject; object; adverbial; subject complement; premodification; postmodification). No phrasal compounds in predicative position were found in the corpus.⁴
- in terms of semantics, phrasal compounds are often used to increase the readability of a text; to make it more lively, more expressive, and to show the writer's creativity and personal preferences.

The research relied heavily on the corpus of fiction that is a part of project InterCorp 7 database. There are 91 books, out of which 10 do not contain any phrasal compounds in the position of a premodifier. After establishing my own subcorpus of fiction "Diplomka," formulating a corpus query and receiving a data set, a preliminary corpus research was performed to find out how many phrasal compounds are actually included in the subcorpora. Eventually, I decided to work with phrasal compounds in the position of a premodifier. There were more reasons for this decision: they are easy to identify; they constitute a good background for creating witty and expressive formations that potentially represent a challenge for a translator; premodifiers are the clause element that is the most frequent as far as being represented by a phrasal compound is concerned.

The data file was subsequently edited to achieve a required amount of examples. To achieve a final number of 250 examples, a generator of random numbers was used. I also established 10 subcategories to be able to observe the phrasal compounds closer in smaller groups. In each group, a few remarkable examples were selected to show a good / problematic translation within the category.

5.1 Results

Closer examination of 10 established categories showed that the examples are quite equally distributed in all of them; the most frequent were expressions of age and phrasal compounds translated by means of indirect attributes. Slightly less frequent but mutually equal were categories of lexicalized and one-word translations; units, numbers, percentage etc.; and reformulations.

My working hypothesis stated that the formations that were of central interest to me were the hyphenated ones; and not only in the English originals but also the hyphenated formulations

⁴ However, hyphenated phrasal compounds with a verb as a head also exist (Plag 2003: 197–198).

translated while maintaining the original form. However, the research showed that this is actually very rare approach. The category of hyphenated translations was the least frequent one (see Appendix VII and Table 3). Only one single translation (Appendix VII, example #4) presents the whole sentence transformed into a compound, hyphenated and translated in the same way as the hyphenated English original. This means that the initial assumption was incorrect: the actual state of matters is rather that these formations are very noticeable and make readers pay extraordinary attention to them. At the same time, they are exceptional; according to the results of my research, the process of inference of the hyphenated pattern from English to Czech (see below) has not started yet.

5.1.1 Reformulations, dependent clauses

Two most remarkable categories are the category of reformulations and the category of dependent clauses. These two categories and their 46 examples in total, i.e. almost 19 % of the whole set, show the best examples of creative approach to translation. The category of reformulations presents 31 cases of phrasal compounds in premodification that mostly have a very condensed meaning – the meaning cannot be easily expressed in one word or by using a Czech attribute. There appeared examples that are almost delightful to the soul of a researcher in the field of translation and its critics: Example #7, Appendix VIII shows a translator that knows how to work with resources and is able to find just the correct level of localization and generalization. Example #18, Appendix VIII shows a clever reformulation of a very condensed expression which has been preserved in more clause elements throughout the whole complex sentence.

Then, there are of course more problematic examples (#3, Appendix VIII – the translation is too general; #13, Appendix VIII – the expressivity of the phrasal compound is reduced).

Another interesting category is the category of dependent clauses. 85.7 % of the examples were translated with an attributive dependent clause. Here, translators face a challenge of keeping the coherence of a sentence. When replacing a single word with a whole clause, the sentence may easily become too long and uncomfortable to read. This may be a feature of style (cf. Example 8, Appendix IX) but there are also examples of a clause not really well incorporated into the structure of a sentence: Example #1, #4, #13 (all from Appendix IX). The problem lies in repetition or FSP. Better examples are #2 or #9 where the translations are not so long and more plausible to orientate within. The dependent attributive clause (“vedlejší věta přívlastková”) is not uncommon in Czech and translating a phrasal compound by means of it is an acceptable choice; however, there are challenges that need to be observed.

5.1.2. Questionable translations

The Research part also lists several examples of not well-translated formations (Example #40, Appendix V; Example #13, Appendix VI etc.). Nevertheless, there are not many of these. The research should have initially been aimed at looking for bad translations, criticizing them

and showing why such approaches are not suitable for translating phrasal compounds. In my opinion, the lack of examples of bad translation can also be a result of selection of the works for the corpus: there are many “classics,” many well-known books from the golden collection of world literature. Usually, more care and attention is given to translations of these literary jewels (although this is unfortunately not an unbreakable rule). Consequently, works of this kind do not contain many problematic or questionable translations.

In Appendix XII, there are also some novels that could be put under the heading of “light literature reads” or alike: *Callgirl* by Jeannette Angell; *The Crush* by Sandra Brown; two novels by Danielle Steel (*Second Chance*; *Johnny Angel*) and so on. Still, it is just a tip of the iceberg of the subcorpus; this is quite an inverse situation in comparison with the book market.

However, one very important comment has to be made at this point. Saying that a translation is “questionable” is questionable itself; the research here suffers from certain quality of the research material: the examples are read out of context (as the corpus manager does not present much of the context above the level of one sentence). It is very well possible that the shortage of meaning is compensated somewhere else in the text, which is a completely acceptable strategy of translation; yet to confirm or contradict it would require much more complicated and extensive research, especially if a whole subcorpus of fiction was taken into consideration.

5.2 Suggestions for further research

Within the conclusion I would also like to list a few ideas for further research that have arisen while working on the presented topic. First potentially interesting topic is clear: analysing the presence of phrasal compounds also in different positions in a sentence. Phrasal compounds as clause elements are mostly represented by nouns – i.e. subject, all kinds of object, perhaps even subject complement.

One of the recently discussed topics in the field of translation theory is machine translation. This mechanism of translation develops quickly and spreads widely. Technicians, computational linguists and IT experts optimistically expect that the day will come in the future when translating texts of all kinds will be reliable, quick and cheap through the exclusion of the human element. At this moment, teams of linguists are employed to “teach” languages to computers and work on various methods of annotation and creating corpora (e.g. in Google, in Czech National Corpus). Can a machine translation tool be taught something for which there is no parallel in Czech language? Conducting research within this field and also trying to suggest a method of “teaching” translation of non-corresponding lexical units could be another very interesting research topic.

Last but not least, Povejšil and others (1994: 78; Kufnerová, Povejšil and Straková 1994: 47–48) discuss the possibility of interference among languages, namely the formal interference. Long-term influence of one language upon another can cause some degree of acceptance of the formal means; lexical units, collocations, or even idioms can be shared. Some examples from the presented paper show minor presence of such interference in the case of phrasal compounds

(see Appendix VII, esp. example 3). Closer observation of the presence of the hyphenated word pattern in Czech and its potential growth could yield interesting results.

5.3 Final comments

“When translating features of language comics, the demand of preserving the semantic content of a text and all its units (i.e. the demand of a translation faithfully and truthfully communicating everything what the original does) and the demand of preserving stylistic characteristics of the text (i.e. the selected language means and all the “bricks” of the text from a letter to a sentence are organized in the same way as in the original text. Moreover, the translation makes readers laugh as the original does) are usually in a conflict.⁵” [translated by S. M.]

The few months of work on the master thesis meant observing samples from more than 100 Czech translations of fiction. It is just a drop in the sea of the number of Czech translations issued e.g. in a year; nevertheless, it provides a certain overview of Czech translation production. Among other reasons many books in the sample are well-known classics that are bought and read by many people. This experience of studying (although short and isolated) examples of works of Czech translators made me finish the thesis with a few comments upon critics of translation and its importance, and a few comments about the quality of translated works.

In the Research part there were a few examples of very smart, well-thought or congenial translations. Names of translators were not included throughout the whole paper; therefore, my comments could not be biased by any personal preferences.

On the other hand, there were 9 examples of omissions – ignoring the word in the English original and not searching for a Czech equivalent (or at least not successfully). The fact that it forms only 3.6 % of the whole set could be regarded as positive; it is just a very minor part. Nevertheless, in my opinion a translator should be devoted to the meaning of the original text as much as possible. I do not mean the form – here, on the contrary, it is usually a good decision to modify sentences which are too long, too complicated, or too intricate. The quality of translation should not be limited by the low quality of the original; if a translator strives with an insoluble problem, it does not have to be his inability that prevents him from finding a correct solution. Moreover, the translator should not allow a poor original to cause low quality of translation (Skoumalová 1994: 206). The category of reformulations therefore shows how the *cruces translatorum* caused by sophisticated phrasal compounds can be very well handled. Moreover, Czech syntax works in a somewhat different way than the English one, and the best length of sentences that would guarantee a fluent flow of text may not always correspond to the

5 “Při překládání prvků jazykové komiky se většinou dostává do konfliktu požadavek zachování sémantického obsahu textu a všech jeho jednotek (tedy požadavek, aby překlad věrně a pravdivě sděloval to, co sděluje originál) s požadavkem zachování stylistického charakteru textu (t.j. aby byly zvolené jazykové prostředky a všechny ‘stavební kostky’ textu od hlásky až po větu stejně uspořádány jako v originále a aby překlad vyvolával smích tak, jak to činí originál).” (Poláčková 1994: 118.)

original text. (This does not apply to Czech language only and can be true for other languages as well.) At the same time, the content value of a text; the shades of meaning; the information value should be preserved in the highest possible degree.

How could the presented thesis contribute to translators' community? Within this community there are endless discussions about talent, endowment for translation – and there are also discussions whether it is crucial to become a good translator or whether one can become a good translator through practice, diligence and willingness to learn (Kufnerová et al. 1994; Mounin 1999; Hečko 2000; Krijtová, Havlíková 2013; and others). For example, Anna Housková (2008: 2–4) in an interview with Miloslav Uličný says that critics; theory; some practical skills can be taught at university departments of translation. However, although this is certainly crucial, it does not mean that a graduate from such department truly mastered translation. The more skilled and “cultivated” translators are, the more difficulties they are confronted with. Yet to understand and correctly interpret foreign text – to convey all its aspects to readers without making them think that the text is of Czech origin, from and about the Czech environment – is the greatest value of a good translation. A real translation does not attempt to convert foreign text to a target language while accommodating it to the background and conventions typical for the target language; rather it creates “a bridge” that connects readers with the foreign cultural environment.

In my opinion, the thesis shows two partial responses to this:

- In literary translation, there are moments – and they are not infrequent – in which the adequate translation requires the skill of “looking behind the scenes;” of creative work with the target language within the boundaries set by the source text; last but not least, of being proficient in the target language.
- Within the translators' community, something that can be called “élite” exists. Again: I did not include any names of translators to keep the research unbiased as I can count myself in the community. In spite of this, the examples of translations marked as very good come from certain books repeatedly – they were coined by the same translator. Furthermore, people from the literary community are aware of “qualities” of translators; there are various prizes and competitions to help maintaining such awareness.
-

It is not difficult to say determine whether a translation is wrong or even bad. The other end of the spectrum, however, brings more controversion. Translation is not a natural science whose results always have a clear truth value; in the case of literary translation especially, it can usually be said that a translation is good but not that it is the best. This should not prevent anyone – translators, editors, critics or readers – from searching for *better* versions of the same text. Hopefully the presented diploma thesis contributes to improve the current state of research and to increase the awareness about the importance of high quality translations.

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RÉSUMÉ

Tato diplomová práce se zabývá citátovými kompozity, *phrasal compounds*, v angličtině a jejich překladem do češtiny. Pracovní hypotézou pro diplomovou práci byl předpoklad, že citátová kompozita v pomlčkové podobě v češtině neexistují, v angličtině však jde o poměrně produktivní a v beletrii nezdědka využívaný způsob tvoření slov. Jak se s ním tedy vyrovnávají překladatelé? Je možné, že s narůstajícím objemem překladové literatury se do češtiny přejme i „pomlčkový zápis“ citátových kompozit? Pokud ne, jaké strategie potom překladatelé volí pro jejich převod do češtiny? Práce se konkrétně zabývá citátovými kompozity v pozici premodifikátoru.

V teoretické části se práce věnuje složeninám, tedy kompozitům – *compounds* – z úhlů pohledu několika autorů. Začíná klasickým přístupem Hanse Marchanda, který definuje kompozitum na základě syntagmatického vztahu mezi dvěma slovy. Marchand ještě pracuje s výrazem „word“, slovo, později ale autoři volí spíše přesnější termíny: „lexém“, *lexeme* (Bauer), „lexikální jednotka“, *lexical unit* (Quirk et al.), „lexikální tvar, lexém“ (Dressler).

Kompozita jsou dále definována Bauerem (1983) jako lexémy o dvou nebo více kmenech; Quirkem et al. (1985) jako lexikální jednotky s více bázemi, které lze gramaticky i sémanticky popsat jako jedno slovo; Plagem (2003) jako binární struktury. Binární struktury nemusejí nutně znamenat pouze kompozita ze dvou částí; podle Plaga mohou mít tyto struktury i několik „pater“, nicméně jde vždy o vztah mezi řídicím a závislým členem. U Plaga také nalézáme podrobnější kategorizaci kompozit podle toho, jaké slovní druhy se v nich kombinují. Wolfgang Dressler (2006) se o kompozitech zmiňuje jako o nejrozšířenějším způsobu slovo tvorby a definuje je jako kombinace slovních tvarů nebo lexémů, z nichž vznikají nová slova. Rochelle Lieber (2010) přidává ještě dosud nezmíněný aspekt přízvuku: kompozita mají přízvuk „vlevo“, u frází různého typu nese přízvuk řídicí člen.

Z českého prostředí zmiňuje práce výzkum Františka Čermáka (2007), který popisuje skládání jako velmi významný způsob tvoření slov, neboť repertoár kořenových autosémantických morfémů je v každém jazyce omezený.

Také ve specifitější oblasti citátových kompozit srovnává tato diplomová práce několik přístupů: Haspelmath (2010) tvrdí, že v některých jazycích nejde tvořit kompozita ze dvou lexémů téhož slovního druhu. Rozdíly mezi kompozitem a frází spočívají také v pozici přízvuku a v připojování plurálu, který se může buďto umísťovat až na konec lexikální jednotky (pak jde pravděpodobně o kompozitum), nebo může být připojen k některému jejímu prvku (případ *sisters-in-law*, „švagrové“, pak jde pravděpodobně o frázi). Nejspolehlivějším kritériem ovšem v konečném důsledku zůstává kritérium syntaktické: mezi dvě části kompozita nelze už přidat žádný další lexém, zatímco mezi dvě složky fráze se může vložit ještě další modifikátor. Jednotlivé segmenty fráze také mohou, na rozdíl od těch v kompozitu, být modifikovány zvlášť.

Definice citátových kompozit se, podobně jako v případě kompozit obecně, odlišují: Bauer (1983) definuje citátová kompozita jako konstrukce, ve kterých se na tvorbě nového slova podílí celá fráze. Novější definice trpí různými terminologickými nedostatky: Rochelle Lieber

(2010) například za frázové kompozitum považuje celé „slovo“, které vznikne spojením fráze a substantiva, tj. substantivní frázi s jinou frází v pozici premodifikátoru. Tato definice se ale vymyká ze spektra ostatních přístupů a práce ji dále nevyužívá.

Pokud jde o české prostředí, Mathesius (1975) píše, že citátová kompozita vznikají užitím větného členu (popřípadě fráze nebo dokonce celé klauze) jako substantivní složeniny. Jiří Nosek (1985) na Mathesia navazuje a rozvíjí jeho výzkum na téma „víceslovných struktur, obvykle s pomlčkami“. Noskův přístup je striktně kontrastivní. Česká citátová kompozita popisuje jako uzavřenou třídu slov, která obsahuje převážně vlastní jména a apelativní kompozita typu „neznaoboh“. Vachek (1976) již dříve poznamenal, že vzácnost citátových kompozit v češtině je do značné míry dána syntetickou povahou jazyka: tvoření slov skládáním jiných slov, z nichž mnohá podléhají pravidlům konjugace či deklinace, do dlouhých frází není právě produktivní způsob rozšiřování české slovní zásoby.

Jedna klasifikace citátových kompozit uvedená v diplomové práci pochází právě od Jiřího Noska, který je rozděluje na nominální, verbální (tyto dvě kategorie vycházejí ze slovního druhu, který je řídicím členem fráze), konjunktivní a předložkové. Druhá možnost by podle Noska byla třídit kompozita na symetrická a asymetrická. Klasifikace zvolená pro diplomovou práci se blíží spíše Noskově první v pořadí, ale místo slovních druhů využívá větné členy a třídí citátová kompozita podle pozice ve větné struktuře.

Na závěr této podkapitoly se práce zmiňuje o citátových kompozitech v jiných jazycích: v jazycích germánských je tento způsob tvoření nových slov velmi častý a produktivní (nizozemština, němčina aj.), zatímco v románských jazycích (španělština, katalánština a další) se složeniny tvoří jiným způsobem.

Otázka, které se při výzkumu citátových kompozit nelze vyhnout, je jejich pozice na hraně mezi morfologií a syntaxí. Přístup zabývající se touto otázkou je pojmenován jako hypotéza lexikální integrity (*Lexical Integrity Hypothesis*). Lapointe (1980) a Lieber a Scalise (2007) formulovali její základní tezi následně: „Žádné syntaktické pravidlo nemůže odkazovat k morfologické struktuře.“ Citátová kompozita se zpočátku zdála s hypotézou lexikální integrity nekompatibilní, nicméně pozdější výzkumy Joan Bresnan a Sama Mchomba (1995), Petera Hohenhause (2005) a Jürgena Pafela (2015) vysvětlují jejich snadný přechod mezi syntaxí a morfologií procesem lexikalizace (Pafel hovoří o konverzi). Podle Pafela může fráze sloužit jako „stavební materiál“ pro nové slovo a ačkoliv je pak takové slovo sestaveno z fráze, fráze už to není.

V tomto momentě tedy teoretická část práce přirozeně přechází k syntaktickým otázkám. Opět Nosek (1985) tvrdí, že citátová kompozita stojí pouze v pozici nominálních větných členů, ze kterých ovšem vyjímá například předmět; ve stejném roce Quirk et al. (1985) poznamenává, že konkrétně premodifikace víceslovnými výrazy mohou být genitivní, větné nebo premodifikace adverbialní frází. Quirkova *CGEL* již také pracuje s výrazy jako „kolokviální“, „slangové“, „příležitostné“.

Velká kapitola práce je věnovaná otázkám překladu z angličtiny do češtiny. V práci se zmiňují teorie Jiřího Levého či Zbyňka Fišera, podstatný prostor je dále věnován práci Lu-

cie Chlumské a Olgy Richterové, jež se zabývají překladem z hlediska kontrastivní lingvistiky. V jazyce překladu často dochází ke zjednodušování, k omezenému výběru lexikálních prostředků či k větší tendenci sdělovat skutečnosti explicitně. Tento specifický registr češtiny, čeština v překladu, je obrovským zdrojem témat pro další výzkum, nicméně heterogenita tohoto jazyka a obrovské množství přeložených textů, z nichž by se vytvářel reprezentativní korpus, výzkumný záměr ztěžují. Toto bylo pro předkládanou práci poměrně důležité, protože ověřit, nakolik překladatelé zapojují kreativitu a znalost cílového jazyka a nakolik se spíše formálně i významově snaží přizpůsobit cizí struktuře kompozita, byla jedna ze základních pracovních hypotéz.

Dále se v této podkapitole hovoří o ekvivalenci, respektive non-ekvivalenci. Cílem práce je mimo jiné právě prozkoumat, nakolik se při překladu citátových kompozit překladatelé snaží o formální i výrazovou ekvivalenci; v případě té formální stojí před problémem, kdy v češtině podobné složeniny s pomlčkami neexistují, v případě výrazové je pak potřeba nějakým způsobem dosáhnout výrazné expresivity, jazykového humoru a jazykové hravosti, který v sobě anglická citátová kompozita často obsahují. Více o kritickém přístupu k překladu se nicméně píše v samém závěru práce.

Poslední kapitola teoretické části obsahuje poznámky o produktivitě, lexikalizaci a institucionalizaci a kreativě při tvoření nových slov.

Práce byla vedena metodou „corpus-driven“ (korpusem ověřovaná, korpusem řízená), která badatelce umožnila nezatížený přístup k datům bez předchozí představy, jakou bude mít datový soubor podobu. Jako výzkumný materiál si práce volí databázi beletristických textů z projektu InterCorp, konkrétně verze InterCorp 7. Tento korpus badatelka zvolila vzhledem k datu počátku zpracovávání diplomové práce: 4. června 2015 byla zveřejněna osmá verze InterCorpu, nicméně začátkem roku 2015 byla nejaktuálnější právě verze 7. V tomto korpusu je 90 knih spadajících do podkategorie „fiction“. Data z nich byla shromážděna do subkorpusu označeného jako *Diplomka*. Vyhledání citátových kompozit s více než dvěma pomlčkami proběhlo pomocí nekomplikovného korpusového dotazu [word=“.-.-.-“]. Hledat konkrétně citátová kompozita jako slovní druh totiž není v korpusu možné, vycházelo se proto z této jejich formální vlastnosti. Výsledkem dotazu byl rozsáhlý korpus anglických vět obsahujících frázové kompozitum a jejich zarovnaných českých ekvivalentů.

Následně bylo třeba se rozhodnout, jak zmenšit datový soubor o téměř 3 000 položkách, aby velikostně odpovídal rozsahu nutnému pro diplomovou práci, tj. asi 200 položek: závěrečný soubor s daty tvoří náhodně vybraná frázová kompozita v pozici premodifikátoru. Premodifikace byla zvolena pro jednoduchost určování tohoto větného členu, počtu premodifikátorů v celém korpusu (právě přímých přívlasků, premodifikátorů, je mezi citátovými kompozity nejvíce) a „atraktivita“ konkrétního větného členu: právě premodifikátory slouží autorům jako dobrý prostředek pro ozvláštňení textu, pro vyjádření vlastního stylu pomocí hapax legomen (jedinečně se vyskytujících lexémů). Následně došlo k náhodnému výběru 250 příkladů z celkového počtu 1 347 premodifikátorů – k výběru byl použit software pro náhodný výběr čísel.

Překlady vybraných citátových kompozit v pozici premodifikátorů byly následně rozděleny do 10 kategorií:

- vyjádření věku či stáří
- neshodné přívlastky
- označení jednotek, čísel, procent atd.
- jiné větné členy, reformulace
- lexikalizované překlady
- jednoslovné překlady
- víceslovné překlady
- vedlejší věty
- vynechávky
- překlady s pomlčkami

Jako nejčastěji zastoupené kategorie se ukázaly kategorie překladů citátových kompozit zakončených na *-old* a překlady neshodným přívlastkem, významnější zastoupení mají také kategorie lexikalizovaných a jednoslovných překladů, označení jednotek a reformulací či transferu významu obsaženého v přívlastku na jiný větný člen. Následně je každá kategorie zvlášť okomentována a je z ní vybráno jednak několik příkladů, které ilustrují jednak obratné využití daného přístupu překladateli, jednak příklady problémových překladů, které nerespektují obsahovou nebo významovou či výrazovou hodnotu originálního výrazu.

V závěru práce shrnuje hlavní poznatky z výzkumu a komentuje reformulace, vedlejší věty a vynechávky. Právě na kategoriích reformulace a vedlejší věty, jež tvoří téměř 19 % všech překladů, se nejlépe ukázalo, jak překladatelé zapojují tvůrčí schopnosti a úspěšně tak překládají i citátová kompozita, která na ploše jednoslovného premodifikátoru koncentrují i několik vrstev významu. V případě vedlejších vět zde nastupuje ještě otázka udržení koherence souvětí, které by nemělo svou délkou výrazně vyčnívat ze zbytku textu, přesto by však volba vedlejší věty měla zajistit, že se čtenáři přenesou co nejvíce z významu citátového kompozita.

Závěr práce také řeší obecnou a složitou otázku kvality překladů, která by nikdy neměla být ovlivněna možnou nekvalitou originálu. V kolekci knižních titulů, které jsou zařazeny v databázi InterCorpu 7, lze narazit i na několik zástupců lehké literatury, která se nevyznačuje stylistickou vybroušeností a jazykovou ekvilibristikou. Přesto by však překlad i takových textů měl být přesný a věrný. V okamžiku, kdy překladatel premodifikaci citátovým kompozitem zcela vynechá, měl by k tomu mít silný důvod. Z hlediska teorie ekvivalence a věrnosti překladu je vynechání bez nahrazení obvykle chybou překladu.

Na druhou stranu, jen těžko můžeme objektivně a vypovídajícím způsobem hodnotit překlady, z nichž je k dispozici vždy jen jedna věta. Výzkum by musel počítat s případem, že překladatel chybějící význam nahrazuje jinými prostředky, na jiném místě v textu.

Oblast kritiky nebo vůbec hodnocení překladu není snadná, přesto ale velmi důležitá. I tato práce se snaží přispět ke zdůraznění jejího významu. Volba právě citátových kompozit, tzn. složenin vytvořených způsobem, který je v češtině jen velmi okrajový, skýtá příležitost

alespoň dílčím způsobem prověřit, jak se překladatelé k takovým výzvám staví a jak se jim to daří. Jisté závěry jsou učiněny již v této práci, zároveň poslední kapitola obsahuje i několik námětů pro další výzkum – citátová kompozita v pozici jiných větných členů, citátová kompozita ve strojovém překladu apod. Vzhledem k tomu, že citátová kompozita se v současné angličtině hojně uplatňují v žurnalistických či reklamních textech, tedy žánrech, jejichž význam rozhodně neklesá, má takový výzkum i do budoucna velkou perspektivu, a to nejen jako výzkum jednojazyčný, ale i jako kontrastivně lingvistické studium převodu dosud téměř neužívané struktury do jazyka překladového.

APPENDICES

APPENDIX I: expressions ending in English with *-old*

1	Kilham	Among the Bears	Later that afternoon, Conservation Officer Todd Bogardus arrived with three seven-week-old black bears: two females and a male weighing about four pounds each. But even from afar the youthful, forty-eight-year-old king looked magnificent.	Navečer dorazil vrchní ochranář Todd Bogardus se třemi sedmítýdenními baribaly: dvěma samičkami a samečkem, z nichž každý vážil kolem dvou kilogramů. I z té dálky však vypadal mladistvý, osmačtyřicetiletý král báječně.
2	Robilant	A Venetian Affair		
3	Irving	A Widow for a Year	Therefore, the very nature of a sexual relationship between a sixteen-year-old boy and a thirty-nine-year-old woman, which Eddie's stories repeatedly described, attracted Mrs Havelock's grim curiosity.	Proto samotná podstata sexuálního vztahu mezi šestnáctiletým chlapcem a devětatřicetiletou ženou, který Eddieho povídky opakovaně popi- sovaly, probudila v paní Havelockové divokou zvědavost.
4	Irving	A Widow for a Year	The twenty-six-year-old author once joked in an interview that 'the working title' for The Same Orphanage was The Same Boyfriend.	Šestadvacetiletá autorka kdysi při nějakém in- terview zažertovala, že "pracovní název" pro Stejný sirotčinec byl Stejný chlapec.
5	Irving	A Widow for a Year	Therefore, the very nature of a sexual relationship between a sixteen-year-old boy and a thirty-nine-year-old woman, which Eddie's stories repeatedly described, attracted Mrs Havelock's grim curiosity.	Proto samotná podstata sexuálního vztahu mezi šestnáctiletým chlapcem a devětatřicetiletou ženou, který Eddieho povídky opakovaně popi- sovaly, probudila v paní Havelockové divokou zvědavost.
6	Irving	A Widow for a Year	his failure to clear the bedside lamp brought both the boy and the destroyed lamp crashing to the carpet, where the sixteen-year-old's spontaneous but doomed effort to hide his private parts with an open-ended lamp shade pro- vided Marion with at least an instant of pass- ing comedy.	Spontánní, ale marná snaha šestnáctiletého chlapce ukrýt své genitálie za stínidlem lampy poskytla Marion na okamžik komický pohled.

7	Irving	A Widow for a Year	Notwithstanding that the four-year-old Ruth would witness her mother being mounted from behind by a sixteen-year-old boy, Ruth's parents would never raise their voices in anger toward, or in hatred of, each other - nor would her mother or her father ever speak truly ill of the other to Ruth.	Odhlédneme-li od skutečnosti, že čtyřletá Rút byla svědkem matčiny soulože s šestnáctiletým chlapcem, její rodiče na sebe nikdy nezvýšili se zlobou či nenávisť hlas. A matka ani otec nikdy neřekli Rút o tom druhém nic špatného.
8	McEwan	Atonement	That Lola, who was fifteen, and the nine-year-old twins, Jackson and Pierrot, were refugees from a bitter domestic civil war should have mattered more to Briony.	Tomu že Lola, které bylo patnáct, a devítiletá dvojčata Jackson a Pierrot, jsou utečenci před ošklivou domácí občanskou válkou, měla Briony přikládat větší význam.
9	McEwan	Atonement	They terrified the ten-year-old Cecilia and her twelve-year-old brother, and a giggling fit was always just a breath away.	Desetileté Cecilii a jejímu dvanáctiletému bratrovi naháněli strach a vřdycky hrozilo, že je popadne záchvat hihňání.
10	McEwan	Atonement	It looked as though Ernest's mind was already elsewhere, already drifting seven summers ahead to the evening when he would walk away from his job as the Tallises' gardener, away from the bungalow, without luggage, without even a farewell note on the kitchen table, leaving his wife and their six-year-old son to wonder about him for the rest of their lives.	Vypadalo to, jako by byl Ernest v duchu už někde jinde, jako by se už přenesl o sedm let dál, k letnímu večeru, kdy odejde ze svého zaměstnání zahradníka u Tallisových, odejde z bungalovu, bez zavazadel a dokonce i bez pár slov na rozloučenou na kuchyňském stole, opustí svoji ženu a jejich šestiletého synka, kteří si s tím po zbytek života budou lámat hlavu.

11	McEwan	Atonement	The oldest of the children, a thirteen-year-old boy who looked no bigger than eight, had got into the fountain, climbed onto the statue and snapped off the Triton 's horn and his arm, right down to the elbow.	Nejstarší z dětí, třináctiletý kluk, který nevy- padal na víc než na osm, vlezl do fontány, vylezl na sochu a ulomil Tritonovi paži s rohem těsně pod loktem.
12	Weinberg	Dreams of a Final Theory	Running north from Austin to Dallas is an eighty-million-year-old geological formation known as the Austin Chalk, laid down as sedi- ment in a sea that covered much of Texas in the Cretaceous Period.	Od Austinu se táhne na sever k Dallasu osm- desát milionů let stará geologická formace zvaná austinská křída. Vznikla sedimentací v moři, které pokrývalo Texas v době křídové.
13	Pratchett	Good Omens	Saving the world took it out of an eleven- year-old body.	Zachraňování světa si toho vyžádalo od jedenáctiletého těla až až.
14	Rowling	Harry Potter and the Prisoner of Azkaban	"Black's not going to be caught by a thirteen- year-old wizard.	"Black se nenechá chytit nějakým třináctiletým kouzelníčkem.
15	Brown	Hello, Darkness	The man spoke only limited English and didn't seem to care one way or the other what day Brad promised to return the ten-year-old car to their lot.	Chlápek používal jen omezený slovník a bylo mu zřejmě srdečně jedno, v který den Brad přislíbil, že ten desetiletý křáp vrátí na jejich parkoviště.
16	Siddons	Hill Towns	A three-year-old could see she's got the hots for Sam. Apparently it 's a rather generic effect among women."	I tříleté dítě by poznalo, že má slabost pro Sama. To je zjevně mezi ženami běžný úkaz."
17	Lodge	Changing Places	AN EIGHT-YEAR-OLD'S VIEW OF THE CRISIS	KRIZE OČIMA OSMILETÉHO

18	Palahniuk	Choke	Maybe it will be the eighteen-year-old busboy or the corduroy guy in the turtleneck sweater, but one of these people will treasure me for the rest of their life.	Možná to bude ten osmnáctiletý pikolík nebo támhleten v manšestru a v roláku, to je jedno, prostě jeden z těchhle lidí si mě bude po zbytek života hýčkat jako poklad.
19	Brown	The Da Vinci Code	Sophie Neveu had unwittingly witnessed a two-thousand-year-old sacred ceremony.	Sophie Neveuová se nevědomky připletla k posvátnému ceremoniału starému dva tisíce let .
20	Nabokov	Lolita	Only the other day we read in the newspapers some bunkum about a middle-aged morals offender who pleaded guilty to the violation of the Mann Act and to transporting a nine-year-old girl across state lines for immoral purposes, whatever these are.	Není to tak dlouho, co jsme se v novinách dočetli nějaké třesky plesky o mravním delikventovi středního věku, který se přiznal, že porušil Mannův zákon a převezl jednu devítiletou holičku z jednoho státu do druhého za nemravnými účely, ať se tím rozumí cokoli.
21	Nabokov	Lolita	She considered me as if grasping all at once the incredible - and somehow tedious, confusing and unnecessary - fact that the distant, elegant, slender, forty-year-old valetudinarian in velvet coat sitting beside her had known and adored every pore and follicle of her pubescent body. </p>	Chvilku se na mě dívala, jako by teprve v té chvíli pochopila tu neuvěřitelnou a poněkud nudnou, matoucí a marnou skutečnost, že ten zdrženlivý, elegantní, štíhlý čtyřicátník v sametovém kabátu, sedící vedle ní, poznal a zbožňoval každický pór a folikul jejího dospívajícího těla.
22	Nabokov	Lolita	(Had I done to Dolly, perhaps, what Frank Lasalle, a fifty-year-old mechanic, had done o eleven-year-old Sally Horner in 1948 ?)	(Udělal jsem snad Dolly to, co roku 1948 Frank Lasalle, padesátiletý automechanik, jedenáctileté Sally Hornerové ?)

23	Barnes	Nothing to Be Frightened of	2) In January 1900, Maurice Renard, a seemingly healthy thirty-seven-year-old clerk of works in the Highways Department, collapses in his Paris office.	2) Ledem roku 1900. Maurice Renard, zdánlivě zdravý sedmatřicetiletý vedoucí výstavby silnic, se zhroutí ve své pařížské kanceláři.
24	Barnes	Nothing to Be Frightened of	Death as ironist: the locus classicus is the 1000-year-old story I first came across when reading Somerset Maugham.	Smrt jako ironik: locus classicus je tisíc let starý příběh, na který jsem poprvé narazil, když jsem četl Somersetu Maughama.
25	Fielding	Puppet	Beside her on the front seat of her three-year-old black Thunderbird convertible is a freshly purchased bottle of expensive red wine.	Vedle ní, na předním sedadle tři roky starého černého kabrioletu Thunderbird, ležela právě zakoupená lahev drahého červeného vína.
26	Francis	Rat Race	The Duke's home was a two-year-old maiden called Thundersticks.	Vévodův kůň se jmenoval Thundersticks a byl to dvouletý novic.
27	Francis	Rat Race	The remaining two aircraft were a small single engine trainer, and a twin-engine eight-year-old Aztec equipped with every possible flying aid, for which Harley was paying through the nose on a five year lease.	Jeden ze zbývajících strojů bylo jedmotorové cvičné letadlo, druhý byl starý dvoumotorový aztécký vybavený moderními přístroji, za který Harley platil krvavé splátky na pětiletou smlouvu.
28	Steel	Second Chance	He flew in from London for the shoot, with four assistants, his nineteen-year-old wife, and their six-month-old twins.	Přiletěl z Londýna se čtyřmi asistenty, svou devatenáctiletou manželkou a šestiměsíčními dvojčaty.
29	Grisham	The Client	He felt like an eleven-year-old father.	Připadal si jako jedenáctiletý otec.
30	Grisham	The Client	He was an eleven-year-old child, a smart one with plenty of street sense, but she 'd seen many like him and knew that at this moment he was nothing but a scared little boy.	Mluvila s jedenáctiletým chlapcem, chytrým a od přírody inteligentním, jenomže takových jako on, už viděla mnoho. Věděla, že v tomto okamžiku mluví jen s malým vyděšeným dítětem.

31	Grisham	The Client	Now, I've never known an eleven-year-old kid to be held in contempt, but if you were an adult and you refused to answer the judge's questions, then you'd go to jail for contempt."	Neznám však jediné jedenáctileté dítě, které by zadrželi za pohrdání soudem. Kdybys byl dospělý a odmítl vyprávět na soudcovy otázky, pak by ses dostal do vazby za pohrdání soudem.
32	Brown	The Crush	About his sixteen-year-old daughter?"	O svojí šestnáctileté dceři?"
33	Brown	The Crush	The ER resident said, " Forty-one-year-old male, stab wound in the back, lower right side.	"Muž, čtyřicet jedna let, " referoval mladší lékař. "Bodná rána v zádech na pravé straně nad pasem.
34	Brown	The Da Vinci Code	Grabbing the gilded frame, the seventy-six-year-old man heaved the masterpiece toward himself until it tore from the wall and Saunière collapsed backward in a heap beneath the canvas.	Třiasedmdesátiletý muž se zachytil pozlaceného Caravaggiova rámu takovou silou, až se mistrovské dílo uvolnilo ze stěny a Saunière se pod tíhou obrazu zhroutil naznak.
35	Brown	The Da Vinci Code	Within minutes, he was stepping into the quiet sanctuary of London's grandest nine-hundred-year-old building.	Po několika minutách už vstoupil do tichého svatostánku nejslavnější londýnské budovy, staré plných devět set let.
36	Ondaatje	The English Patient	He was behind her hunched-over body, his nine-year-old hands on her shoulders, and when she was finally still, just now and then a shudder, he began to scratch her through the sari, then pulled it aside and scratched her skin-as Hana now received this tender art, his nails against the million cells of her skin, in his tent, in 1945, where their continents met in a hill town.	Ležel za jejím nahrbeným tělem, devítiletý, ruce jí položil na ramena, a když nakonec zmlkla a už jen chvillemi sebou škubla, začal ji škrábat, přes sári, ale pak je odhrnul a škrábal přímo na kůži - tak jako se teď Haně dostávalo tohoto něžného umění, kdy nehty probouzel milióny buněk její kůže, v jeho stanu, v roce 1945, kde se jejich kontinenty setkaly v horském městečku.

37	Hailey	The Final Diagnosis	"Well, these are the organs of a fifty-five-year-old woman."	"Pohleďte! Zkoumáme právě orgány pětapadesátileté ženy."
38	Hailey	The Final Diagnosis	" Fifty-five-year-old woman."	" Padesátipětiletá žena."
39	Roth	The Human Stain	In 1944 Walter was a twenty-one-year-old rifleman with a colored infantry company.	V roce 1944 postupoval jednadvacetiletý Walter jako střelec s barevnou pěchotní jednotkou.
40	Roth	The Human Stain	even those people had to face up to the thoroughgoing transformation that had followed upon the spooks incident and that had not only brought Coleman Silk to his mortifying end but led as well-led inexorably to the gruesome death of Faunia Farley, the hapless thirty-four-year-old illiterate whom, as everyone now knew, he had taken in old age as his mistress.	dokonce i tyto lidé museli připustit zásadní proměnu osobnosti, jež následovala po aféře s přízraky a která nejenže dovedla Colemanu Silka k tak ostudnému konci, ale stejně tak vedla - - neomluvitelně - - k hrůznému smrti Faunie Farleyové, životem pronásledované čtyřiatřicetileté negramotné nešťastnice, kterou, jak už teď každý věděl, si Coleman Silk i přes svůj pokročilý věk pořídil jako milenku.

41	Roth	The Human Stain	<p>So at magic, mythical West Point, where it looked to him that day as though there were more of America in every square inch of the flag flapping on the West Point flagpole than in any flag he'd ever seen, and where the iron faces of the cadets had for him the most powerful heroic significance, even here, at the patriotic center, the marrow of his country's unbreakable spine, where his sixteen-year-old's fantasy of the place matched perfectly the official fantasy, where everything he saw made him feel a frenzy of love not only for himself but for all that was visible, as if everything in nature were a manifestation of his own life—the sun, the sky, the mountains, the river, the trees, just Coleman Brutus "Silky" Silk carried to the millionth degree—even here nobody knew his secret, and so he went out there in the first round and, unlike Mac Machrone's undefeated counterpuncher, started hitting this guy with everything he had.</p>	<p>Ani teď, v magickém, mytickém West Pointu, kde mu ten den připadalo, že v každém čtverečním centimetru vlajky třepotající se na westpointském stožáru je víc Ameriky než v jakékoli jiné vlajce, jakou kdy viděl, kde mu kamenné tváře kadetů připadaly jako obličej nejudatnějších hrdinů, dokonce ani zde, v samotném srdci vlastenečství, v kostní dřeni nezlomné páteře jeho vlasti, kde představa jeho šestnáctileté fantazie dokonale ladila s oficiální představou, kde všechno, co viděl, v něm vzbuzovalo návaly lásky nejen k sobě, ale ke všemu viditelnému, jako by vše v přírodě bylo projevem jeho vlastního života - slunce, obloha, hory, řeka, stromy, prostě Coleman Brutus "Silky" Silk milionkrát znásobený -, dokonce ani zde nikdo neznal jeho tajemství, a tak šel do prvního kola a zcela jinak než Mac Machroneův neporažený obranář začal do toho kluka bušit hlava nehlava.</p>
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42	Grisham	The Street Lawyer	Drake & Sweeney was mentioned again, in the third story of the morning, in connection with the killing of a nineteen-year-old criminal.	Pánové od Drakea & Sweeneyho se o tom ostatně sami zmínili ve třetím podstatném článku ranního vydání, ve spojitosti se zabitím devatenáctiletého kriminálního.
43	Grisham	The Testament	Where would a twenty-three-year-old grad student be at 7 A. M. on a Sunday morning ?	Kde asi mohl být třidvacetiletý mladík v neděli v sedm hodin ráno ?

APPENDIX II: postmodification (neshodný přívlástek)

1	Kilham	Among the Bears	All of which leads me to the most difficult aspect of human-bear interaction: one-on-one confrontation.	To vše mne vede k nejsložitější stránce vzájemného ovlivňování mezi lidmi a medvědy: konfliktu jedem proti druhému ´.
2	Kilham	Among the Bears	I suspected a porcupine, as there was a brush-and-stump pile nearby that could have been used by one for shelter.	Určit jsem je ale nedokázal. Měl jsem však podezření na dikobraza, protože opodál stála hromádka z houšší a pahýlů , která by mu docela dobře mohla sloužit jako úkryt.
3	Kilham	Among the Bears	The den room is fourteen feet by fourteen feet, with a concrete floor and eight-foot stone-and-mortar walls.	Místnost - brloh měřila čtyři metry dvacet krát čtyři metry dvacet, měla betonovou podlahu a zhruba dva a půl metru vysoké stěny nahozené maltou a obezděné kamenem .
4	Kilham	Among the Bears	Running beside the knoll was a spruce-and-sphagnum swamp in a small ravine.	V malé proláklíně hned vedle pahorku ležela bažina zarostlá jehličnany a rašeliníkem .
5	Irving	A Widow for a Year	Mrs Havelock would take an active interest in Eddie's development of the younger-man-with-the-older-woman theme.	Paní Havelockovou začal vývoj tématu mladší muž se starší ženou živě zajímat.
6	Irving	A Widow for a Year	She was tall and slender, her skin a kind of coffee-with-cream color, and although her high forehead and pronounced cheekbones gave her face an exotic aspect, there was something too prominent about the bones in her face.	Byla vysoká a štíhlá, pleť měla barvu kávy s mlékem a třebaže vysoké čelo a výrazné lícní kosti dodávaly obličej exotický charakter, na kostech v obličejí bylo něco podezřelého.

7	Irving	A Widow for a Year	Notwithstanding the coat-and-tie dress code of the New York Athletic Club, and despite the fact that Eddie was of an age and background that felt comfortable in coats and ties - after all, he was an Exonian - the club doorman always looked at Eddie 's clothes as if they were in violation of the code.	V rozporu se zákonem Newyorského atletického klubu nosit sako a kravatu a skutečností, že byl ve věku a z prostředí, v nichž se člověk v saku a kravatě cítí pohodlně - koneckonců byl z Exeteru -, klubovní vrátný vždycky jeho oblečení sledoval, jako kdyby tento zákon porušovalo.
8	Orwell	1984	The last time I wore one was at my sister-in-law's funeral.	Naposledy jsem měl jeden na hlavě na pohřbu mojí švagrový .
9	McEwan	Atonement	Briony knew it would be dreadful, that there would be hand-to-hand fighting in the streets and public hangings, a descent into slavery and the destruction of everything decent.	Briony věděla, že to bude strašlivé, že dojde k boji muže proti muži v ulicích a k veřejnému věšení, k pádu do otroctví a zničení všeho slušného.
10	McCarthy	C	Whenever in his room, he drinks the bottles that are left for him every morning, with the heart-and-cherub logo and the patent number on their labels;	Ve svém pokoji pije vodu z láhví, které mu sem nosí každé ráno, z těch se znakem srdce a andělíčka a s patentovým číslem na viněte;
11	McCarthy	C	He looks around the gallery: its vitrines, made from the same murky glass as the pike-and-otter cases in the hotel, hold illuminated manuscripts depicting scenes of battle and execution.	Serge se rozhlédne po galerii: ve vitrínách, vyrobených ze stejného kalného skla jako hotelové police na šitky a ondatry , leží iluminované rukopisy zobrazující scény bitev a poprav.
12	McCarthy	C	"I'm Macauley," his new boss, a stout man in his mid-to-late fifties, tells him offhandedly.	"Macauley jméno mé," představí se mu bez okolků jeho nový šéf, zavalitý muž mezi pětapadesáti a šedesáti .

13	Weinberg	Dreams of a Final Theory	Much more important was the ten-to-seven vote to recommend stopping work on ISABELLE.	Mnohem závažnější bylo doporučení (v poměru deseti ku sedmi) zastavit práce na ISABELLE.
14	Krentz	Falling Awake	She has always taken the time to dress the man of her dreams in some glamorous, romantic style: a highwayman's dashing cloak and mask, perhaps, or early-nineteenth-century breeches, jacket, polished boots and an intricately tied cravat.	Dala si práci, aby muž, o němž se jí mělo zdát, vždy oblékla v okázale romantickém stylu: jako loupeživého šlechtice se širokým pláštěm a maskou na očích, nebo jako kavalíra ze začátku devatenáctého století do kalhot pod kolena, kabátce, nablýskaných vysokých bot a složitě uvázaného šátku.
15	Rowling	Harry Potter and the Prisoner of Azkaban	Harry got through the next three days by forcing himself to think about his Handbook of Do-It-Yourself Broomcare whenever Aunt Marge started on him.	Následující tři dny Harry přetrpěl jen díky tomu, že se pokaždé, když se do něj teta Marge začala navážet, přinutil myslet na svou Příručku údržby košťat pro domácí kutily .
16	Brown	Hello, Darkness	I don't want another kidnap-rape-murder case on my desk if I can possibly avoid it."	Nestojím o to, aby se mi na stole ocitl další případ únosu, znásilnění a vraždy , pokud mám možnost se tomu vyhnout."
17	Siddons	Hill Towns	The day opened out before me, as rich and dense with possibility and magic as if I were a child on her first away-from-home adventure.	Dense přede mnou otvíral, bohatý a nabitý možnostmi a stejně kouzelný, jako bych byla dítě na prvním dobrodružném výletě mimo domov .
18	Siddons	Hill Towns	He was the first of the influx of young Ivy-League-educated faculty Trinity managed to lure south at the start of the seventies, that decade of greatest change, and those of us who had qualified for his elite senior seminar sat silently and stared at him.	Byl prvním z přílivu mladých vzdělanců ze špičkových univerzit , které Trinity přilákala na Jih na počátku sedmdesátých let, v období velkých změn. My, kdož jsme prošli náročným sítem a dostali se do jeho elitního semináře pro pokročilé studenty, jsme seděli bez hlesu a nespouštěli z něj oči.

19	Barnes	Nothing to Be Frightened of	As twenty-first-century neo-Darwinian materialists, convinced that the meaning and mechanism of life have only been fully clear since the year 1859, we hold ourselves categorically wiser than those credulous knee-benders who, a speck of time away, believed in divine purpose, an ordered world, resurrection and a Last Judgement.	Jako materialističtí neodarwinisté jednadvacátého století , přesvědčení, že smysl a mechanismus života jsou naprosto zřejmé teprve od roku 1859, považujeme samy sebe za tvory, kteří musejí být nutně moudřejší, než byli ti důvěřiví pámbíčkáři, co ještě před pár lety věřili v Boží záměr, svět řádu, zmrtvýchvstání a poslední soud.
20	Clarke	Rendezvous with Rama	At one moment they were sliding downwards in clear air, gripping the smooth metal of the handrail so that they would not gain speed too swiftly in this quarter-of-a-gravity region.	Klouzali dolů v čirém vzduchu a pevně přitom svírali hladký kov zábradlí, takže v prostředí se čtvrtinou pozemské gravitace neuháněli příliš rychle.
21	Clarke	Rendezvous with Rama	Then he progressed, more or less chronologically, through half a dozen epics, culminating with the theme from Sid Krassman's famous late-twentieth-century Napoleon.	Pak pokračoval, více či méně chronologicky, půltuctem melodií a završil je motivem z věhlasného Napoleona Sida Krassmana, natočeného na sklonku dvacátého století .
22	Munro	Runaway	Out of the got-to-do-something-big box.	Z té velké bedny přikazující, že musím něco udělat .
23	Munro	Runaway	And I got in one of my devil-may-care moods and told her it was all her fault anyway.	A já jsem se potom dostala do své typické nálady ve stylu " vem to čert " a řekla jsem jí, že je to beztak její vina.
24	Franzen	The Corrections	discretionary immunity from left-turn-on-red prohibitions!	všeobecná osvobození od zákazu odbočování vlevo na červenou!
25	Franzen	The Corrections	blanket 24-hour-a-day parking privileges in perpetuity in the Old City of Vilnius!	povolení k parkování na dvacet čtyři hodin v ulicích starobylého centra Vilniusu, a to bez vyplnění poznávací značky automobilu!

26	Franzen	The Corrections	But coming in from Market Street now was a young female estate planner who in recent months had been giving him talk-to-me smiles, touch-me smiles.	Jenže v tu chvíli vešla z ulice dovnitř jedna mladá plánovačka z oddělení realit, jež ho v posledních měsících častovala úsměvy vyzývajícími k hovoru a dotyku.
27	Franzen	The Corrections	Departing for the hardware store, wearing his I'm-a-jerk smile, he noticed Enid at the dining-room windows, peering out through a sheer curtain.	Když se vydával na cestu do železářství a na tváři se mu už předem uhnízdil úsměv hlásající světu "To jsem ale trouba" , zastihl Enid, jak stojí v jídelně u okna a vykukuje ven přes průsvitnou záclonu.
28	Hailey	The Final Diagnosis	It contained an address in Salem, Oregon, which she had copied earlier from the " next-of-kin " entry on Vivian's admitting form.	Byla na něm adresa v Salemu, Oregon, kterou si vypsal z rubriky " nejbližší příbuzní " z Vivianina přijímacího listu.
29	Tolkien	The Hobbit or There and Back Again	Not red light, as of fire or lantern, but a pale out-of-doors sort of light.	Ne rudé světlo jako oheň, ale bílé světlo jako pod širým nebem .
30	Roth	The Human Stain	Now it was with a gray-haired skin-and-bones old man, with a high-and-mighty Jew professor, his yellow Jew face contorted with pleasure and his trembling old hands gripping her head.	Teď to dělá šedovlasému starci, kost a kůže , namyšlenému židovskému profesorovi, kterému se jeho žlutá židovská tvář krouťí rozkoší a jeho rozechvělé stařecké ruce jí svírají hlavu.
31	Roth	The Human Stain	Without a trace of anything but the easygoing, hard-nosed dean-of-faculty charm, seemingly irritated not at all by my sudden appearance, Coleman said, " Mr. Bronfman 's something.	Beze stopy čehokoli jiného nežli šarmu usměvavého, neúprosného fakultního děkana , zdánlivě naprosto nevyvedený z míry tím, že jsem se tak nenadále zjevil, Coleman prohlásil: " Ten Bronfman je třída.
32	Roth	The Human Stain	With Iris-the churned-up, untamed, wholly un-Steena-like , non-Jewish Jewish Iris-as the medium through which to make himself anew, he 'd finally got it right.	S Iris - - nažhavenou, nezkracenou, nežidovskou Židovkou Iris, zcela odlišnou od Steeny - jako s materiálem, skrze nějž se může přetvořit, to konečně vzal za správný konec.

33	Frost	The List of Seven	As their senses returned from the brink, and the torchlight revealed their surroundings, they realized this was no continuation of the tunnel; they were greeted by dimly lit vistas of a vaulted, train-station-sized chamber, where boxes and crates of every imaginable size, shape, and function were stacked like building blocks, forming a jagged-toothed skyline.	Teprve když se jejich smysly vrátily z útesu nad propastí a světlo louče jim odhalilo jejich okolí, uvědomili si, že se nenacházejí v pokračování původního tunelu. Víťaly je špatně osvětelné průhledy do klenutého prostoru velikosti nádražní haly , v níž byly jako bloky domů naskládány krabice a dřevěné přepravní bedny všech myslitelných velikostí, tvarů a funkcí a tvořily všude kolem nich zubatý horizont.
34	Frost	The List of Seven	On his next consultative visit to Spivey's flat - tending to the latest in a series of ever-more-imaginative phantom disorders - Doyle noticed that among the floor-to-ceiling stacks of newspapers that Quince kept neatly rimmed around his living room stood two piles exclusively devoted to back issues of the Racing Form.	Při své příští návštěvě ve Spiveyho bytě - věnované nejčerstvější z řady jeho čím dál tím fantastičtějších zdravotních poruch - si Doyle všiml, že mezi štosy novin sahajících od země do stropu , které Quince skladoval pečlivě vyrovnané kolem dokola svého obývacího pokoje, stojí dva sloupce obsahující výhradně stará vydání Dostihového zpravodaje.
35	Frost	The List of Seven	The parents, an unremarkable lower-middle-class couple, are taking a first vacation since the birth of their son the year before.	Jeho rodiče, nijak zajímavý pár z nižší střední třídy , si vybrali první dovolenou od narození syna v loňském roce.
36	Klapka Jerome	Three Men in a Boat	From his point of view, which would be that of the average householder, desiring to take life as lightly as possible, and not that of the old-curiosity-shop maniac, there is reason on his side.	Ze svého hlediska, totiž z hlediska běžného domáčího, který touží brát život pokud možno z té jasné stránky, nikoli tedy z hlediska vášnivého milovníka starožitností , má úplně pravdu.

APPENDIX III: translations of units, numbers, percentage etc.

1	Kilham	Among the Bears	At the satellite tree on another day, there were three-and-a-half-inch bear tracks approaching and leaving in the snow, as well as a fresh red pine limb on the ground, indicating that the tree had been climbed.	Příštího dne jsme u našeho oblíbeného stromu objevili osm centimetrů široké medvědí stopy vedoucí sněhem ke stromu a zas od něj, a na zemi navíc čerstvě ulomenou větev borovice smolné, tedy neklamné znamení, že na strom kdosi šplhal.
2	Kilham	Among the Bears	With the help of those reports, photos, videos, and personal sightings, I was able to determine that in a four-by-twelve-mile swath through town he had located and demolished bird feeders at thirty-three homes.	Za pomoci těchto zpráv, fotografií, videozáznamů a osobních pozorování jsem byl schopen určit, že v pásu o rozloze čtyři krát dvanáct mil medvěd vypátral a zdemoloval ptačí krmítka u třiatřiceti domů.
3	Kilham	Among the Bears	they scrambled and climbed on the log and chased each other up, down, and around a six-inch-diameter white ash tree, which was ideal to climb because of its size and its tight, deeply cut bark.	škrábala se, šplhala a proháněla se nahoru dolů a pobíhala kolem kmene urostlého jasanu o průměru dobrých šest inců . Po jasanu se jim díky rozložitému kmeni a pevné, hluboce rýhované kůře šplhalo zdaleka nejlépe.
4	Kilham	Among the Bears	For about a week they continued to scent-mark the trees and boxes inside the twenty-five-yard square cage by rubbing their fur against them and walking over saplings.	Zhruba týden chodila a zanechávala pachové značky na stromech a bednách uvnitř klece o velikosti pěťadvaceti metrů čtverečních - těla se zády a procházela mladými stromky.
5	Kilham	Among the Bears	he had left a four-and-a-quarter-inch track on the path into the cage.	na pěšince vedoucí k dvířkům zanechal deset a půl centimetru široké stopy.
6	Kilham	Among the Bears	Toward the end of the walk, the cubs found a three-foot-long piece of birch bark stripped from a log by woodcutters.	Závěrem výletu objevili medvídci tři stopy dlouhý kus březové kůry, který dřevaři odřízli z kmene břízy.

7	Irving	A Widow for a Year	It was two in the morning when Hannah left Ruth's house for the hospital in Rutland, which was about a forty-five-minute drive.	Do nemocnice v Rutlandu, vzdálené autem pětačtyřicet minut , odjížděly ve dvě ráno.
8	Irving	A Widow for a Year	She took three twenty-five-guilder bills out of her wallet, but Rosie was standing close enough to look inside Ruth 's billfold for herself.	Rút znovu otevřela peněženku a vyndala tři pěťadvacetiguldenové bankovky . Rosie stála natolik blízko, že mohla do Rútiny peněženky sáhnout sama.
9	Brown	Angels and Demons	On either side of the chapel, in perfect symmetry, were two ten-foot-high marble pyramids.	Na každé straně kaple stály v dokonalé symetrii dvě trímetrové mramorové pyramidy.
10	McEwan	Atonement	Half a dozen twenty-five-pounder guns were piled beyond the ditch, as if swept up there by a heavy bulldozer.	Za příkopem se vršilo půl tuctu pěťadvacetiliberních děl , jako by je tam nahmul těžký buldozer.
11	McEwan	Atonement	Robbie fetched the shoeshine box from the kitchen, sat down in the armchair nearest his mother and spread out a page of a three-day-old Daily Sketch on the carpet.	Robbie přinesl z kuchyně krabici s věcmi na čištění bot, posadil se do křesla co nejbliž k matce a rozprostřel na koberec stránku ze tří dny starého Daily Sketch.
12	King	Carrie	There had been other times when Momma had kept her in the closet for as long as a day at a stretch - when she stole that forty-nine-cent finger ring from Shuber's Five and Ten, the time she had found that picture of Flash Bobby Pickett under Carrie 's pillow - and Carrie had once fainted from the lack of food and the smell of her own waste.	I jindy ji matka za trest zavírala do komory na takovou dobu - když ukradla v Shubberově obchodě prstýnek za devětačtyřicet centů nebo když matka našla pod jejím polštářem fotku Bobbyho Picketta - a jednou Carrie dokonce omdlela z hladu a pachu vlastních výkalů.

13	Weinberg	Dreams of a Final Theory	By April 1986 the central design group had completed their design: a 10-foot-wide underground tunnel forming an 83-kilometer-long oval ring (comparable to the Washington Beltway), containing two slender beams of 20-trillion-volt protons traveling in opposite directions.	V dubnu 1986 konstrukční kancelář dokončila projekt: podzemní tunel by tvořil osmdesát tři kilometrů dlouhý oválný prstenec o šíři tři a půl metrů (srovnatelný s vnějším silničním okruhem Washingtonu); uvnitř by se proti sobě pohybovaly dva svazky protonů, každý o energii dvaceti bilionů voltů .
14	Weinberg	Dreams of a Final Theory	In order to be confident of settling the question of the breakdown of the electroweak symmetry, one needs two beams of 20-trillion-volt protons that collide head-on, so that the momenta of the two protons cancel, and none of the energy has to be wasted in recoil.	Abychom mohli spolehlivě vyřešit problémy narušení elektroslabé interakce, je nutno použít dva svazky protonů, každý o energii dvaceti bilionů voltů , které se čelně srazí, čímž se jejich hybnosti vzájemně kompenzují a žádná část energie se nepromarní na zpětný ráz.
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16	Pratchett	Good Omens	And a thirty-foot-high pile of fish blocked the road.	A dále cestu blokovala i desetimetrová hromada ryb.
17	Siddons	Hill Towns	A four-thousand-mile bridge of words across an endless sea...	Vždyť to byl téměř šest tisíc kilometrů dlouhý most ze slov, který se klenul přes nekonečné moře...

18	Palahniuk	Choke	About this same time, several hundred very angry customers flooded into a fur salon with fifty-percent-discount coupons they got in the mail.	Zhruba tou dobou několik set velice vztekklých zákazníků vtrhlo do kožišnictví s kupony na padesátiprocentní slevu , které dostali poštou.
19	Fielding	Puppett	Amanda gingerly carries the two-foot-high stage into the center of the bedroom, lowering it to the gray broadloom and sitting down, cross-legged, beside it.	Amanda opatrně přenesla asi půl metru vysoké jeviště doprostřed ložnice a položila je na šedivý koberec. Pak se se zkříženými nohama posadila vedle něj.
20	Fielding	Puppett	Designed by award-winning architect Raymond Moriyama in the late 1970s, it contains almost four-and-a-half million items that are readily accessible to over a million visitors annually.	Koncem sedmdesátých let ji navrhl architekt Raymond Moriyama a schraňovala 4,5 milionu svazků, které si ročně přicházelo prohlédnout milion návštěvníků.
21	Fielding	Puppett	A mystery thriller like the one the man beside her is so engrossed in, something that would help her pass the two-and-a-half hours she'll be spending in the air, something that would help her forget where she 's going.	Napínavý thriller, do kterého byl tak zabraný její souseď, by jí pomohl přežít ty dvě a půl hodiny, které stráví ve vzduchu, pomohl by jí zapomenout na to, kam míří.
22	Clarke	Rendezvous with Rama	He was clinging to the face of a curving six-teen-kilometre-high cliff, the upper half of which overhung completely until it merged into the arched roof of What was now the sky.	Tiskl se k povrchu zakřiveného, šestnáct kilometrů vysokého srázu, jehož horní polovina visela přímo nad ním a přecházela do klenuté střechy, která teď tvořila oblohu.
23	Clarke	Rendezvous with Rama	Landing a five-thousand-ton spaceship at the centre of a spinning disc was the least of Commander Norton 's worries.	Přistání kosmické lodi o váze pěti tisíc tun uprostřed rotujícího kotouče bylo to poslední s čím si dělal kapitán Norton starosti.

24	Clarke	Rendezvous with Rama	The million-kilometre-long lines of force that threaded the corona, and drove its wisps of fiercely ionized gas at speeds which sometimes defied even the crushing gravity of the sun, were shaping themselves around that glittering ellipsoid.	Milión kilometrů dlouhé siločáry, razící si cestu korunou a pohánějící chomáčky jejího ionizovaného plynu rychlostí, jež jim někdy dokonce dovolila uniknout i drtivé sluneční přitažlivosti, se stahovaly okolo třpytivého elipsoidu.
25	Grisham	The Client	"I get a two-thousand-dollar retainer up front, nonrefundable, all in cash, before I lift a finger."	"Beru na ruku nevratnou zálohu dva tisíce dolarů předem a všechno v hotovosti, jinak nehnu prstem."
26	Brown	The Da Vinci Code	The masterpiece she was examining was a five-foot-tall canvas.	Mistrovské dílo, které zkoumala, bylo metr a půl vysoké .
27	Bates	The Darling Buds of May	The professor spent most of the time in a ten-by-six attic under the roof, listening to Bach and Beethoven, while the ex-artificer and his wife used the drawing-room downstairs watching the television set that the professor had had to install in order to get them to stay in the house at all.	Profesor trávil většinu času v podkrovním komůrce deset krát šest metrů a poslouchal Bacha či Beethovena. Lodní mechanik s manželkou zatím seděli dole v obývacím pokoji a dívali se na televizi, kterou jim tam profesor musel instalovat, aby vůbec byli ochotni zůstat v domě.
28	Ondaatje	The English Patient	He was lying on the concrete pillbox, between the town and the sea, watching her as the four men climbed out of the boat and lifted the five-foot-tall plaster statue into their arms.	Ležel na betonovém bunkru mezi městem a mořem a sledoval ji, sledoval, jak ti čtyři chlapi vylezli ze člunu a vyzvedli tu asi jeden a půlmetrovou sádrovou sochu do náručí.
29	Ondaatje	The English Patient	"French seven-point-five-millimetre Chatterault.	"Francouzský sedmapůlmilimetrový chatterault.

30	Roth	The Human Stain	<p>The carnally authoritative-looking creatures were those with the bodies that took up all the space, the creamy-colored cows with the free-swinging, girderlike hips and the barrel-wide paunches and the disproportionately cartoonish milk-swollen udders, the unagi-tated, slow-moving, stripe-free cows, each a fifteen-hundred-pound industry of its own gratification, big-eyed beasts for whom chomping at one extremity from a fodder-filled trough while being sucked dry at the other by not one or two or three but by four pulsating, untiring mechanical mouths-for whom sensual stimulus simultaneously at both ends was their voluptuous due.</p>	<p>Živočišně tady s převahou kralovala těla, která zabírala veškerý prostor, smetanové krávy s macatými nosnými boky, sudovitými břichy a nalitými vemeny, tak nepoměrně mohutnými k tělu, že se jejich majitelky podobaly spíš karikatuře, nevzrušeně a zvolna kráčející krávy povznesené nad veškerý svár světa, osmimetrákové biologické mašiny ukojené vlastní existencí, okaté stračeny, pro něž to, že na jednom konci chroupají krmivo ze žlabu, zatímco na druhém konci je vysávají ne jedna, dvě nebo tři, ale rovnou čtyři neúnavně pulzující mechanické tlamy - - pro něž smyslová stimulace na obou koncích současně byla jejich pravidelnou smyslnou odměnou.</p>
31	Grisham	The Partner	<p>Thus, Platt & Rockland could finish what was planned as a twelve-billion-dollar project, but was now well on its way to twenty billion.</p>	<p>Platt & Rockland tedy mohla dokončit dvanáctimiliardový projekt, který se nyní šplhal k dvaceti miliardám.</p>
32	Grisham	The Street Lawyer	<p>In 1984, Snyder endured a fifty-one-day hunger strike to call attention to the neglect of the homeless.</p>	<p>V roce 1984 držel Snyder padesátidenní hladovku, aby obrátil pozornost k přehlíženým bezdomovcům.</p>
33	Grisham	The Street Lawyer	<p>I would sell the car and get rid of the four-hundred-eighty-dollar-a-month payment.</p>	<p>Prodám auto a zbavím se čtyř set osmdesáti dolarů měsíční splátky.</p>

34	Grisham	The Street Lawyer	River Oaks lost its twenty-million-dollar project.	V RiverOaks přišli o výhodný projekt za dvacet milionů .
35	Klapka Jerome	Three Men in a Boat	For five-and-thirty minutes not a sound was heard throughout the length and breadth of that boat, save the clank of cutlery and crockery, and the steady grinding of four sets of molars.	Celých pětatřicet minut se po celé délce i šířce lodi neozýval jiný zvuk kromě cinkotu příborů a nádobí a vytrvalého klapání čtyř chrupů.

APPENDIX IV: other clause elements, reformulations

1	Kilham	Among the Bears	In a neat solution to the teeth-on-nipple problem, Phoebe made up some apple ice that was a big hit when came back two days later.	S dudlíky a dospělými zuby to Phoebe vyřešila chytře: vyrobila jablčnou dřeh a ta se za dva dny při naší další návštěvě stala obrovským hitem.
2	Kilham	Among the Bears	But Squirry's paw-for-paw behavior (which demonstrated that in the end she was on the right track) and the Boy's sequence of looking at his image, then looking behind the mirror repeatedly were both - at least to me, who had at that point spent well over two thousand hours watching bears learn their way into their world-examples of behavior directed at themselves, not at another bear.	Ale pokládání tlapy na odraz , tak jak to činila Drobná, (což dokládalo, že v závěru byla na dobré stopě) a Boyovo rychle se střídající nakukování do zrcadla a za něj, to byly - alespoň pro mne, který strávil víc než dva tisíce hodin pozorováním, jak se medvědi učí, jak to chodí ve 'velkém' světě - dva příklady chování zaměřeného na sebe, nikoli na jiného medvěda.
3	Kilham	Among the Bears	But beyond her support of the project and her willingness to give up time together, Debbie made a more concrete contribution: her more-than-full-time employment (as the manager of a pension administration and consulting group at a local accounting firm) freed me from the economic shackles of my own business and allowed me to spend the time I needed to work with the bears.	Avšak kromě toho, že projekt podporovala a byla ochotna vzdát se společně strávených chvil, přispívala celé věci ještě mnohem hmatatelnějším způsobem : díky jejímu časově náročnému zaměstnání (pracovala jako manažerka penzijního a poradenského oddělení v místní účetní firmě) jsem se nemusel tolik starat o prosperitu vlastní živnosti , jinými slovy finanční zabezpečení rodiny neleželo jen na mých bedrech, a mohl jsem se potřebnou dobu věnovat práci s medvědy.
4	Brown	Angels and Demons	The decor in the colonnade was an incongruous mix of wall-to-wall carpets over marble floors and wireless security cameras gazing down from beside carved cherubs in the ceiling.	Na podlaze ležely odezdi ke zdi koberec, na stropě vykukovaly zpoza sošek andílků bezpečnostní kamery namířené k zemi.

5	Orwell	1984	On the battlefield, in the torture chamber, on a sinking ship, the issues that you are fighting for are always forgotten, because the body swells up until it fills the universe, and even when you are not paralysed by fright or screaming with pain, life is a moment-to-moment struggle against hunger or cold or sleeplessness, against a sour stomach or an aching tooth.	Na bojišti, v mučírňách či na potápějící se lodi člověk zapomíná na cíle, za něž bojuje, protože jeho tělo bobtná tak, že zaplní celý vesmír. A i tehdy, když není ochromen hrůzou anebo nekřičí bolestí, je život člověka v každém okamžiku zápasem s hladem, zimou nebo nespavostí, se zkaženým žaludkem či bolestí zubu.
6	McEwan	Atonement	It was as though they had always had a sisterly end-of-day chat.	Chovala se, jako by si vždycky na sklonku dne chodila takhle sestersky popovídat.
7	Capote	Breakfast at Tiffany's	spanked our faces, we plunged in and out of sun and shadow pools, and joy, a glad-to-be-alive exhilaration, jolted through me like a jigger of nitro-gen.	Koně se dali do velice mírného klusu, špláchaly na nás vlny větru, plácaly nás do obličeje, potápěli jsme se do slunce a louží stínu, a radostné rozjaření ze života mnou projíždělo jako hit dusíku.
8	Grisham	Brethren	We try to get five thousand for a two-two-five-five reduction. "	Snažíme se dostat za snížení trestu kvůli díráům v rozsudku pět tisíc. "
9	Grisham	Brethren	And so for three weeks they played the he's-running-from-me game until their people quietly worked out the details.	A tak si po tři týdny hráli na honěnou , vzájemně se obviňovali, že se toho druhého bojí, a jejich štáby zatím pracovaly na detailech.
10	McCarthy	C	He's tried the cocaine-in-the-eyeballs trick, but doesn't get the point of snorting it, and even less so of injecting stuff into one's arm.	Kokain do očí už zkusil, ale šňupání, a ještě méně vpichování do paže, mu nic neříká.
11	Angell	Callgirl	Callgirls do doubles, as a two-girl-one-client situation is called, all the time.	Dívky na telefon samozřejmě chodí za jedním klientem i po dvou, dokonce běžně.

12	Krentz	Falling Awake	"Yes. I remember asking if it was possible it was a blocking image rather than a chase-and-pursuit dream.	"Vzpomínám si, že jsem se ptala, jestli není možné, že ve snu jde spíš o blokaci než pronásledování .
13	Krentz	Falling Awake	"Speaking of Beth," he said. "Did she turn up anything on the local hit-and-run investigation?"	"Když je řeč o Beth," začal, "vypátrala něco o nehodě , při níž zemřel Hardy?"
14	Krentz	Falling Awake	His mouth ravaged hers in a no-holds-barred kiss that stole her breath.	Líbal ji tak lačně , že ji málem udusil.
15	Siddons	Hill Towns	The old boot-in-the-face thing."	Té jejich letité neurvalosti , s jakou na člověka šlápou ."
16	Nabokov	Lolita	I understand that finally, in utter disgust at his cocksureness, barefooted Dolores was to lead check-trousered Mona to the paternal farm behind the Perilous Forest to prove to the braggart she was not a poet 's fancy, but a rustic, down-to-brown-earth lass - and a last-minute kiss was to enforce the play 's profound message, namely, that mirage and reality merge in love.	Pokud jsem dobře pochopil, končilo to tím, že bosá Dolores, dočista znechucená takovým fanfarónstvím, přivede Monu, oblečenou do kostkovaných kalhot, na farmu svých rodičů za černými lesy, aby tomu tlučubovi dokázala, že není výtorem básnickovy fantazie, nýbrž obyčejným venkovským děvčetem - a závěrečný polibek měl podtrhnout hlubokomyslné poslání hry, totiž že přelud a skutečnost splývají v lásce.
17	Nabokov	Lolita	On the other hand, I shudder when recalling that SOI-DISANT "high-class" resort in a Midwestern state, which advertised " raid-the-icebox " midnight snacks and, intrigued by my accent, wanted to know my dead wife 's and dead mother 's maiden names. </p>	Na druhé straně se klepu hrůzou při vzpomínce na ten soi-disant "prvotřídní" lázeňský podnik v jednom středozápadním státě, který propagoval půlnoční neomezenou konzumaci a kde zaražení mým přízvukem se mě vyptávali na dívčí jména mé mrtvé manželky a matky!

18	Nabokov	Lolita	As I was staggering up to the door of my daughter's thirteen-dollar-a-day private room, Mary Lore, the beastly young part-time nurse who had taken an unconcealed dislike to me, emerged with a finished breakfast tray, placed it with a quick crash on a chair in the corridor, and, fundament jiggling, shot back into the room - probably to warn her poor little Dolores that the tyrannical old father was creeping up on crepe soles, with books and bouquet: the latter I had composed of wild flowers and beautiful leaves gathered with my own gloved hands on a mountain pass at sunrise (I hardly slept at all that fateful week).	Když jsem stoupal ke dveřím soukromého pokoje své dcery (třináct dolarů za den), objevila se s podnosem od snídaně ta mrcha Mary Loreová, výpomocná sestra, která mě od prvního dne nepokrytě nesnášela, práskla s ním na židli v chodbě a s křepčícím pozadím zmizela zpátky v pokoji - nejspíš varovat chudinku Lolinku, že na podrážkách ze surové gumy se plíží ten starý tyran s knihami a kytkou, kterou tvořilo polní kvítí a nádherné listy, jež jsem natrhal vlastními rukama v rukavicích za svítání v horském průsmyku (toho osudného týdne jsem skoro nespal).
19	Nabokov	Lolita	The two voices parted in an explosion of warmth and good will, and through some freak mechanical flaw all my coins came tumbling back to me with a hitting-the-jackpot clatter that almost made me laugh despite the disappointment at having to postpone bliss.	Dva hlasy se rozloučily ve výbuchu srdečnosti a dobré vůle, a mně se díky nějaké vrtošivé mechanické závadě všechny mince s triumfálním rachotem vysypaly zpátky, a ten zvuk, jak narážely o dno přihrádky , mě téměř rozveselil, i přes zklamání, že jsem nucen chvilě blaha odložit.
20	Amis	Lucky Jim	He got up and began a skipping-with-arms-raising exercise he'd learnt all about in the R. A. F.	Vstal a začal cvičit dřepy s předpažením , jak je tomu kdysi učili u letectva.
21	Amis	Lucky Jim	When Gore-Urquhart looked at him again, Dixon had a moment's trouble disposing of a slight spin of the head, caused by the other's out-of-focus face.	Když na něj Gore - Urquhart znovu pohlédl, na chvíli se Dixonovi málem zamotala hlava, protože tvář, do které zíral, se mu rozplynula .

22	Woolf	Mrs. Dalloway	<p>Look,' she implored him, for Dr Holmes had told her to make him notice real things, go to a music hall, play cricket - that was the very game, Dr Holmes said, a nice out-of-door game, the very game for her husband.</p>	<p>"Podívej," úpěnlivě ho vybízela, protože doktor Holmes jí řekl, aby ho přiměla všimnout si skutečných věcí, chodit do kabaretu, hrát kriket - to je ono, řekl pan doktor, hraje se to pěkně venku, je to hra jako dělaná pro jejího muže.</p>
23	Barnes	Nothing to Be Frightened of	<p>A. J. Ayer assures Somerset Maugham that there is nothing, and nothingness, after death: whereupon they both find themselves players in God's little end-of-the-pier entertainment called Watch the Fury of the Resurrected Atheist.</p>	<p>A. J. Ayer ujistí Somerset Maughama, že po smrti není nic než nicota, načež se oba ocitnou jako herci v malé Boží forbíně s názvané "Koukej, jak ti vzkříšení ateisti zuří".</p>
24	Barnes	Nothing to Be Frightened of	<p>At some point between now and the six-billion-years-away death of the planet, every writer will have his or her last reader.</p>	<p>V období těch šesti miliard let mezi současností a smrtí naší planety nastane chvíle, kdy každý spisovatel bude mít svého posledního čtenáře.</p>
25	Twain	The Adventures of Tom Sawyer	<p>There were some boys-and-girls' parties, but they were so few and so delightful that they only made the aching voids between ache the harder.</p>	<p>Proběhlo sice několik dětských výletů, ale bylo jich tak málo a byly tak kouzelné, že bolestný suchopár mezi nimi byl ještě bolestnější.</p>
26	Asimov	The Caves of Steel	<p>Think of the inefficiency of a hundred thousand houses for a hundred thousand families as compared with a hundred-thousand-unit Section; a book-film collection in each house as compared with a Section film concentrate; independent video for each family as compared with video-piping systems.</p>	<p>Pomysleme na nedostatečnost a na nevyužití sta tisíce domů pro sto tisíc rodin oproti sto tisíc jednotkám v sekci. Na sbírku videokazet v každém domě oproti filmovému středisku v sekci. Na soukromou televizi pro každou rodinu oproti společnému promítacímu systému.</p>

27	Day	The Circus in Winter	Long ago, Mildred had insisted they not get separate beds because she did n't want her friends to come over, see the brother-and-sisterish twin set, and start talking about her.	Kdysi dávno prohlásila, že s ním hodlá lože sdílet i nadále. Věděla, že přítelkyně by si oddělených postelí všimly, pochopily by, že s manželem nespí, a začaly by o ní klevetit.
28	Franzen	The Corrections	"I tried to explain to him that my white-blood-cell needs are entirely nugatory.	" Pokusil jsem se mu vysvětlit, že moje bílé krvinky jsou tak jako tak naprosto k ničemu.
29	Brown	The Crush	" Not-so-funny pain, though.	"Ta bolest ale tak srandovní není .
30	Hailey	The Final Diagnosis	A well-brought-up young man, Lucy thought; he shows deference to his elders.	Hledme, mladík má dobré vychování , konstatovala Lucy, k starším je uctivý.
31	Hailey	The Final Diagnosis	Then in the same quiet, careful tone he said, "As near as I can tell, you have a thirty-two-week baby;	Stejně klidným, obezřetným tónem vysvětloval: "Podle mého soudu jsou vašemu dítěti třicet dva týdny ;
32	Banville	The Sea	She gave me a look then, a more-in-sorrow-than-in-anger look, and shook her head, and turned and stalked off stork-like on those stilted white legs.	Pak se po mně podívala, podívala se spíš posmutněle než nazlobeně , potřásla hlavou, otočila se a odkráčela na chůdičkách bílých nohou jako čápice.

APPENDIX V: lexicalized expressions

1	Toole	A Confederacy of Dunces	Quite right," Mr. Gonzalez said anxiously, his dapper person quivering at the prospect of an on-the-job accident.	"Naprosto správně," řekl starostlivě pan Gonzalez a jeho trpasličí dušička se při vyhlídce na pracovní úraz roztetelila.
2	Kilham	Among the Bears	To my knowledge, no one had ever even documented the day-to-day details of raising black bear cubs, let alone actually done it the way I was doing.	Dosud jsem nevěděl o nikom, kdo by zdokumentoval každodenní podrobnosti výchovy mláďat medvěda baribala, natož aby to skutečně provedl způsobem, jaký jsem zvolil já.
3	Irving	A Widow for a Year	He was also popular on college campuses - especially at state universities in out-of-the-way states.	Byl také oblíbený na univerzitách - zejména na státních univerzitách v zapadlých státech.
4	Ishiguro	An Artist of the Floating World	Every day, throughout my most formative years, Miss Noriko, I was obliged to listen to Mother here practising on an out-of-tune piano.	V letech, kdy je dítě nejnímavější, jsem musel poslouchat maminku, jak hraje na rozladěný klavír.
5	Brown	Angels and Demons	Lining the corridor were dozens of framed, black-and-white images.	Po stěnách chodby visely všude černobílé obrazy.
6	Orwell	1984	This day-to-day falsification of the past, carried out by the Ministry of Truth, is as necessary to the stability of the régime as the work of repression and espionage carried out by the Ministry of Love.	Toto demodenní falšování minulosti, které provádí Ministerstvo pravdy, je pro stabilitu režimu právě tak nezbytné jako represe a špiclování, které provádí Ministerstvo lásky.
7	McCarthy	C	It's true: most of the women here are wearing chiffon dresses trimmed with lace and crêpe-de-chine tea gowns;	Je to pravda: většina žen tu na sobě má splyvavé šifonové, krajkou lemované šaty a krepešínové pláště;

8	McCarthy	C	<p>Testing the sigs, he leads Gibbs to above their interim receiving station, marked by a semi-circle of white cloth beside which, in place of Popham strips, a black-and-white Venetian blind opens and closes, winking Morse OKs at him.</p> <p>Either Mrs. White's neighbors on the street did not wish to become involved in a police investigation, or dislike for her had become so strong that they deliberately adopted a wait-and-see attitude.</p> <p>The equations of general relativity, unlike those of Newtonian mechanics, are precisely the same in the merry-go-round laboratory and conventional laboratories; the difference between what is observed in these laboratories is entirely due to their different environment - a universe that revolves around the zenith or one that does not.</p>	<p>Vyzkouší signál a navede Gibbse nad jejich prozatímní přijímací stanici vyznačenou půlkruhem z bílého plátna, vedle kterého se místo Pophamových pruhů otvírají a zavírají černobílé žaluzie a morseovkou na něj mrkají " 0 K ".</p> <p>K vysvětlení této časové prodlevy se nabízejí dvě dosti nechtuté možnosti: buď nechtěli být sousedé paní Whitové zataženi do policejního vyšetřování, nebo byla jejich nechuť k ní tak silná, že zaujali vyčkávací stanovisko.</p> <p>Rovnice obecné relativity mají na rozdíl od Newtonových rovnic mechaniky přesně tutéž podobu v kolotočové laboratoři jako v laboratoři konvenční, rozdíl v pozorováních z těchto laboratoří jsou zcela způsobeny jejich rozdílným prostředím - vesmírem otáčejícím se kolem zenitu a vesmírem nehybným.</p>
9	King	Carrie		
10	Weinberg	Dreams of a Final Theory		
11	Rowling	Harry Potter and the Prisoner of Azkaban	<p>Plump little Mrs. Weasley; tall, balding Mr. Weasley; six sons; and one daughter, all (though the black-and-white picture did n't show it) with flaming-red hair.</p>	<p>Baculatá malá paní Weasleyová, vysoký pan Weasley s řidnoucimi vlasy, šest synů a jedna dcera, všichni (i když na černobílé fotografii to nebylo vidět) s ohnivě rudými vlasy.</p>

12	Siddons	Hill Towns	There was enough to eat and hand-me-down clothes from Caleb to clothe, if badly, his weedy frame, but there was nothing in the long silences of the house and the rasping of his mother 's sick lungs and the dying cross-roads villages to feed a soul.	K jídlu toho moc neměli a na o hubenou postavu se hodily šaty zdeděné po Calebovi. Avšak v tom vleklém tichu v domě, v ostrém pískání matčiných nemocných plic a ve vesnicích skomírajících podél křižovatek nebylo nic, co by nasýtlo jeho hladovou duši.
13	Palahniuk	Choke	The blow-by-blow description.	Detailní popis.
14	Barnes	Nothing to Be Frightened of	From all this, you might imagine that when the Revolution introduced an up-to-date belief system, it might avoid the extremism of the one it replaced;	Člověk by si tedy představoval, že když už revoluce zavedla moderní systém víry, mohla se v něm vyhnout všem krajnostem staršího modelu, který nahradila.
15	McEwan	On Chesil Beach	He said in a matter-of-fact way, 'I loved you, but you make it so hard.'	Věcným tónem prohlásil: "Miloval jsem tě, jenomže s tebou je to strašně těžké."
16	Munro	Runaway	Because Sara's father had been a drunk — not a down-and-out drunk, he had continued to practice as a veterinarian, but enough of a terror around the house to make his daughter horrified by drinking — Sam had never used to so much as drink a beer, at least to Juliet's knowledge, at home.	Sařin otec býval totiž alkoholik - ne vyložený ochlasta, pokračoval v práci jako veterinář, ale doma všechny terorizoval do té míry, že v dceři vzbudil hrůzu z pití -, a Sam si tedy doma nedal ani pivo, aspoň pokud Juliet věděla.

17	Munro	Runaway	But there were others, more up-to-date , who gave these casual-sounding yet practiced speeches in which it was said that life was indeed a bumpy road, but misfortunes had pointed the way to better things, lessons were learned, and without a doubt joy came in the morning.	Jiní, modernější , umějí pronášet podobné zdánlivě ledabylé, avšak nacvičené proslovy, z nichž vyplývá, že život je cesta plná výmólů, ale neštěstí zase ukazuje cestu k něčemu lepšímu, člověk se poučí a ráno nepochoybně vzejde nový, radostný den.
18	Steel	Second Chance	She was wearing a black-and-white summer linen pantsuit that had been given to her the year before as a gift from Balmain, and it suited her well.	Měla na sobě černobílý lněný kalhotový kostým, který před rokem dostala jako dárek od firmy Balmain a velice jí slušel.
19	Franzen	The Corrections	"These transient conductive microtubules," Eberle said, "make thinkable the previously unthinkable: direct, quasi-real-time digital-chemical interface."	" Tyhle dočasné vodivé mikrokanálky," pokračoval Eberle, "umožňují něco, co bylo až do té doby nepředstavitelné: přímé digitálně-chemické rozhraní v kvazireálném čase."
20	Franzen	The Corrections	African American dazzle the technophobic blonde by using the W -- Corporation's Global Desktop Version 5.0 to get up-to-the-minute cancer information and to hook Chelsea into support networks and the very best local health care providers.	Ve třetím díle oslní Šéfka a mladá Afroameričanka plavovlásku děsící se techniky tým, že použije přístroj Global Desktop verzi 5.0 od firmy W --- Corporation sloužící k průběžnému získávání nejnovějších informací o všem možném, tedy i o vývoji zhubného bujení v těle, o možnostech zapojení Chelsey do podpůrné sítě a k nalezení nejlepších zdravotnických zařízení v místě bydliště.

21	Franzen	The Corrections	The house belonged to the high-school drama teacher, Henry Dusingberre, who'd left his campy Abyssinian banana and gaudy crotons and tongue-in-cheek potted palms in his favorite student's care while he spent a month with his mother in New Orleans.	Dům patřil středoškolskému učiteli dramatické tvorby Henrymu Dusingberrovi, jenž svěřil své prašžené haběšské banánovníky, křiklavé krotky a potouchlé zakrslé palmy do péče své nejmilejší studentky a odjel za matkou, aby s ní strávil v New Orleansu celý měsíc.
22	Hailey	The Final Diagnosis	besides, it's a baby you're having, not an end-of-semester exam.	Nešprtáš se na pololetní zkoušení, jde o dítě, které se ti má narodit!
23	Hailey	The Final Diagnosis	McNeil remembered that Alexander had been one of the out-of-town applicants for the job at Three Counties.	McNeil si vzpomněl, že Alexander patřil k mimoměstským uchazečům o práci v nemocnici Three Counties.
24	Hailey	The Final Diagnosis	But that doesn't mean I'm going to join some hole-and-corner conspiracy to boot him out."	Přesto nejsem ochoten připojit se k nějaké ta- jné klince, která ho chce vykopnout! "
25	Tolkien	The Hobbit or There and Back Again	"Also I should like to know about risks, out-of-pocket expenses, time required and remuneration, and so forth" - by which he meant:	"Taky bych rád věděl, jak je to riskantní, co bude s hotovými výlohami, kolik to zabere času, jak to bude s odměnou, a tak vůbec" - čímž myslel:
26	Roth	The Human Stain	It was a faded black-and-white photograph measuring about four by five inches, a blown-up snapshot, more than likely taken originally in somebody's backyard with a Brownie box camera, of Coleman as the fighting machine that his opponent will find facing him when the bell sounds.	Byla to vybledlá černobílá fotografie asi devět krát dvanáct a velice pravděpodobně ji někdo pořídil na zadním dvorku primitivním aparátem Brownie. Zachycovala Colemana jako válečný stroj, jak ho uvidí soupeř, až se ozve gong.

27	Kipling	The Jungle Book - other	and he sat on all their laps one after the other, because every well-brought-up mongoose always hopes to be a house-mongoose some day and have rooms to run about in, and Rikki-tikki's mother (she used to live in the General's house at Segowlee) had carefully told Rikki what to do if ever he came across white men. This was high-tech, state-of-the-art stuff, Karl.	a on jim sedal všem po řadě na klínech, protože každý dobře vychovaný mungo pomýšlí vždy na to, aby se stal jednou domácím mungem a měl pokoje k probíhání. Matka Riki - Tikiho žila kdys v domě generálově v Segowlee a všúpila Rikimu důkladně, jak si má počínat, setká - li se s bílými lidmi.
28	Grisham	The Partner	Sweeney found him and led him through to his office, a spartan room with government hand-me-down furniture and fading photos of smiling politicians on the wall.	Bylo to nejmodernější hi-tech zařízení, Karle.
29	Grisham	The Partner	As I padded behind Miss Vavasour with my bag in my hand, like the well-mannered murderer in some old black-and-white thriller, I found that the model of the house in my head, try as it would to accommodate itself to the original, kept coming up against a stubborn resistance.	Sweeney si ho našel a dovedl ho do své kanceláře, spartánské místnosti s odloženým nábytkem a blednoucími fotografiemi usmívajících se politiků na zdech.
30	Banville	The Sea		Vlekl jsem se za slečnou Vavasourovou s taškou v ruce jako dobře vychovaný vrah v nějakém starém, černobíle thrilleru a zjišťoval jsem, že ať se model domu v mé mysli jakkoli snaží uvést se v soulad s originálem, stále naráží na zarputilý odpor.

APPENDIX VI: one-word translations

1	Lindsey	A Loving Scoundrel	The easy part was because one of Lucy's rare well-to-do customers had left behind a corset.	Jeden Lucyin lepší zákazník totiž u ní jednou zapomněl korzet.
2	Kilham	Among the Bears	then they would erupt in the same knock-down-drag-out fight as when they were fighting over their bottles.	vzápětí se rozpoutal stejně nesmířitelný zápas, jako když bojovala o láhve s mlékem.
3	Irving	A Widow for a Year	The forlorn remnant of the station, an unsheltered telephone box, and a tarred platform that runs for fifty yards along the tracks... alas, for the predominantly well-to-do village of Bridgehampton, this passes for a rail-transportation site.	Opuštěné zbytky nádraží, rozbitá telefonní budka a asfaltové nástupiště táhnoucí se padesát metrů podél kolejí se bohužel v poměrně prospívajícím městečku Bridgehampton vydávají za železniční stanici.
4	Capote	Breakfast at Tiffany's	A keen sudden un-Holly-like enthusiasm for homemaking resulted in several un-Holly-like purchases: at a Parke-Bernet auction she acquired a stag-at-bay hunting tapestry and, from the William Randolph.	Náhle ji posedlo horlivé, nehollyovské nadšení pro domácnost, které vedlo k různým nehollyovským nákupům: v dražbě u Park - Berneta získala gobelín s jelenem zaskočeným smečkou honících psů, z majetku po Williamu Randolphovi.
5	Grisham	Brethren	Lake wanted thirty minutes of one-on-one debate with Tarry, no holds barred, no one to referee, just the two of them slugging it out without rules.	Lake se zase domáhal půlhodinové přímé debaty s Tarrym, pro kterou nebudou vytyčena žádná témata a kterou nikdo nebude moderovat - prostě si to oni dva rozdají bez pravidel.
6	McCarthy	C	Together, the two tones form a melancholy wail, like the long-drawn-out scream of a fall that never hits the surface towards which it's falling.	Dohromady tvoří melancholické kvílení připomínající táhlý křik padajícího, který nikdy nedopadne na zem, k níž padá.

7	McCarthy	C	<p>The left-swerwing passage from the house's front door to the Low Lawn, then through the Lime Garden with its beehives and, beyond these, past the green slime-topped trough-pond towards the long, conker-tree-lined avenue that skirts the Apple Orchard as it heads towards the spinning sheds and Bodner 's garden — a passage each of whose sections used to comprise a world, expansive beyond comprehension, filled with organic density and volume, with the possibilities of what might take place in it, riven with enclaves and proclivities every one of which itself comprised a world within the world, on to infinity — now seems like a small, inconsequential circuit: a transceiver loop or well-worn route round a familiar parade ground.</p>	<p>Vlevo se stácející cesta od domovních dveří na dolní louku, pak přes lipovou zahradu kolem úlu a podél zeleným žabincem pokryté strouhy k dlouhé kaštanové aleji, táhnoucí se podél jabloňového sadu až k přádelnám a Bodnerově zahradě - cesta, jejíž každý úsek dřív zahrnoval celý jeden svět, který se rozpínal za hranice lidského chápání a překypoval hustým, objemným organickým ruchem a skrytými možnostmi, cesta roztrhaná na enklávy a dispozice, z nichž každá sama o sobě obsahovala svět ve světě a tak dále donekonečna, nyní působí jako krátká a nedůležitá okružní trasa: zpěnovazební smyčka nebo stokrát prošlapaná cesta kolem důvěrně známého execírplacu.</p>
8	McCarthy	C	<p>He washes off the green-and-red mess covering the rest of the body, ties and cuts the cord, wraps the baby in a sheet and hands it to the mother.</p>	<p>Ze zbytku tělíčka omyje zelenorudou mázdu, zaváže a přestříhne pupeční šňůru. Zabalí děcko do prostěradla a podává je matce.</p>
9	Krentz	Falling Awake	<p>The only news outlets that would pay attention to such an off-the-wall story are the supermarket tabloids.</p>	<p>Jediné noviny, které by tak neuvěřitelné historce mohly věnovat pozornost, jsou bulvární plátky.</p>
10	Siddons	Hill Towns	<p>Some were introduced as so-and-so's wife, but many others were introduced only by their names.</p>	<p>Některé nám představili jako něčí manželky, avšak mnoho ostatních nám řeklo pouze svá jména.</p>

11	Siddons	Hill Towns	<p>I remember the dusty splendor of the old vault-ceilinged gilt-and-red room, spindly gold and red velvet chairs set about the walls except for the four in front of the magistrate's high carved desk where Maria and Colin sat, and with Sam and Ada as witnesses.</p> <p>In former times, when I was still your dream male [the reader will notice what pains I took to speak Lo's tongue], you swooned to records of the number one throb-and-sob idol of your coevals</p> <p>We avoided Tourist Homes, country cousins of Funeral ones, old-fashioned, genteel and show-erless, with elaborate dressing tables in depressingly white-and-pink little bedrooms, and photographs of the landlady's children in all their instars.</p>	<p>Já si vybavuji zaprášenou nádheru starobylé zlatorudé místnosti s klenutým stropem. Vybavuji si vysoká pozlacená křesla potažená rudým sametem, která stála kolem stěn. Prostor před vyřezávaným vysokým stolem oddávajícího úředníka byl však prázdný.</p> <p>Svého času, když jsem ještě býval hrdinou tvých snů (čtenáři neujde, co úsilí mě stálo mluvit Lo'iným jazykem), omdlěla jsi u desek nejzbožňováníhodnějšího idolu svých vrstevníků</p> <p>Vyhýbali jsme se turistickým noclehárnám, venkovským bratrancům Smutečních salónů, byly staromódní, snobské a bez sprchy, v depresivně růžovobílých malých pokojích stály vyřezávané toaletní stolky a na zdech visely fotografie dětí správcové ve všech stadiích vývoje.</p>
12	Nabokov	Lolita		
13	Nabokov	Lolita		

14	Woolf	Mrs. Dalloway	<p>but realized the obligations which size, wealth, health entail, and observed punctiliously, even when not absolutely necessary, little courtesies, old-fashioned ceremonies, which gave a quality to his manner, something to imitate, something to remember him by, for he would never lunch, for example, with Lady Bruton, whom he had known these twenty years, without bringing her in his outstretched hand a bunch of carnations, and asking Miss Brush, Lady Bruton 's secretary, after her brother in South Africa, which, for some reason, Miss Brush, deficient though she was in every attribute of female charm, so much resented that she said ' Thank you, he 's doing very well in South Africa,' when, for half-a-dozen years, he had been doing badly in Portsmouth.</p>	<p>ovšem zároveň si uvědomoval závazky spočívající ve velikosti, zámožnosti a zdraví a puntičkářsky dbal, dokonce i tehdy, kdy to nebylo naprosto nutné, na drobné zdvořilůstky, staromódní ceremonie, jež jeho způsobům dodávaly kvalitu, cosi hodného nápodoby, cosi, podle čeho jste si ho mohli pamatovat, neboť on například nikdy nepoobědvá s lady Brutonovou, kterou zná už dvacet let, aniž jí nepodá v natažené ruce kytici karafiátů a neoptá se slečny Brushové, sekretářky lady Brutonové, jak se má její bratr v jižní Africe, což z nějakého důvodu slečna Brushová, jakkoli má nedostatky ve všech oblastech ženského půvabu, nesnáší natolik, že řekne "Děkuji vám, daří se mu v jižní Africe dobře", zatímco se mu už šest let nedaří dobře v Portsmouthu.</p>
15	Barnes	Nothing to Be Frightened of	<p>I have a couple of face-to-face client meetings, my favourite thing of all.</p>	<p>Absolvuji několik osobních schůzek s klienty - to mám ze všeho nejradši.</p>
16	Fielding	Puppett	<p>She stops on the second-to-last step, takes a deep breath of late afternoon air, turns back to Corinne Nash.</p>	<p>Zarazila se na předposledním schůdku, zhluboka se nadechla podvečerního vzduchu, a obrátila se ke Corinne Nashové.</p>
17	Fielding	Puppett	<p>She flips on the delicate white-and-pink flowered lamp beside the bed, and checks the time again.</p>	<p>Rozsvítila malou růžovobílou květinovou lampičku vedle postele a znovu překontrolovala čas.</p>

18	Fielding	Puppett	She motions toward the green-and-blue striped sofa that sits on the light parquet floor at right angles to a single dark blue chair.	Výkročila k pruhované zelenomodré pohovce, která stála na světlé parketové podlaze a v pravém úhlu vedle ní bylo tmavomodré křeslo.
19	Clarke	Rendezvous with Rama	First there was a rending crack, then a long-drawn-out series of crystalline crashes like a million glass-houses being demolished.	Nejprve se ozval trhavý zvuk, potom dlouhotrvající série tříštění a praskání, jako by se zřítíl milión skleněných staveb.
20	Munro	Runaway	The bedspread was of thin tan-and-white striped seersucker, like the ones on the guest beds.	Přehoz přes postel byl z běžovobíle pruhované jemné látky, stejný jako na postelích pro hosty.
21	Munro	Runaway	Both women spoke with the same north-of-England accent and without the politeness of strangers or acquaintances.	Obě ženy mluvily se stejnou severoanglickou výslovností a bez zdvořilůstek typických pro neznámé lidi nebo povrchní známosti.
22	Asimov	The Caves of Steel	It's my real-for-true name on all my records.	To je moje plné jméno na všech mých dokladech.
23	Grisham	The Client	He was decked out in his Sunday best - dark three-piece suit, white shirt, red-and-blue silk tie, hair perfect, shoes shined to a glow.	Na sobě měl své nejlepší sváteční šaty - tmavý trojdielný oblek, bílou košili, červenomodrou hedvábnou vázanku, dokonale ušes a vyleštěné boty.
24	Franzen	The Corrections	" top-of-the-list " priority for liver, heart, and cornea transplants at Vilnius's famed Antakalnis Hospital!	přednostní právo na transplantaci jater, srdce a rohovky ve slavné Antakalnisově nemocnici ve Vilniusu!
25	Adams	The Hitchhiker's Guide to the Galaxy	At the end of the gangway appeared a heavily armored and spacesuited figure waving a vicious Kill-O-Zap gun.	Na jejím konci se objevila po zuby ozbrojená oskandarovaná postava mávající zlověstně vyhlížející vraždomackou pistoli.
26	Grisham	The Partner	Trudy's actions after the funeral, especially the red Rolls and the live-in toyboy and the go-to-hell attitude she adopted as soon as the life insurance was collected, had soured everyone and made objectivity impossible.	Chování Trudy po pohřbu - zejména její červené rolls, milenec v domě a provokativní postoj, který zaujala, když dostala pojistné - naštvalo všechny a těžko mohli usuzovat objektivně.

27	Grisham	The Partner	The show was "Inside Journal," a slash-and-burn tabloid with solid ratings and, apparently, lots of cash.	Pořad se jmenoval "Inside Journal" - byl to be-zohledný bulvární magazín se solidní sledovaností a patrně i spoustou peněz.
28	Adams	The Restaurant at the End of the Universe	Ford was already stalking out of the clearing, pausing only to shake his head at Number Two who was already firing his Kill-O-Zap gun into some neighbouring trees.	Ford už rázoval z paseky. Zastavil se jen, aby potřásl hlavou nad Dvojkou, který už začal pálit vraždomatickou pistolí po nejbližších stromech.
29	Lawrence	The Virgin and the Gypsy	He wore a sort of shooting-jacket, double-breasted, coming only to the hips, of dark green-and-black frieze; rather tight black trousers, black boots, and a dark-green cap; with the big yellow-and-red bandanna handkerchief round his neck.	Měl na sobě dvouřadovou mysliveckou kamizolu, sahající jen k bokům, z tmavozeleného frýzu; přiléhavé černé kalhoty, černé boty a tmavozelenou čepici; kolem krku žlutočervený hedvábný šátek.
30	Lawrence	The Virgin and the Gypsy	He wore a sort of shooting-jacket, double-breasted, coming only to the hips, of dark green-and-black frieze; rather tight black trousers, black boots, and a dark-green cap; with the big yellow-and-red bandanna handkerchief round his neck.	Měl na sobě dvouřadovou mysliveckou kamizolu, sahající jen k bokům, z tmavozeleného frýzu; přiléhavé černé kalhoty, černé boty a tmavozelenou čepici; kolem krku žlutočervený hedvábný šátek.

APPENDIX VII: multi-word translations

1	Kilham	Among the Bears	It was a reassuring sign in a less-than-reassuring situation.	Nazval bych to uklidňujícím znamením v nepříliš klidné situaci.
2	Angell	Callgirl	There was a statue there, with a periodic sound-and-light show about the Native American heritage of the Pequot.	Stála tam socha, která světelnými i zvukovými efekty v pravidelných intervalech připomínala indiánský původ kmene Pequotů.
3	Nabokov	Lolita	She gave me one of those wounded - doe looks that irritated me so much, and then, not quite knowing if I was serious, or how to keep up the conversation, stood for several slow pages (Campus, Canada, Candid Camera, Candy) peering at the window pane rather than through it, drumming upon it with sharp almond-and-rose fingernails.	Vrhlá po mně jeden z těch pohledů raněné laně, který mi tak strašně pil krev, a pak, na pochybách, jestli mluvím vážně, nebo jak udržet nit hovoru, se zastavila u několika nudných stránek (kamzík, Kanada, kanál, kanár, kanec), zahleděná spíš na okno než na ně, a ostrými mandlově růžovými nehty bubnovala o listy.
4	Woolf	Mrs. Dalloway	he cherished these romantic views about well-set-up old women of pedigree, and would have liked, in his good-humoured way, to bring some young hot-heads of his acquaintance to lunch with her;	pěstoval romantické mínění o dobře situovaných ženách šlechtického původu a svým dobrosrdečným způsobem by byl rád přivedl k ní nějaké své známé mladé horké hlavy, aby s ní poobědvaly;
5	Barnes	Nothing to Be Frightened of	One of the many correct-until-next-week versions of the world that I was taught was Berkeley's.	Jedna z těch " pouhý týden správných " verzí světa, o níž jsem se učil, byla verze George Berkeleyho.
6	Barnes	Nothing to Be Frightened of	Perhaps they will regard as quaint and complacent the half-assumed, half-worked-out morality by which you and I seem to think we live.	Možná že tu částečně osvojenou, částečně vypracovanou morálku, podle níž si, jak se zdá, myslíme, že žijeme, budou považovat za cosi starobyle kuriózního a samolibého.

7	Fielding	Puppett	She sinks back into the sofa, almost disappearing inside the cacophony of pink-and-green fabric flowers and vines.	Zabořila se do pohovky a téměř se ztratila v kakofonii ružových a zelených tkaných květů.
8	Fielding	Puppett	Of course Jennifer had yet to enter the picture. Jennifer with her peaches-and-cream complexion and long, shiny black hair.	Ale pak jí do obrázku vstoupila Jennifer, Jennifer s tou svou krémovou broskvovou pletí a dlouhými, zářivě černými vlasy.
9	Fielding	Puppett	Six smoky-gray plastic chairs are grouped around a rectangular glass table in the dining area, and several geometrically abstract paintings hang on the walls across from the floor-to-ceiling windows overlooking the lake.	Obdélníkový stůl v jídelním koutě obklopovalo šest kouřově šedých židlí a na stěně viselo několik abstraktních, geometrických obrazů. Protější stěnu tvořila vyšoká francouzská okna, jimiž bylo vidět na jezero dole.
10	Fielding	Puppett	Three reasons why Amanda knows Carter Reese is married even before he admits it: Number 1 - the little out-of-the-way spot he has chosen for dinner is so little and out-of-the-way that Amanda, who knows the area well, drives through the non-descript strip mall in which it is located twice before finally spotting it cramped between a pet store and a discount shoe outlet;	Tři důvody, proč Amanda věděla, že je Carter Reese ženatý ještě dřív, než to sám přiznal: zaprvé, ta diskrétní a odlehlá restaurace, kterou vybral na večeři, byla až moc diskrétní a až moc odlehlá - tak, že dokonce i Amanda, která čtvrt' dobře znala, dvakrát projela kolem neidentifikovatelného obchodního střediska, kde měl podnik být, až ho konečně uviděla, vmáchnutý mezi potřeby pro zvířata a výprodej obuvi;
11	Clarke	Rendezvous with Rama	it is going by multiple-pseudo-random routing, so I can talk in clear English.	jde přes multiplexní pseudoslepý kanál, takže můžu hovořit nešifrovanou řečí.

12	Franzen	The Corrections	"Asian provides state-of-the-art factor regulation. His wife and middle son traded glances as if this were the stick-in-the-mud sort of question he was famous for.	"Aslan funguje na principu velmi propracované regulace faktorů. Manželka a prostřední syn si vyměnili pohledy, jako by to byla jedna z těch neuvěřitelně tupých otázek, jimiž je Gary proslulý široko daleko.
13	Franzen	The Corrections	The all-business-all-the-time anchors, for whom financial risk was merely the boon companion of upside potential, nodded sagely in response.	Moderátorka, věčně věčná, věčně soustředěná , pro niž je finanční riziko jen potenciální zdroj nějakého vzruchu, moudře přikývla.
14	Franzen	The Corrections	Ralph, a little wrinkled old fellow, was in the conventional costume of black coat and pepper-and-salt trousers, with only one curious variant.	Ralph, drobný, vráščitý stařík, byl oblečen do černého kabátu a šedě kropenatých kalhot, jak je běžně zvykem, až na jeden zvláštní doplněk.
15	Doyle	The Last Bow		

16	Frost	The List of Seven	<p>Along with breathlessly overstated descriptions of the carnage inflicted on museum property, there were the predictable cries of outrage from members of Parliament and other oft-quoted pillars of culture, deploring the desecration of such a conspicuously public institution, with blame obliquely laid at the feet of a far-too-liberal immigration policy, followed by the usual stern nostrums for correcting the social faults that were so clearly at the root of such hooliganism: no respect for God, country, and Queen, et cetera, et cetera.</p>	<p>Současně s dech beroucím přeháněním pohromy, kterou utrpěly muzejní sbírky, se ozvaly i hlasy, které bylo možno očekávat - hněvivá zvolání poslanců a jiných často citovaných pilířů kultury, které odsuzovaly znesvěcení tak vynikající veřejné instituce a podle obyčejně to kladly za vinu přespříliš liberální imigrační politice, načež předkládaly obvyklé přísné všelény pro odstranění společenských nedostatků, které tak očividně leží u kořene takového chuligánství: nedostatek úcty k Bohu, vlasti a královně a tak dále a tak dále.</p>
17	Banville	The Sea	<p>The building was a new one, all glass and steel – there was even a glass-and-steel tubular lift shaft, aptly suggestive of the barrel of a syringe, through which the lift rose and fell hummingly like a giant plunger being alternately pulled and pressed – and two walls of his main consulting room were sheets of plate glass from floor to ceiling.</p>	<p>Budova byla nová, samé sklo a ocel - dokonce i výtahovou šachtu tvořila skleněná a ocelová trubka, jež trefně připomínala válec injekční stříkačky, skrze níž výtah bručivě stoupá a klesá coby střídavě stiskovaný a vytahovaný píst - a i dvě stěny hlavní místnosti jeho poradny byly od podlahy ke stropu z tabulového skla.</p>

APPENDIX VIII: dependent clauses

1	Irving	A Widow for a Year	He would work on it all that summer; it would be the only piece of writing that Ted Cole's soon-to-arrive writer's assistant, Eddie O'Hare, would actually get to 'assist' Ted with.	Ted Cole na něm bude pracovat celé léto a bude to jediné literární dílo, při němž mu bude "asistovat" jeho příští tajemník Eddie O'Hare, který již záhy přijede .
2	Grisham	Brethren	It was a four-by-six candid shot, very similar to an ad for a get-rich-quick scheme where the huckster is pictured with a proud smile, flanked by his jet, his Rolls, and possibly his latest wife.	Byl to záběr na formátu deset na patnáct a hodně se to podobalo snímkům na obálkách publikací, kde se lidem radí, jak rychle zbohatnout ; vychytralec, který má být čtenářům vzorem, tam bývá zachycen, jak se hrdě usmívá a stojí před tryskáčem, Rolls - Roycem nebo taky se svou poslední ženou.
3	Angell	Callgirl	You would n't have believed that a two-hundred-dollar an hour callgirl could be that insecure, would you ?	Nikdo by nevěřil, že prostitutka, která bere dvě stě dolarů za hodinu, by mohla mít tak nízké sebevědomí, že ?
4	Nabokov	Lolita	Oh, I - really I" - she uttered the "I" as a subdued cry while she listened to the source of the ache, and for lack of words spread the five fingers of her angularly up-and-down-moving hand.	"Ále, takový... ach, já vážně, já -" vyslovila to "já" jako potlačený výkřik, naslouchajíc zdroji bolesti, a protože se jí nedostávalo slov, roztáhla všech pět prstů své ruky, která se šikmo pohybovala nahoru a dolů .
5	Barnes	Nothing to Be Frightened of	Though I can imagine one of those would-you-rather choices.	Ale dovedu si představit, že mi někdo kvůli tomu položí kvízovou otázku " co byste radši ".

6	Barnes	Nothing to Be Frightened of	Non-death-fearing friends with children occasionally suggest that I might feel differently were I a parent myself.	Přátelé, kterí nemají obavy ze smrti a mají děti, občas naznačují, že bych se jako rodič možná cítil jinak.
7	Barnes	Nothing to Be Frightened of	I cannot think of my parents as self-stuff-lacking bundles of genetic material for more than a moment.	O svých rodičích jakožto o svazcích genetického materiálu, jimž chybí "vlastní jáství" , můžu zauvažovat jen na malou chvíli.
8	Franzen	The Corrections	And your fairies with their doctor's-office lubricants, and your Mediterraneans with their whiskers and their garlic, and your French with their garter belts and raunchy cheeses, and your blue-collar ball-scratchers with their hot rods and beer belches, and your Jews with their circumcised putzes and gefilte fish like pickled turds, and your Wasps with their Cigarette boats and runny-assed polo horses and go-to-hell cigars ?	A k tomu připočítej lubrikanty, co je nabízejí u doktora, a obyvatele Středomoří s jejich dýmkami a česnekem a Frantůky s podvazkovými pásy a smradlavými sýry a dělnásky, co se věčně drbou na koulích a mají nažhavený péra a pивní pupky, a taky Židy s jejich obřezanými chcápky a nadívanými rybami, co páchnou jak naložený hovno, a ty vaše uhlazený bílý protestanty, který se producírujou na jachtách štíhlejších jak cigáro, maj vypracovaný zadky jak závodní kobyla a oháněj se doutníky, který je jednoho dne dostanou do pekla.
9	Brown	The Da Vinci Code	He sounded apprehensive, like a father about to give the birds-and-the-bees lecture to his children.	Hovořil trochu bojácně, jako otec, který se právě chystá vysvětlovat svým potomkům, jak se rodí děti.
10	Tolkien	The Fellowship of the Ring	That's Stick-at-naught Strider, that is!	To je Chodec, co se nezastaví před ničím , abyste věděli!

11	Hailey	The Final Diagnosis	It was the cocktail hour and the place was beginning to fill with pre-dinner-and-theater groups, mostly, he guessed, like himself, from out of town.	Byla právě doba koktejlu a místnost se pomalu zaplňovala lidmi, kterí se zde zastavili před večerí nebo před návštěvou divadla . Většina jich jako on nebyla z New Yorku.
12	Roth	The Human Stain	We played the where-you-from game.	Hráli jsme takovou tu hru, odkud seš .
13	Frost	The List of Seven	The returns he garnered became the foundation for his soon-to-be considerable fortune."	Peníze, které tak nahromadil, se staly základem značného majetku, který záhy nahromadil ."
14	Klapka Jerome	Three Men in a Boat	He would begin magnificently with a wild, full, come-to-the-battle sort of a note, that quite roused you.	Ten vždycky začal mohutně, bouřlivými, sytými tóny, jakými se armády svolávají do boje , takže vás to přímo burcovalo.

APPENDIX IX: omission

1	Kilham	Among the Bears	After seeing this same defend-and-horde behavior in so many bears, I have concluded that an adaptive pattern has developed within the species that allows a smaller bear to get what it wants or needs with an emotional demonstration that a bigger bear will honor without fighting back.	S podobným chováním, jaké předvedl Bert , jsem se setkal ještě u mnoha dalších medvědů. Došel jsem k závěru, že model tohoto chování se vyvinul u druhů, které dovolují menšímu medvědovi, aby dostal co chce nebo potřebuje na základě citového projevu, který větší medvěd uznává, aniž by se bránil.
2	Angell	Callgirl	My debutante and I finally made it, and soon he had also struggled into the stockings and shoes and was striking poses in front of the floor-to-ceiling mirror that unfortunately constituted one of the living-room walls.	Nakonec jsem s macatou debutantku zvládla, načech se Dave narval i do punčoch a střevíčků a začal pózovat před zrcadly, jež bohužel tvořily celou jednu stěnu obývacího pokoje.
3	Pratchett	Good Omens	The point was that although Aziraphale was capable of doing things that could make the entire Magic Circle hand in their wands, he never applied what might be called his intrinsic powers to the practice of sleight-of-hand conjuring.	Vtip byl v tom, že přestože Azirafal dokázal věci, po jejichž zhlédnutí by celé Sdružení mágů a iluzionistů odevzdalo své kouzelné hůlky, nikdy nepoužil to, co bychom mohli nazvat jeho vnitřní silou, aby vylepšil rychlost a hbitost svých rukou.
4	Brown	Hello, Darkness	With I-want-to-see-you-naked lust.	S touhou a žádostivostí.
5	Steel	Johnny Angel	"We're going to have to do something about your talking to yourself. Maybe you should go to 'Talking-to-your-self Anonymous, ' " he teased.	"Musíme s tou tvou samomluvou něco udělat.

6	Roth	The Human Stain	He still knew, with the second beer, that he was where he should not be, yet if the Shore Patrol picked him up, if they discovered why he'd been thrown out of Oris's, he was ruined: a court-martial, a conviction, a long stretch at hard labor followed by a dishonorable discharge-and all for having lied to the navy about his race, all for having been stupid enough to step through a door where the only out-and-out Negroes on the premises were either laundering the linens or mopping up the slops.	I při druhém pivu pořád ještě věděl, že je někde, kde by neměl být, ovšem kdyby ho sebrala lítačka, kdyby zjistili, proč ho vyhodili od Orise, byla by to jeho zkáza: postavili by ho před vojenský soud, odsoudili by ho k mnoha měsícům nucených prací, pak by ho s ostudou propustili z námořnictva - a to všechno proto, že při odvodu zatajil svou rasu, to všechno proto, že byl tak pitomý a vstoupil do domu, kde černoši pouze prali prádlo nebo uklízeli zvratky.
7	Harris	The Silence of the Lambs	She heard no anger in his voice, only a professional, cut-your-losses cool that she recognized.	Neslyšela v jeho hlase žádnou zlobu, jen profesionální odstup, který znala velmi dobře.
8	Wells	The Time Machine	'Some sleight-of-hand trick or other,' said the Medical Man, and Filby tried to tell us about a conjurer he had seen at Burslem;	"Určitě půjde o nějaký trik," poznamenal lékař a Filby nám začal vyprávět o jednom kouzelníkovi, kterého viděl v Burslemu,
9	Cook	Toxin	Kim watched for a moment as the head conveyor dumped a head every twelve seconds onto a table where it was attacked by a team of butchers, who quickly cut out the huge cheek muscles and the tongues and tossed this meat into a two-thousand-pound combo bin similar to those Kim had seen at Mercer Meats.	Kim chvilí sledoval, jak každých dvanáct vteřin spadne shora z dopravního pásu na pracovní stůl kravská hlava, na kterou se ihned zručně vrhá tým řezníků. Co z ní zbylo, přeložili pak ti mládenci na jiný, spodní dopravní pás; ten to odvezl k zlověstně vyhlížející černé díře, která to spolkla.

APPENDIX X: hyphenated translations

1	Kilham	Among the Bears	their brown-and-black heads leading the way as their bodies repeatedly disappeared in driven plumes of energized, powdery snow.	jejich hnědo-černé hlavičky udržovaly směr a těla znovu a znovu mizela v oblacích čerstvého prašanu.
2	Kilham	Among the Bears	The yellow-and-black bodies of the bumblebees adorned his ears like jewelry, but if the stings distracted him, it was only long enough to use his paw to clear the bees from his ears from time to time.	Žluto-černí čmeláci zdobili medvídkovy uši jako šperky, ale když už ho přiváděli k šílenství, několikrát se ohnal tlapou, aby je smetl.
3	Nabokov	Lolita	She was the loveliest nymphet green-red-blue Priap himself could think up.	Byla nejroztomilejší nymfíčkou, o jaké si mohl zeleno-červeno-modrý Priapos nechat zdát.
4	Roth	The Human Stain	But she certainly does not like, cannot stand, the American I-am-the-writer type who, when he looks at her, she knows is thinking, With your French confidence and your French fashions and your elitist French education, you are very French indeed, but you are nonetheless the academic and I am the writer-we are not equals.	Ale co se jí docela určitě nelíbí, co nedokáže vystát, je ten americký typ já-jsem-pan-spisovatel , který si myslí, když se na ni podívá, a ona to ví: S tou tvou francouzskou sebedůvěrou a s tou tvojí francouzskou módou a tím tvým francouzským elitářským vzděláním jsi opravdu skrzskrzz Francouzka, ale přesto všechno dokážeš jen učit, kdežto já jsem spisovatel - nesaháš mi ani po ramena.

APPENDIX XI: Numbers of selected clause elements represented by phrasal compounds

SOURCE CLAUSE ELEMENT	Premodifier	Subject	Object (direct)	Object (indirect / prepositional)	Subject complement	Adverbial	Others	TOTAL
Adams: So Long and Thanks for All the Fish	3		2	3		1	1	10
Adams: The Hitchhiker's Guide to the Galaxy	12	1	2	2	1		2	20
Adams: The Restaurant at the End of the Universe	8	3	3	4			2	20
Amis: Lucky Jim	11		2			2	5	20
Angell: Callgirl	19	4	2		1	1	8	35
Asimov: Reason	3					1		4
Asimov: The Caves of Steel	9	2		2	3	1	6	23
Banks: A Song of Stone		1		1		3		5
Banville: The Sea	14	6	1	2		4	1	28
Barnes: Nothing to be Frightened of	41	10	8	2	4	3	16	84
Bates: The Darling Buds of May	4	2	6	3	3	1	10	29
Brown: Angels and Demons	23	1	1		2	1	5	33
Brown: Hello, Darkness	11	1	4	4	3	2		25
Brown: The Crush	28	2	6	2		10	11	59
Brown: The Da Vinci Code	31	6	2	1	1	5	26	72
Capote: Breakfast at Tiffany's	8		1		1	5	36	51
Carroll: Alice in the Wonderland	2		2	3		4	1	12
Carroll: Through the Looking-Glass		2	3	5		3	9	22
Clarke: Rendezvous with Rama	33	1	1	1	1	2	4	43
Cook: Toxin	22				1	2	0	25
Day: The Circus in Winter	7							22
Doyle: The Last Bow	4	1				3	10	22
								5

SOURCE CLAUSE ELEMENT	Premodifier	Subject	Object (direct)	Object (indirect / prepositional)	Subject complement	Adverbial	Others	TOTAL
English Fairy Tales	2		2			1	3	8
Fielding: Puppet	40	1	1	4	3	5	3	57
Fitzgerald: The Diamond as Big as the Ritz	3			1			3	7
Fitzgerald: The Great Gatsby	3	1	4	3			7	18
Francis: Rat Race	7	3				2	5	17
Francis: Slay Ride	8	1	3			1	2	15
Franzen: The Corrections	79	7	8	14	9	4	39	160
Frost: The List of Seven	28	1	4		1	6	13	53
Golding: Lord of the Flies	1						2	3
Grisham: Brethren	34	2	1	3			1	41
Grisham: The Client	34	3	3	2	4	4	4	54
Grisham: The Partner	25	1		1	1		5	33
Grisham: The Street Lawyer	14				3	1	2	20
Grisham: The Testament	18	1	2	1		1	5	28
Hailey: The Final Diagnosis	29	1	1	1	2	5	6	45
Harris: The Silence of the Lambs	15	3	3	1		2	12	36
Hawking: A Brief History of Time	1							1
Hemingway: The Old Man and the Sea	1		1				1	3
Chandler: The Man Who Liked Dogs		2						2
Irving: A Widow for a Year	82	71	11	28	8	2	16	218
Ishiguro: An Artist of the Floating World	2	5		3	2		3	15
Joyce: Dubliners		2					1	3
Kilham: Among the Bears	82	3	4	6	4	3	9	111
King: Carrie	19	1	3	1	5		8	37

SOURCE CLAUSE ELEMENT	Premodifier	Subject	Object (direct)	Object (indirect / prepositional)	Subject complement	Adverbial	Others	TOTAL
Kipling: The Jungle Book - Mowgli				1			1	2
Kipling: The Jungle Book - other	7	2		2	1		9	21
Klapka Jerome: Three Men in a Boat	15	4	9	2	2	5	10	47
Krentz: Falling Awake	33	6	5	6	2	1	7	60
Lawrence: The Virgin and the Gypsy	6	6	2	2	4	2	8	30
Lindsey: A Loving Scoundrel	11		2	2	1	1	6	23
Lodge: Changing Places	10		1		1	2	12	26
London: At the Rainbow's End		1	3	1		1	6	12
McCarthy: C	49	3	3	1	1	10	29	96
McEwan: Atonement	30	1	4	2	1		2	40
McEwan: On Chesil Beach	11		1				1	13
Milne: The House at Pooh Corner	4	10	9		4	10	17	54
Milne: Winnie the Pooh		41	4	4	1	3	13	66
Munro: Runaway	16	2			3	7	14	42
Nabokov: Lolita	58	1	4			10	17	90
Ondaatje: The English Patient	12	1	1	2	1		8	25
Orwell: 1984	11	1	1	1	1		4	19
Orwell: Animal Farm	2						1	3
Palahniuk: Choke	26	3				6	2	37
Pratchett: Good Omens	17	2	4		3		20	46
Pratchett: The Light Fantastic	2		2					4
Read: I, Pencil							1	1
Robilant: A Venetian Affair	16	1	2	3	1	8	3	34
Roth: The Human Stain	63	2	3	4	5	2	22	101

SOURCE CLAUSE ELEMENT	Premodifier	Subject	Object (direct)	Object (indirect / prepositional)	Subject complement	Adverbial	Others	TOTAL
Rowling: Harry Potter and the Prisoner of Azkaban	19	7	7	5	5	4	5	52
Siddons: Hill Towns	27	1	2	1		1	2	34
Steel: Johnny Angel	3			1		6		10
Steel: Second Chance	15		1	1	7		1	25
Steinbeck: Of Mice and Men	1	4	1	2			1	9
Stevenson: The Strange Case of Dr. Jekyll and Mr. Hyde	1	1						2
Tolkien: Hobbit or There and Back Again	3		2			1	15	21
Tolkien: The Fellowship of the Ring	6	5	2	3			3	19
Tolkien: The Return of the Kings		3	3	1		1	5	13
Tolkien: The Two Towers					1		7	8
Toole: A Confederacy of Dunces	4	3	2	7		1	12	29
Trevor: The Story of Lucy Gault	4		1		1			6
Twain: The Adventures of Tom Sawyer	2	1	1	1	1	11	21	38
Weinberg: Dreams of a Final Theory	26	1	1	7			5	40
Wells: The Invisible Man	1		1		2	1	1	6
Wells: The Time Machine	2		1					3
Wells: The War of the Worlds	2	2				2	2	8
Wilde: The Happy Prince		1				1	1	3
Woolf: A Haunted House	2	2		5	2		3	14
Woolf: Between the Acts	4	4		1	1		12	22
Woolf: Mrs. Dalloway	6	2	1	2	1		1	13
TOTAL	1347	276	183	174	118	188	613	2899

APPENDIX XII: List of works in the InterCorp 7 database of fiction

Author	Title	Publisher (if available)	Place of publishing (if available)	Year of publication (if available)	Year of publishing the original (if available)	ID in the InterCorp 7 database
Adams, Douglas	The Restaurant at the End of the Universe					en:adams-restant_na_ko:0
Adams, Douglas	So Long, and Thanks for All the Fish					en:adams-sbohem_a_dik:0
Adams, Douglas	The Hitch Hiker's Guide to the Galaxy				1979	en:adams-stoparuv_pruvodc:0
Amis, Kingsley	Lucky Jim				1954	en:Amis-Stastny_Jim:0
Angellová, Jeanette	Callgirl	The Permanent Press	Sag Harbor NY	2004	2004	en:angellova-dvoji_zivot:0
Asimov, Isaac	The Caves of Steel					en:asimov-ocelove_jesky:0
Asimov, Isaac	Reason	Street and Smith Publications, Inc.		1941	1941	en:asimov-rozum:0
Banville, John	The Sea	Picador	London	2005		en:banville-more:0
Barnes, Julian	Nothing to be Frightened of	Vintage Books	London	2009		en:barnes-zadny_duvod:0
Bates, Herbert E.	The Darling Buds of May	Penguin Books and Michael Joseph	Harmondsworth	1964		en:bates-poupata_v_maji:0
Brown, Dan	Angels and Demons			2000		en:brown-andele_demoni:0
Brown, Dan	The Da Vinci Code			2003		en:brown-sifra:0
Brown, Sandra	The Crush	Warner Books	New York	2002	2002	en:brown-chut_lasky:0

Author	Title	Publisher (if available)	Place of publishing (if available)	Year of publication (if available)	Year of publishing the original (if available)	ID in the Inter-Corp 7 data base
Brownová, Sandra	Hello, Darkness	Simon & Schuster	New York	2003	2003	en:Brown-zdravim_tem-noto:0
Capote, Truman	Breakfast at Tiffany's	Garamond	Praha	2004	1958	en:Capote-Snidane_Tiffany:0
Carroll, Lewis	Alice in Wonderland	Garamond	Praha	2003		en:carroll-alenka_v_kraji:0
Clarke, Arthur C.	Rendezvous with Rama				1972	en:clarke-setkani_ramou:0
Cook, Robin	Toxin					en:cook-toxin:0
Day, Cathy	The Circus in Winter	Harcourt	Orlando, Florida	2004	2004	en:day-cirkus_v_zime:0
Di Robilant, Andrea	A Venetian Affair	Alfred A. Knopf	New York	2003	1993	en:robilant-milen-ci_benat:0
Doyle, Arthur Conan	The Last Bow	Garamond	Praha	2008		en:doyle-posted-ni_poklona:0
Fieldingová, Joy	Puppet				2005	en:Fieldingova-panenka:0
Fitzgerald, Francis Scott	Diamant velký jako Ritz	Garamond	Praha	1999		en:Fitzgerald-Diamant:0
Fitzgerald, Scott F.	The Great Gatsby	Penguin Books	London	1994		en:Fitzgerald-VelkyGatsby:0
Francis, Dick	Rat Race					en:Francis-Drahy_cas:0
Francis, Dick	Slay Ride					en:Francis-Chladna_zrada:0

Author	Title	Publisher (if available)	Place of publishing (if available)	Year of publication (if available)	Year of publishing the original (if available)	ID in the Inter-Corp 7 data-base
Franzen, Jonathan	The Corrections	Farrar, Straus and Giroux	New York	2001	2001	en:franzen-rozhreseni:0
Frost, Mark	The List of Seven	William Morrow and Company, Inc.	New York	1993		en:frost-sez_semi:0
Golding, William	Lord of the flies			1954		en:Golding-Pan_much:0
Grisham, John	The Street Lawyer				1998	en:grisham-advokat_chudy:0
Grisham, John	Brethren	Dell Publishing a division of Random House	New York	2000		en:grisham-bratstvo:0
Grisham, John	The Client					en:grisham-klient:0
Grisham, John	The Partner				1997	en:Grisham-Partner:0
Grisham, John	The Testament					en:grisham-posedni_vule:0
Hailey, Arthur	The Final Diagnosis				1959	en:hailey-konecna_diag:0
Harris, Thomas	The Silence of the Lambs	St. Martin's Paperbacks		1988		en:harris-mlceni_jehn:0
Hawking, Stephen William	A brief history of time: from the Big Bang to Black	Bantam	London	1990		en:hawking-historie_casu:0
Hemingway, Ernest	The old man and the sea			1952		en:hemingway-starec_a_mor:0
Irving, John	A Widow for a Year	Black Swan			1998	en:Irving-Rok_vdovou:0

Author	Title	Publisher (if available)	Place of publishing (if available)	Year of publication (if available)	Year of publishing the original (if available)	ID in the Inter-Corp 7 data-base
Ishiguro, Kazuo	An Artist of the Floating World	Faber and Faber	London	1986	1986	en:ishiguro-malir_sвета:0
Jerome, Jerome K.	Three men in a boat (to say nothing of the dog)			1889		en:Jerome-TriM_ve_cl:0
Kilham, Benjamin; Gray, Ed	Among the Bears	Henry Holt	New York	2002	2002	en:kilham-mezi_medvedy:0
King, Stephen	Carrie					en:king-carrie:0
Kipling, Rudyard	The Jungle Book - Mowgli			1894		en:Kipling-Kni-ha_dzun_Mow:0
Krentz, Jayne Ann	Falling Awake	G. P. Putnam's Sons	New York	2004	2004	en:krentz-zajatici_snu:0
Lawrence, David Herbert	The Virgin and the Gypsy	Garamond	Praha	2003		en:lawrence-pann_cikan:0
Lindsey, Johanna	A Loving Scoundrel	Atria Books, Simon & Schuster, Inc	New York	2004	2004	en:Lindseyova-Zamilovany:0
Lodge, David	Changing Places: A Tale of Two Cam-puses	Penguin Books	Harmondsworth	1978	1975	en:lodge-hostujici_prof:0
McCarthy, Tom	C	Vintage Books	London	2011		en:mccarthy-C:0
McEwan, Ian	On Chesil Beach	Vintage Books	London	2008		en:McEwan_Na-Chesilске:0
McEwan, Ian	Atonement	Vintage	London	2002		en:McEwan-Pokani:0
Milne, Alan Alexander	The House at Pooh Corner			1928		en:Milne-Pu_zatisti:0
Munro, Alice	Runaway	McClelland and Steward Ltd.	Toronto	2004		en:munro-utek:0

Author	Title	Publisher (if available)	Place of publishing (if available)	Year of publication (if available)	Year of publishing the original (if available)	ID in the Inter-Corp 7 data-base
Nabokov, Vladimir	Lolita			1955		en:Nabokov-Lolita:0
Ondaatje, Michael	The English Patient				1992	en:Ondaatje-An-glicky_Paci:0
Orwell, George	1984			1945		en:orwell-farma_zvirat:0
Orwell, George	Animal farm				1949	en:Orwell-1984:0
Palahniuk, Chuck	Choke	Vintage, Random House	London	2001	2001	en:Palahniuk-zalknuti:0
Pratchett, Terry	The Light Fantastic	Transworld Publishers	Londýn	1986	1986	en:Pratchett-Leh-ke_fantas:0
Pratchett, Terry; Gaiman, Neil	Good Omens	Transworld Publishers	Londýn	2006	1990	en:Pratchett-Do-bra_znamen:0
Read, Leonard	I, Pencil	The Freeman		1996	1958	en:Read-Ja_tuz-ka:0
Roth, Philip	The Human Stain	Vintage	London	2000		en:Roth-lidska_skrna:0
Rowling, J.K.	Harry Potter and the Prisoner of Azkaban					en:rowlingova-hpot_vezen:0
Siddons, Anne Rivers	Hill Towns	HarperCollins Publishers	New York	1993	1993	en:siddons-bezpec_vysiny:0
Steel, Danielle	Second Chance	Delacorte Press, Bantam Dell	New York	2004	2004	en:Steel-Druha_sance:0
Steel, Danielle	Johnny Angel	Delacorte Press	New York	2003	2003	en:Steel-Strazny_andel:0

Author	Title	Publisher (if available)	Place of publishing (if available)	Year of publication (if available)	Year of publishing the original (if available)	ID in the Inter-Corp 7 data-base
Steinbeck, John	Of mice and men			1937		en:Steinbeck-Mysi_a_lide:0
Stevenson, R.L.	The Strange Case of Dr Jekyll and Mr Hyde	Computer Press		2009		en:stevenson-jekyll:0
Tolkien, J.R.R.	The Hobbit or There and Back Again					en:Tolkien-Hobbit:0
Tolkien, J.R.R.	The fellowship of the Ring					en:Tolkien-Pan_prstenu_1:0
Toole, John Kennedy	A Confederacy of Dunces					en:Toole-Spolceni_hlupcu:0
Trevor, William	The Story of Lucy Gault	Penguin Books	London	2003		en:trevor-lucy_gault:0
Twain, Mark	The Adventures of Tom Sawyer			1876		en:Twain-Dobr_TSawyer:0
Weinberg, Steven	Dreams of a Final Theory					en:weinberg-sneni_fnalni:0
Wells, Herbert George	The Invisible Man			1897		en:Wells-Neviditelny:0
Wells, Herbert George	The Time Machine			1895		en:Wells-Stroj_casu:0
Wells, Herbert George	The war of the worlds			1898		en:Wells-Valka_svetu:0
Woolf, Virginia	Mrs Dalloway	Penguin Books	England	1968	1925	en:woolfova-dallowayova:0
Woolf, Virginia	Between the Acts	The Hogarth Press	London	1947	1941	en:woolfova-mezi_akty:0

Author	Title	Publisher (if available)	Place of publishing (if available)	Year of publication (if available)	Year of publishing the original (if available)	ID in the Inter-Corp 7 data base
Woolf, Virginia	A Haunted House	Grafton Books	London	1988	1921	en:Woolfova-strasidelny:0
anonym, 'x'	English Fairy Tales	Garamond	Praha	2005		en:anonym-an-glick_pohadky:0

APPENDIX XIII: List of works without any phrasal compounds in the position of premodifier

Author	Title	Publisher (if available)	Place of publishing (if available)	Year of publication (if available)	Year of publishing the original (if available)	ID in the InterCorp 7 database
Banks, Ian	A Song of Stone	Abacus	London	1998		en:banks-pisen_kamene:0
Carroll, Lewis	Through the Looking-Glass	Garamond	Praha	2004		en:carroll-alenka_zrcadle:0
Chandler, Raymond	The Man Who Liked Dogs	Garamond	Praha	2008	1936	en:chandler-muz_rad_psy:0
Joyce, James	The Dubliners	Garamond	Praha	1999		en:joyce-dubliners:0
Kipling, Rudyard	The Jungle Book - other			1894		en:Kipling-Kniha_dzun_oth:0
London, Jack	At the Rainbow's End	Garamond	Praha	2005	1901	en:london-na_konci_duhy:0
Milne, Alan Alexander	Winnie-The-Pooh			1926		
Read, Leonard	I, Pencil	The Freeman		1996	1958	en:Read-Ja_tuzka:0
Tolkien, J.R.R.	The two towers			1954		en:Tolkien-Pan_prstenu_2:0
Tolkien, J.R.R.	The return of the king			1955		en:Tolkien-Pan_prstenu_3:0
Wilde, Oscar	The Happy Princ	Hamlyn	London	1973		en:wilde-stastny_princ:0