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Diplomová práce

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English non-prepositional counterparts of Czech *v/ve* and *z/ze* prepositional phrases

Anglické nepředložkové protějšky českých předložkových frází s předložkami *v/ve* a *z/ze*

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V Praze dne 9. srpna 2016

.....

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Abstrakt

Diplomová práce se zabývá anglickými nepředložkovými ekvivalenty českých předložkových frází s předložkami *v/ve* a *z/ze*. Tento typ ekvivalentu se vyskytuje zhruba ve 20% případů (Klégr a kol., 2011). Práce ukazuje, že některé z divergentních protějšků jsou podmíněny lexikálně (rozdílná valence českého a anglického slovesa), zatímco jiné, systematické, souvisejí s odlišnou typologií češtiny a angličtiny. Systematické protějšky zahrnují především anglický lokativní předmět v iniciální pozici, který odpovídá českému příslovečnému určení, a anglickou premodifikaci substantivem proti české postmodifikaci předložkovou frází. Materiál pro analytickou část byl excerptován z českých beletristických textů paralelního korpusu *InterCorp* a jejich anglických překladových protějšků. Celkem bylo získáno přes 200 nepředložkových dokladů obou předložkových frází.

Klíčová slova: předložkové fráze, *v/ve*, *z/ze*, nepředložkové ekvivalenty, prostorové předložky

Abstract

The present diploma thesis is concerned with English non-prepositional equivalents of the Czech *v/ve* and *z/ze* prepositional phrases. This type of equivalent is found in approximately 20% of cases (Klégr et al., 2011). The thesis shows that some of the divergent equivalents are conditioned lexically (different valency of the Czech and English verb), while others, being of systemic nature, are related to typological differences between Czech and English. Among the systemic counterparts are particularly English locative subjects in sentence-initial position corresponding to Czech adverbials, and English premodification by a noun translated into Czech as postmodification by a prepositional phrase. Material for the analytical part was extracted from the "Core" of the parallel corpus *InterCorp*, consisting of original Czech fiction texts and their English translations. A total of more than 200 divergent counterparts of both Czech prepositional phrases was collected.

Keywords: prepositional phrases, *v/ve*, *z/ze*, non-prepositional equivalents, spatial prepositions

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1. Introduction

This thesis aims to examine English non-prepositional translation equivalents of Czech prepositional phrases with the prepositions *v/ve* and *z/ze*. As a previous study shows, Czech prepositional phrases have a non-prepositional English counterpart in about 20 per cent of cases (Klégr et al., 2011: 11). This seems quite surprising, given the typological differences between the predominantly analytical English and the synthetic Czech. It can be expected that some of the non-prepositional equivalents are conditioned lexically, while others appear to be systemic. Another finding of the study by Klégr et al. was that the repertory of English translation equivalents of Czech prepositional phrases comprising the prepositions *v/ve*, *na* and *s/se* (e.g. a premodifier, a postmodifying participial clause, an adverbial etc.) is quite broad.

The objective of this thesis is to explore the types of non-prepositional correspondences of the two Czech prepositional phrases as well as the reasons for and consequences of the choice of a non-prepositional counterpart, such as the semantics of the Czech prepositional phrases and the possible shifts in the syntactic functions of the counterparts.

The theoretical part first introduces different perspectives on studies of prepositions and describes the main features of Czech and English prepositions. It further provides a classification of Czech and English prepositions based on various criteria. This is followed by the characterization of prepositional phrases and an overview of their syntactic functions. Also, attention is paid to the meanings and uses of Czech prepositional phrases with *v/ve* and *z/ze*, and the phonological properties of these prepositions. Lastly, there is a classification of translation correspondences drawing on Johansson and Klégr et al.

Since this is a contrastive study, the data will be extracted from the parallel corpus *InterCorp*, specifically the "Core" section, comprising, among others, fiction texts. The analysis will be based on approximately 200 divergent English counterparts of Czech prepositional phrases with *v/ve* and *z/ze*, as found in original Czech fiction texts translated into English.

2. Theoretical background

2.1 The importance of studying prepositions

Prepositions rank among the most frequent words both in Czech and English, with roughly every ninth word being a preposition in the two languages (Klégr et al., 2012: 7). However, this word class has long been rather neglected by researchers and has been receiving more attention only relatively recently. Lindstromberg (2010) remarks that prepositions deserve more attention not only from linguists, but also from authors of study materials for learners of English. According to Lindstromberg, learners would clearly benefit from a concise yet complex description of prepositions. He argues that most grammars unfortunately omit the semantics of prepositions. As regards dictionaries, they often fail to explain the fact that not all synonymous prepositions are interchangeable in all contexts. Also, they seldom point to the semantic link between several senses of one polysemous preposition although this information would be of great value to learners (ibid.: 1-2).

Hunston (2010: 7) sees prepositions as important parts of "semantic sequences," i.e. series of meaning elements of frequent occurrence. She argues that if taken as the core item of these sequences, this class of seemingly "small" and "unpromising" words can reveal valuable information about the nature of the surrounding lexical words and help classify them semantically (ibid.: 28). Furthermore, prepositions play a major role in characterizing different kinds of discourse (ibid.: 7).

Klégr et al. (2012) study prepositions from a contrastive point of view, focusing on the translation counterparts of the most frequent Czech prepositions (*v/ve*, *na* and *s/se*). According to the authors, contrastive studies of this type can make a valuable contribution to the theoretical study of prepositions but also to lexicography, translation and English language teaching.

2.2 General characteristics of prepositions

Prepositions are synsemantic, uninflected and typically closed-class words (with the exception of secondary prepositions). The majority of common prepositions are short words (Biber et al., 1999: 74). Their function is to link two entities within a sentence and express the relation between them (Quirk et al., 1985: 657). Along with their complements, prepositions constitute prepositional phrases. The complement is commonly realized by a syntactic noun

(Dušková et al., 2012: 9.13).¹ A number of English prepositions correspond to case inflections in other languages including Czech (Biber et al., 1999: 74).

Czech prepositions constitute a class of functionally and semantically dependent forms which specify the case of nouns (and other nominal elements) and combine with the nouns to form prepositional phrases. It is through the prepositional phrases that prepositions participate in the construction of clauses and texts (Komárek et al., 1986, 197). The role of prepositions is to mediate the relation between the dominating verbal or nominal meaning and the dominated nominal meaning (ibid.: 198).

2.3 Classification of English prepositions

English prepositions can be classified according to form into simple and complex. Another distinction is drawn between free and bound prepositions. Lastly, prepositions can be classified from a semantic point of view.

2.3.1 Simple vs. complex prepositions

Simple prepositions

One-word prepositions, such as *at*, *in*, or *for*, are called simple. This group includes the majority of common English prepositions. Simple prepositions can be further divided into monosyllabic (*from*, *off*, *through*) and polysyllabic (*across*, *underneath*, *notwithstanding*). The former do not normally carry stress, while the latter typically do (Quirk et al., 1985: 665). Some simple prepositions can have a reduced form in speech, e.g. *from* /frəm/. Others have only a full form, e.g. *like* /laɪk/ (ibid.: 665-8).

There is a group of simple prepositions that share some features with other word classes, for instance with verbs or adjectives. These prepositions are referred to as marginal. The preposition *granted*, for example, displays affinities with verbs (similarly: *bar*, *excepting*, *save*, *given*).

(1) **Granted** *his obsequious manner, I still think he's ambitious enough to do the job.*
(ibid.: 667).

¹ <http://emsa.ff.cuni.cz/9.13>

Complex prepositions

Multi-word prepositions, such as *due to*, *on behalf of* or *at the expense of*, are called complex. They can be further divided into two-word and three-word sequences. (Quirk et al., 1985: 669). The first word of a two-word preposition can be an adverb, adjective or a conjunction, while the second word is a simple preposition (e.g. *except for*, *because of*, *next to*). Three-word prepositions mostly consist of a preposition, a noun and another preposition (e.g. *in view of*). Sequences in which the noun is preceded by a definite or indefinite article are also subsumed under three-word prepositions, e.g. *in the light of*, *as a result of* (ibid.: 669-671). With complex prepositions, stress is placed on the lexical word (a noun, an adjective, an adverb etc.) (Dušková et al., 2012: 9.11).²

2.3.2 Free vs. bound prepositions

Free prepositions have an independent meaning and the choice of these prepositions does not depend on any other word in the sentence.

(2) *But the only other thing perhaps, he'll go **with** one of the kids, that's a possibility.*
(Biber et al., 1999: 74).

On the contrary, **bound prepositions** mostly have little independent meaning and the choice of these prepositions is dependent on another word (typically the preceding verb) (ibid.: 74)

(3) *She confided **in** him above all others.* (ibid.: 74)

Certain prepositions can be either free or bound. Normally, complex prepositions are free (ibid.: 74).

2.3.3 Semantic classification of English prepositions

Generally, a preposition expresses a relation between its complement and another element (Quirk et al., 1985: 673). The majority of prepositional phrases convey a spatial meaning, including metaphorical extensions from the original meaning of physical space (Quirk et al., 1990: 191). The following survey of prepositional meanings draws on the framework of Quirk et al. (1990).

² <http://emsa.ff.cuni.cz/9.11>

Overview of prepositional meanings

1. Space

Figure 1 illustrates basic spatial dimensions in relation to prepositions. As the figure shows, spatial prepositions are classified either as positive or negative. Also, a distinction is made between prepositions expressing "destination" ("movement with respect to an intended location") and "position" ("static location"). Lastly, three types of dimensions are distinguished (Quirk et al., 1990: 191).

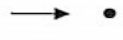







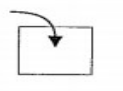

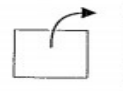

Positive		Negative		
Destination	Position	Destination	Position	
<p><i>to</i></p> 	<p><i>at</i></p> 	<p><i>(away) from</i></p> 	<p><i>away from</i></p> 	
<p><i>on (to)</i></p> 	<p><i>on</i></p> 	<p><i>off</i></p> 	<p><i>off</i></p> 	Dimension-type 1 or 2 (line or surface)
<p><i>in (to)</i></p> 	<p><i>in</i></p> 	<p><i>out of</i></p> 	<p><i>out of</i></p> 	Dimension-type 2 or 3 (area or volume)

Figure 1. Basic spatial dimensions in relation to prepositions³

In the first type, dimension is completely disregarded and location is conceived as a point despite discrepancies with reality (ibid.: 192). In the following example, *Australia* is treated as a point rather than a continent:

(4) *They flew to Australia.* (ibid.: 192)

The second dimension type comprises locations that are either one-dimensional or two-dimensional in reality:

(5) *She put her toe on the line.* (ibid.: 192)

³ Quirk et al., 1990: 191

The third dimension type includes two real dimensions: two- and three-dimensional space (Quirk et al., 1900: 192)

(6) *My coat is **in** the wardrobe.* (ibid.: 192)

(i) Position and direction

(7) *Jack ran **to** the corner and then stood **at** the corner.* (*to the corner – direction, at the corner - position*)

(8) *He walked **out of** the house and stayed **out of** the house all afternoon.* (*walked out of the house – direction, stayed out of the house - position*)

(ibid.: 192)

(ii) Relative position

As example (9) shows, numerous prepositions mark the position of an entity relative to the position of another entity (ibid.: 192):

(9) *The police station is **opposite** my house.*

~ *My house is **opposite** the police station.* (ibid.: 192)

As Quirk et al. note, some spatial prepositions occur in antonymic pairs, e.g. A is *above* X and B is *under* X (as X is *below* A and *above* B) (ibid.: 192).

(iii) Passage

The idea of passage entails both position and motion, not considering destination (ibid.: 194):

(10) *The referee complained because people were moving **behind** the goalposts.*

(11) *I love walking **through** woods in the spring.*

(ibid.: 194)

Other common prepositions expressing the meaning of passage include *by*, *over*, *under*, *across*, and *past* (ibid.: 194).

Metaphorical extensions with spatial prepositions

The following metaphorical extensions were derived from the literal use of spatial prepositions. These examples demonstrate a clear link between the primary, literal meaning and extended meaning of a preposition.

Literal meaning	Metaphorical meaning
(12) <i>Out of the bottle</i>	<i>out of danger, out of competition</i>
(13) <i>Beneath the branches</i>	<i>beyond contempt</i>
(14) <i>Up the hill</i>	<i>up the social scale</i>

(Quirk et al., 1990: 196)

2. Time

(i) Time position (*When?*): *at, on, in*

(15) *The film will begin at 7.20 p.m.*

(16) *She last saw her parents at Christmas.* (ibid.: 196)

(ii) Time duration (*How long?*): *for, throughout, during, over, from ... to, between ... and, after, until* etc.

(17) *We stayed in a rented cottage for the summer.*

(18) *The office will be open from Monday to Friday.*

(19) *He did not set out until Monday afternoon.* (ibid.: 196-7)

3. Cause and purpose

(i) Cause, reason, motive: *because of, on account of, for, out of, from* etc.

(20) *She was fined for dangerous driving.* (ibid.: 198)

4. Purpose, goal, target: *for*

(21) *They are appealing for donations.* (ibid.: 198)

5. Means, instrument (*How?*)

(22) *I go to work by car.* (means)

(23) *He levered it up **by** a crowbar.* (instrument) (ibid.: 199)

6. Agency: *by*

(24) *This picture was painted **by** Degas.* (ibid.: 199)

7. Stimulus, reaction: *at, with, about, in, of, to*

(25) *I'm surprised **at** her attitude.*

(26) *They were furious **with** Paul.*

(27) ***To** me, her proposal is broadly acceptable.* (ibid.: 199)

8. Accompaniment: *with, without*

(28) *He is going for a walk **with** his dog.*

(29) *For once, Jill went **without** her husband.* (ibid.: 200)

9. Concession: *in spite of, despite, notwithstanding etc.*

(30) *The article is being published **in spite of** for all her disapproval.* (ibid.: 201)

2.4 Classification of Czech prepositions

Czech prepositions can be classified according to several criteria. From a formal point of view, we may distinguish between one-word and multi-word prepositions. Also, prepositions may be classified according to origin into primary (proper) and secondary. (Cvrček et al., 2010: 333). Next classification criterion can be the combinability of prepositions with the cases of nouns and other word classes. Lastly, it is possible to classify prepositions from a semantic point of view (ibid.: 333).

2.4.1 Primary vs. secondary prepositions

Primary prepositions are non-derived, one-word, closed-class forms, performing only the function of a preposition (e.g. *v životě, k nevěře, u stolu*). In contrast to secondary prepositions, they do not combine with prepositional cases. In comparison with secondary prepositions, they are typically polysemous and less specific. Among ten most frequent primary prepositions are *v, na, z, s, (v)o, do, k, za, pro, po* (ibid.: 333).

Secondary prepositions are open-class forms, consisting of one or more words (ibid.: 333) They are derived from other words of different word classes, for instance, nouns, adverbs, pronouns or verbs (ibid.: 333). Examples of secondary prepositions include *kvůli*,

díky, mimo, vyjma, nehledě, co do etc. (Karlík et al., 1995: 346). Contrary to primary prepositions, secondary prepositions may combine with prepositional cases:

(31) *Místo do lesa šel na pole.* (Komárek et al., 1986: 198).

Secondary prepositions can usually be substituted by primary prepositions, but often at the cost of losing precision and specificity (Karlík et al., 1995: 346).

Ten most frequent one-word secondary prepositions are *kolem, kvůli, během, kromě, díky, mimo, včetně, vedle, vůči, místo*. Ten multi-word secondary prepositions with the highest frequency are *v rámci, vzhledem k, spolu s, v případě, na základě, do konce, v oblasti, ve výši, na rozdíl od, v průběhu* (Cvrček et al., 333).

The continuing expansion of the class of secondary prepositions is closely linked to the stylistic differentiation of language and motivated by the need to express linguistic relations in a more precise way (Komárek et al., 1986: 203.) In contrast to primary prepositions, secondary prepositions tend to be monosemous and very specific. They also contribute to the intellectualisation and internationalisation of language (ibid.: 203). There has been an increase especially in the number of secondary prepositions conveying abstract relations (Karlík et al., 1995: 347).

2.4.2 Semantic classification of Czech prepositions

Prepositions typically locate the meaning of the dominating verb or noun in the semantic space of the dominated nominal meaning which can be either static or dynamic (Komárek et al., 1986: 198). They equally express temporal conditions of the relation between the dominated and dominating meaning. Prepositions also convey other types of relations: of cause, purpose, condition, means, manner, respect, substitution etc. (ibid.: 198).

Prepositions link the superordinate verbal or nominal meaning with the subordinate nominal one, with the object referred to by the subordinate noun serving as the point of orientation (ibid.: 198). Čermák (1996: 38-40), therefore, proposes a classification of prepositions based on relational semantics. He adds that some prepositions can fall into more than one class.

1. Identification (who/what?, instead of what/whom? etc.): a relation expressing substitution or comparison to a similar element or a model, for example:

(32) *Za prezidenta diplomu předal Novák.*

(33) *Podle otce to není pravda.*

2. Classification (which?): a relation through which a nominal element is assigned a class (including class membership, inclusion, exclusion).

(34) *Měd' patří **mezi** kovy.*

(35) *Ten člověk je **od** policie.*

3. Qualification (what sort of?): a relation through which a nominal element (typically a noun or an adjective) is further specified and delimited with respect to its quality, origin, version, purpose etc.

(36) *umazaný **od** bláta*

(37) *čaj **s** citrónem*

(38) *prosba **o** pomoc*

4. Action determination (a variety of questions, e.g. **how? by which means? with whom? from what? etc.**): in a broad sense refers to a relation between the predicate and the object, respectively between the predicate and the adverbial, between two objects etc., that is to say a semantic relation to a source, result, instrument, goal, manner, respect etc.

(39) *hrát **na** piano*

(40) *splácet **po** částech*

(41) *cestovat **o** hladu*

5. Causality (why?): a relation of the whole proposition to cause, purpose, condition, and concession.

(42) *udělal to **na** přání otce*

(43) *jít **na** pivo*

6. Localization: includes prepositions expressing four basic subclasses:

a. specification of location (**where?**)

b.-d. specification of direction: **b. where to? c. which way? d. from where?**

7. Temporalization: comprises prepositions expressing primarily 3 subclasses:

a. static specification (**when?**)

- b. specification of a starting point in time (**since when?**)
- c. specification of an ending point in time (**until when?**)
- d. possible additional subclass: frequency specification (**how often?**)

2.5 Prepositional phrases

Prepositions combine with complements to form prepositional phrases. In general, the complement is realized by a syntactic noun, prototypically a noun phrase (e.g. *in the country - na venkově*) (Dušková et al., 2012: 9.12).⁴ Prepositions can therefore be seen as devices which connect noun phrases with other structures (Biber et al., 1999: 74). Prepositional phrases constitute various clause elements (Dušková et al., 2012: 9.2)⁵.

As concerns English prepositions, their complements can be realized by the following means:

(i) a *wh*-clause

(44) *Component drawings carry instructions [on **where they are used and from what they are made**].* (Biber et al., 1999: 104)

In contrast to English, Czech prepositions cannot introduce a *wh*-clause, e.g. *from what he said – z toho, co řekl* (Dušková et al., 2012, 9.14).

(ii) an *ing*-clause

(45) (...) [*T*]*hey talked little among themselves till they surfaced three days **after leaving Darwing**.* (Biber et al., 1999: 104)

(iii) an infinitive clause (only after *except* and *save*)

(46) *What I did say served no purpose [**save to spoil his temper**].* (ibid.: 104)

(iv) an adverb

(47) *Allow yourself time for home thoughts **from abroad**.* (ibid.: 104)

(v) another prepositional phrase (used mainly in expressions of direction)

(48) ***From behind the wire fencing**, a uniformed guard eyes us with binoculars.*

(ibid.: 104)

⁴ <http://emsa.ff.cuni.cz/9.12>

⁵ <http://emsa.ff.cuni.cz/9.2>

Quirk et al. (1985: 658-9) list forms that *cannot* function as prepositional complements. Among them is:

- (i) a *that*-clause
- (ii) an infinitive clause (unless introduced by *save* or *except*)
- (iii) a subjective case of a personal pronoun

(49) *He was surprised *at (that) she noticed him/*at to see her/*at she.* (ibid.: 658-9)

Prepositions that meet the three negative criteria are termed *central*, as opposed to *marginal*, which are words sharing affinities with prepositions but also with other word classes (e.g. *save*, *regarding*, *granted* etc.) (ibid.: 658-667).

2.5.1 The mutual position of the preposition and its complement

Prepositional complements are prototypically placed after prepositions. However, this is not always the case in English, where prepositions may be separated from their complements. This phenomenon is called prepositional stranding and is encountered in interrogative clauses, relative clauses, passive constructions, infinitival complement clauses, and *-ing* clauses.

(50) [*What more*] *could a child ask for?* (an interrogative clause)

(Biber et al., 1999: 105).

2.5.2 Extended prepositional phrases

As examples (51-53) illustrate, prepositional phrases may be used with modifiers, realized, for instance, by adverbs.

(51) *back to the fifties*

(52) *nearly till eleven*

(53) *considerably to the right*

The modifying element either specifies the relationship conveyed by the preposition or expresses degree (Biber et al., 1999: 104).

2.5.3 Syntactic functions of prepositional phrases

Prepositional phrases constitute various clause elements performing a number of syntactic functions (Dušková et al., 2012: 9.2).⁶ The syntactic functions of Czech and English prepositional phrases mostly correspond to each other. Minor differences stem from a different conception of extralinguistic reality (ibid.).

Prepositional phrases can appear in the following syntactic functions:

(a) Adverbial

of place: (54) *John lives **on** the third floor. John bydlí **ve** třetím poschodí.*

of time: (55) *I get up **at** 7 o'clock. Vstávám **v** 7 hodin.*

of manner: (56) *The exact value can be found **in** the following way. Přesnou hodnotu lze zjistit následujícím způsobem.*

of reason: (57) *She asked only **out of** curiosity. Ptala se jen **ze** zvědavosti.*

of accompanying circumstances: (58) *The picture fell **with** a crash. Obraz **s** třeskem spadl.*

of respect: (59) *She is tall **for** her age. Je **na** svůj věk vysoká.*

(b) Object of a verb: (60) *The occasion calls **for** prompt action. Situace vyžaduje okamžité jednání.*

(c) Object of an adjective: (61) *I am sorry **for** his parents. Je mi líto jeho rodičů.*

(d) Subject complement: (62) *I am **of** the same opinion as you. Jsem téhož názoru jako vy.*

(e) Object complement: (63) *We consider these measures **as** unnecessary. Pokládáme tato opatření **za** zbytečná.*

(f) Subject modification by a verbless adverbial clause: (64) *In this country, Jones passes **for** a clever scientist. U nás je Jones pokládán **za** chytrého vědce.*

(g) Postmodification: (65) *the road **to** Oxford - silnice **do** Oxfordu*

(66) *a book **on** grammar - kniha **o** gramatice.*

(Dušková et al., 2012: 9.2)⁷

⁶ <http://emsa.ff.cuni.cz/9.2>

⁷ <http://emsa.ff.cuni.cz/9.2>

In their overview of the syntactic functions of prepositional phrases, Quirk et al. (1985) further divide adverbials into adjuncts, subjuncts, conjuncts and disjuncts:

(i) adjunct

(67) *The people were singing **on** the bus.*

(68) ***In** the afternoon, we went **to** Boston.*

(ii) subjunct

(69) ***From** a personal point of view, I find this a good solution to the problem.*

(iii) disjunct

(70) ***In** all fairness, she did try to phone the police.*

(iv) conjunct

(71) ***On** the other hand, he made no attempt to help her.* (Quirk et al., 1985: 657)

2.6 Meanings and uses of *v/ve* and *z/ze*

Being a primarily spatial preposition, *v/ve* typically occurs with the locative case. It also combines with the accusative case, but here it mostly has other than spatial meaning. *Z/ze* combines with the genitive case. As a spatial preposition, it expresses the direction from a space. It can also acquire additional meanings, either concrete or abstract, for example origin.

Listed below is a detailed account of the meanings and uses of the *v/ve* and *z/ze* prepositions as found in *Slovník spisovné češtiny pro školy a veřejnost* (Daneš, Filipec et al., 2001).

V/ve + locative case

1. location inside: a) a (limited) space or something spatially non-restricted, e.g. *ve skříni; ve vlaku; v přírodě, ve vodě, v mracích, ve shromáždění*

b) an entity surrounded or covered by another entity etc., e.g. *držet v ruce; obraz v rámu; chodit v uniformě*

2. a) location of an activity, or object of focused attention, e.g. *hrabat se v tašce; hledat štěstí v rodině; smysl života v práci*

b) area of professional/leisure time activities, e.g. *pracovat ve filmu; turnaj v házené*

3. time span or circumstances during which something happens, e.g. *v zimě; ve dne v noci; v minulém století, utrpět ve válce zranění; žít v míru*

4. manner, degree, accompanying circumstances of an action, e.g. *žít v souladu; ve větším počtu; vidět i ve tmě*

5. manner of execution, e.g. *odlít sochu v bronzu; stavba v moderním slohu*

6. respect, e.g. *stoupat v ceně; odborník ve fyzice*

7. purpose of action, e.g. *přijít ve věci pana Žáka*

8. (rather infrequent) reason for an action, e.g. *udělal to v náhlém rozhodnutí*

9. as a complement of verbs (or nouns) expressing various mental activities and states, e.g. *vyznat se v literatuře; záliba v hudbě; zklamat se v někom*

10. after the verbs *být* a *mít* (as part of a subject complement or subject modification by a verbless adverbial clause), e.g. *být v práci; mít věci v pořádku, má ve zvyku brzy vstávat*

V/ve + accusative case

1. time specification, e.g. *v poledne; ve všední den; v kolik (hodin) přijdeš?*

2. result, effect of an action, e.g. *obrátit všechno v žert; upadnout v zapomenutí*

3. (inward) direction, e.g. *bít se v prsa; složit ruce v klín* (also used metaphorically in the sense "succumb to passivity")

4. purpose of an action, e.g. *sbírka ve prospěch postižených*

5. as a complement of some verbs or nouns denoting: a) **belief, hope**: *doufat v návrat; víra ve vítězství*

b) **putting something into operation, entering a certain state, making something known or valid** etc., e.g. *uvést v chod, vstoupit v platnost, vzít v úvahu, vejít ve známost*

(Daneš, Filipec et al., 2001: 481)

Z/ze + genitive case

1. **direction from inside an entity or from a landmark**, e.g. *vzít (vyndat) přístroje ze stolu; vystoupit z vlaku; jít z pole, pozdrav z výletu, zvednout ze země, utírat pot z čela, spadnout ze schodů*
2. **a) origin (spatial, temporal)**, e.g. *vylíhnout se z vejce; nálezy ze středověku; pocházet z dobré rodiny, Jiří z Poděbrad*
b) relation to a resource, material, e.g. *citáty z klasiků; lisovat z hroznů; konstrukce z oceli, složený z dílů*
3. **a) relation to a source of profit**, e.g. *(ne)mít z čeho být živ; výtěžek z prodeje; čerpat ze zkušeností; co z toho máš?*
4. **initial point of a change, development**, e.g. *přeložit z ruštiny do češtiny; z přátel se stali nepřátelé*
5. **temporal landmark or specification**, e.g. *ze dne na den; z jara (i zjara); z počátku (i zpočátku)*
6. **means, instrument, tool**, e.g. *střílet z děla; kouřit z dýmky*
7. **exclusion, separation from a whole**, e.g. *jeden z přítomných; starší z dětí; nic z toho, polovina ze čtyř*
8. **getting rid of, removing from, releasing something, escaping (from) something, abandoning something etc.**, e.g. *vyváznout z nebezpečí; propustit ze služby; sesadit z funkce; stáhnout z prodeje; (ne)ztrácet ze zřetele*
9. **manner, degree, accompanying circumstances of an action**, e.g. *bojovat ze všech sil; znát ze zkušenosti; z velké části*
10. **cause, motive**, e.g. *radovat se ze života; dárek z lásky; udělat něco z přinucení; není z toho moudrý; smrt z hladu; nemoc z povolání*
11. **reference measure, according to**, e.g. *z přízvuku se pozná, že je cizinec; brát si z někoho vzor; z toho je vidět, že ...*
12. **constructions conveying various general relations between the action and the object**, e.g. *zkoušet z počtů; (platit) daň z přidané hodnoty; dělat si z někoho blázny*

(Daneš, Filipec, eds., 2001: 532-533).

2.7 Phonological features of *v/ve* and *z/ze*

Both prepositions have a vocalized (*ve, ze*) and non-vocalized form (*v, z*). A vocalized preposition is usually used if the following word starts with the same or a similar consonant (a paired sibilant: voiced or unvoiced, sharp or blunt), e.g. *ze sešitu*, or with a cluster of three consonants, e.g. *ve vršku* (Karlík et al., 1995: 345).

2.8 Correspondence in contrastive studies

The term translation paradigms generally refers to various approaches to translation but when used in the context of multilingual corpora, it denotes "the set of forms in the target text [...] that correspond to particular words or constructions in the source text " or vice versa. The forms that correlate in this way are called correspondences (Johansson, 2007: 23).

2.8.1 The problem of equivalence

One problematic issue often encountered in contrastive analysis is the problem of equivalence (ibid.: 3). The central question is how we know what to compare. As Johansson (2007) observes, it does not suffice to contrast formal categories since the same concept can be expressed by different means in different languages (ibid.: 5). He adds that there are different types and degrees of equivalence (ibid.: 5). Data from a parallel corpus can be seen as correspondences which can serve as evidence of cross-linguistic similarities and differences. Alternatively, the material can reveal some characteristics conditioned by the process of translation (ibid.: 5). According to Johansson, analysis of these correspondences can provide a clearer idea of what is to be considered equivalent across languages (ibid.: 5).

2.8.2 Types of correspondences

Johansson's framework of correspondence includes the following classification of translation correspondences:

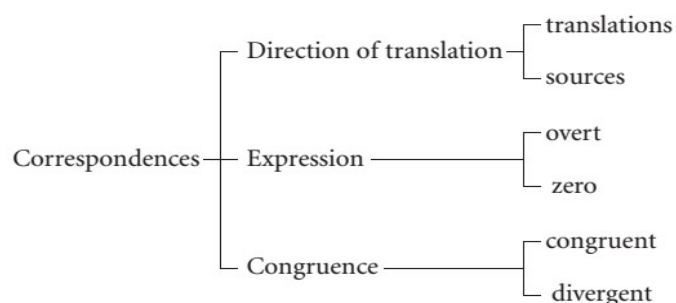


Figure 2. Classification of correspondences (Johansson, 2007: 25)

Overt correspondences

Overt correspondences are forms in the source text which have a formal correspondence in the target text. They can be either congruent or divergent (Johansson: 2007, 23-24).

Congruent correspondences

Congruent correspondences are forms that belong to the same categories in the respective languages involved. An example of a congruent correspondence can be an adverb in the source text that is translated by an adverb in the target text (ibid.: 24).

Divergent counterparts

Divergent counterparts are forms that belong to different categories in the respective languages involved (ibid.: 23). This type of equivalents can shed light on how much a set of forms used for specific purposes differs across languages (ibid.: 25). Importantly, divergent correspondences may be found even though comparable forms are available (ibid.: 25).

Zero correspondences

Zero correspondence is especially frequent with forms conveying interpersonal and textual rather than ideational meaning (ibid.: 26). It refers to forms in the target text that cannot be specifically related to any forms in the source text (ibid.: 23). Zero correspondence applies both to forms in the source text which lack a formal correspondence in the target text (zero correspondence by omission) and to forms in the target text which do not have any correspondence in the source text and appear unexpectedly (zero correspondence by addition) (ibid.: 26).

An omitted element can be compensated for by linguistic context, its meaning being expressed by another form. In other instances, the meaning needs to be deduced, or is lost entirely (ibid.: 26). Translation by addition can be used on account of cross-linguistic differences in expressing discourse meanings (ibid.: 26).

2.8.3 Classification of non-prepositional correspondences

In the study of Czech prepositional phrases and their non-prepositional English counterparts, Klégr et al. (2011) subdivide non-prepositional correspondences into two groups: lexical-structural correspondences (cf. Johansson's divergent correspondences) and implied correspondences (cf. Johansson's zero correspondences).

Lexical-structural counterparts

Lexical-structural correspondences are divergent from the formal point of view. In this case, a Czech prepositional phrase correlates with another type of English phrase (a noun, adverbial, adjectival or verb phrase) (ibid.: 13). As concerns the syntactic level, the correspondence can be described either in terms of syntactic constancy or divergence (ibid.: 13). Syntactic constancy can be illustrated by example (72):

(72) *Ty bys uměla žít v cizině.* – *You could live abroad.* (ibid.: 13)

Here, the Czech prepositional phrase in the function of an adverbial is translated by an English adverbial phrase also functioning as an adverbial. The syntactic function of the Czech phrase is thus retained in the English translation.

Syntactic divergence is found in example (73), in which the syntactic function of the Czech and English counterpart is different:

(73) *Ocital se v magickém poli Parmenidově.* – *He had entered Parmenides' magic field.*

(ibid.: 13)

The Czech prepositional phrase in the function of an adverbial corresponds to an English noun phrase functioning as a direct object.

This classification of correspondences is based primarily on the syntactic function of the English equivalents. Likewise, it considers the realization form of the English correspondence. Some translations involve restructuring as a means of free translation:

(74) *protože má potíže s nespavostí* – *because he is an insomniac* (ibid.: 22)

In such instances, it is not possible to identify a direct formal counterpart. However, the meaning of the Czech phrase is retained in the English translation.

Implied counterparts

In example (75), neither the Czech preposition *v* nor its complement has a formal translation correlate in English:

(75) *Tomáš v sobě necítil žádný soucit.* – *Tomáš felt no compassion.* (ibid.: 12)

In these cases, we may talk about implied correspondences although, in the strict sense, these do not represent true correspondences (ibid.: 12). Despite the absence of an English counterpart, the meaning of the Czech sentence is preserved, albeit expressed in a less explicit way (ibid.: 12). To some extent, the meaning of the source expression is redundant (ibid.: 12)

3. Methodology

3.1 Hypothesis

With regard to a previous contrastive study of Czech prepositions (Klégr et al., 2011), it can be expected that approximately 20% of Czech prepositional phrases comprising *v/ve* and *z/ze* prepositions will have a non-prepositional counterpart in English. Also, it can be presumed that some of the English non-prepositional equivalents will be related to typological differences between the inflectional Czech and the predominantly analytical English (for instance, Czech prepositional postmodification corresponding to English premodification by a noun/nouns, or to a postmodifying participial clause).

3.2 Material and procedure

The material for the analysis consists of original Czech fiction texts and their English translations drawn from the parallel corpus *InterCorp*. Five hundred instances of each Czech preposition were excerpted (the concordance lines were shuffled so as to reduce the influence of the individual writers' and translators' styles). Since both Czech prepositions under study have two variants, the corpus queries were formulated in the following way: [lemma="v|ve"] and [lemma="z|ze"]. The excerpted data yielded 105 (21.0 %) divergent counterparts of the prepositional phrases with *v/ve* and 120 (24.0%) of the prepositional phrases with *z/ze*.

The basic classification of the translation counterparts is based on Johansson's framework, which distinguishes between congruent counterparts and divergent counterparts, the latter being further divided into overt and zero counterparts (for a detailed description see section 2.8.2). In the analysis, distinction is made between zero equivalents and no equivalents. The former were included in the analysis, whereas the latter were excluded due to their irrelevance to the purposes of this study. The excluded examples were free translations deviating semantically from the original. In these instances, the Czech prepositional phrase had no correspondence in English and the omission of the translation was not compensated for by any means.⁸

Wherever it was possible, overt divergent correspondences were classified according to their syntactic function. Syntactic function could not be determined if there was a

⁸ E.g. *když nám je opilej Gamba ze vzteku rozmlátil o pult* – *every time a regular got drunk and smashed up all the chairs*. The meaning of the Czech phrase *ze vzteku* cannot be retrieved from the English translation. The omission of translation results in a change of meaning.

correspondence on a level higher than that of a phrase (i.e. restructuring⁹ and fixed multiword expressions).

⁹ In the present paper, the term restructuring, used by Klégr et al. (2011), refers to English translations that preserve the meaning of the Czech original but whose syntactic structure does not enable identifying a direct formal counterpart in English. For instance, the Czech sentence *Z těhle schlíplejch návratů jsme ale měly zároveň velkou radost* is rendered into English as *But at the same time we were always delighted to see them slouching back.*

4. Analysis: English non-prepositional counterparts of Czech *v/ve* prepositional phrases

The analytical part presents an overview of English counterparts of Czech prepositional phrases with *v/ve*, as found in the "Core" section of the parallel corpus *InterCorp*. Most attention is paid to divergent translation counterparts. Where possible, overt divergent counterparts are classified according to their syntactic function. The analysis takes into consideration both the syntactic function of the Czech prepositional phrases and that of the English translations. Another important factor was whether the Czech preposition *v/ve* was bound or free, and how this affected the choice of the translation counterparts.

4.1 Types of counterparts

Type of counterpart		Σ	%
congruent		395	79.0
divergent	overt	87	17.4
	zero	18	3.6
total		500	100.0

Table 1. Types of translation counterparts of *v/ve* prepositional phrases

4.1.1 Congruent counterparts

As Table 1 shows, 79.0% of the Czech *v/ve* prepositional phrases were translated by congruent counterparts in English. It was also found that the Czech prepositional phrases corresponded to English phrases with 19 different prepositions, which is indicative of the high polysemy of both Czech and English prepositions. The most frequent counterpart was by far the preposition *in* with 259 occurrences out of 395 (65.6 %). Other prepositional counterparts that were encountered at least twice included: *at*, *on*, *with*, *into*, *around*, *about*, *over*, *from*, *through* and *of*.

4.1.2 Divergent counterparts: zero counterparts

In this study, the term "zero counterparts" denotes "forms in the source text that cannot be specifically related to any forms in the target text," (Johansson, 2007: 23) but whose omission does not change the meaning of the original. This type of examples is to be distinguished from omitted elements not recoverable from the co-text and affecting the meaning of the target text. These were excluded from the analysis.

In this material, zero counterparts were often used in order to avoid redundancy and the omitted elements were compensated for by the linguistic context. The omission did not

shift the meaning of the original. The English translations containing omissions were only less explicit than the Czech originals (examples 1-2).

(1) *V té chvíli dítě ztichlo ve svém povídání (...)*

At that moment the child fell silent (...)

(2) *Tam stála Zuzán, u kuchyňského stolu, před sebou otevřené Nielsovy úřední písemnosti, a v ruce provinile držela dvě fotografie.*

The singer turned to see Zuzka standing at the kitchen table with Niels's briefcase in front of her, holding two large photographs.

In example (3), translation by omission was possibly chosen to shorten the already weighty subject (*the very last sound, cough, or even breath*). The meaning of the Czech prepositional phrase *v sále* can be retrieved from the general knowledge of the world.

(3) *Připadám jim asi jako tvrdohlavý dirigent, který čeká, až utichne poslední zvuk v sále, až nebude slyšet ani zakašlání, ani dech.*

I must have looked to them like a pig-headed orchestral conductor who refuses to start until the very last sound, cough, or even breath, has died away.

In example (4), the missing translation of the Czech prepositional phrase can easily be recovered from a broader linguistic context. The word *ensemble* corresponding to the Czech word *soubor* occurs in the preceding parts (...*pozval jsem ho na zkoušku naší kapely ... - I invited him to a rehearsal of our ensemble...*) and hence may be omitted in this sentence without any loss of meaning.

(4) *To už nejsou skutečné lidové písně, ale písně, které jsme my sami v souboru vytvořili z ducha lidového umění.*

They are not genuine folk songs, but songs we ourselves have composed in the folk art spirit.

The prepositional phrase *v tom smyslu* in (5) functioning as a cohesive device is used for specification. It is not possible to identify a formal counterpart in the English translation. Instead of using a linking expression, the translator divides the Czech sentence into two. The semantic relationship between the two sentences is retained, although conveyed less explicitly.

(5) *I za ní jsou nálepky, a každá nálepka svědčí o nedostatku lidskosti v tom smyslu, že kritik přistupuje k dílu ne jako ke svědectví o člověku, jenž (...)*

Behind it, too, there are labels and every label testifies to a lack of human insight. The critic sees the work not as the testimony of someone who (...)

Compared to its translation, the Czech original in example (6) again displays a greater degree of explicitness. The meaning of the Czech prepositional phrase *v životě* is implied by the use of the Past Perfect Simple tense and the adverb *never*. The Czech prepositional phrase has an intensifying function here.

(6) *Jednak ho v jeho nevinosti nenapadlo nic špatného, jednak byl příliš rozežhavený četbou, k jaké se předtím v životě patrně nedostal.*

(...) partly because, in his innocence, he saw nothing sinister in the fact that Pytlík brought the bank manager regular reports to be passed on to the Gestapo, and partly because he was far too overheated by the more exotic material, for he had probably never encountered anything like it before.

4.1.3 Excluded counterparts

The above types of zero counterparts (exx 1-6) are to be distinguished from another type of omission of translation, where some parts of the source sentence are omitted for no obvious reason. The omission results in a change in meaning here. 31 cases in which the meaning of the omitted elements is not recoverable from the target text were excluded. These instances may reveal the translation method of a particular translator but do not indicate linguistic differences between Czech and English. Being irrelevant for the purposes of the present paper, these cases were excluded from the analysis. Among the excluded examples is example (7):

(7) *Ten bude v nezbytí hájen do posledního muže (...)*

This territory will be defended to the last man (...)

The meaning of the prepositional phrase *v nezbytí* cannot be recovered from the co-text and its omission affects the meaning of the English sentence.

4.1.4 Divergent counterparts: overt counterparts

Table 2 shows the types and proportions of the overt divergent counterparts of the Czech *v/ve* phrases encountered in the corpus. Wherever it was possible, the overt divergent

counterparts were classified according to their syntactic function. The correspondences found in the data were on the level of a clause element (e.g. adverbial, object), on a higher level (i.e. restructuring or a fixed multi-word expression) or on a lower level (part of a phrase, e.g. postmodification).

As Table 2 indicates, the *v/ve* prepositional phrases were translated by ten different divergent counterparts. The most frequent counterpart was the adverbial, closely followed by the subject and object. The following sections present an analysis of the different types of translation counterparts ordered according to their frequency of occurrence.

Type of counterpart	Σ	%
Adverbial	29	33.3
Subject	15	17.2
Object	13	14.9
Fixed multi-word expression	8	9.2
Premodification	8	9.2
Restructuring	4	4.6
Subject complement	4	4.6
Postmodification	3	3.5
Determiner	2	2.3
Verb	1	1.2
Total	87	100.0

Table 2: Types of divergent counterparts of *v/ve* prepositional phrases

4.1.4.1. Adverbial

Adverbials were the most common counterparts of the Czech *v/ve* prepositional phrases, appearing in 33.3% of cases. The prevalent type of the adverbial was the adjunct. The adverbials occurring in the data were mostly realized by adverbs, with the majority having a spatial meaning. Other instances included adverbials of time, manner or accompanying circumstances. Among the minor realization forms of the adverbials were finite and non-finite clauses. In the majority of cases, the Czech prepositional phrases translated as adverbials served the same syntactic role. In a few instances, the Czech prepositional phrase had the function of a secondary preposition.

All the instances of *v/ve* introducing adverbial prepositional phrases were free prepositions. In example (8), the Czech adverbial prepositional phrase *v zahraničí* corresponds to the English adverb *abroad* in the function of a spatial adverbial. The different realization forms are given lexically and are not linked to the typological characteristics of Czech and English.

(8) *V zahraničí, psalo se v článku, se bankovky ničí pomocí kladivových mlýnů (...)*

Abroad, the article claimed, banknotes were destroyed in crushing mills (...)

Some of the English spatial adverbials display a lower degree of explicitness in comparison with Czech. Quite often, a Czech *v/ve* prepositional phrase with a specific meaning was translated by the reference item *there*, presumably to avoid repetition. In example (9) the referent of the adverb *there* is recoverable from the preceding sentence.

(9) *V týchle místnosti nikdo neobsluhoval a neutíral stoly (...)*

There was nobody there taking orders or wiping tables (...)

In (10) the referent of the anaphoric adverb *there* (*in Prague*) occurs within the same sentence.

(10) *V Praze to taky vždycky poznám, jenže v Praze je neoslovuju.*

Back in Prague I could always tell when somebody was a cop, but there I never spoke to them.

Five of the twenty-nine English adverbials were realized by noun phrases of the type *determiner + noun (+ postmodification)*. These were either adverbials of time (examples 11 and 12) or of manner (example 13):

(11) *Nejsou pro vás Němci riskantní hosti v tomhle čase?*

Aren't Germans risky guests for you these days?

(12) *Ve chvíli, kdy by ji poslali Tomášovi, fotografie by se pro ně stala rázem bezcenná.*

It would lose that value the moment they sent it to Tomas.

(13) *A já vím, že dupe vztekem, že se tu promenuji v téhle podobě (...)*

And I know she stamps her feet in fury because I parade around this way (...)

Example (14) illustrates an English adverbial of manner realized by a noun phrase constituted by an adjectival premodifier and a noun:

(14) *dokud Litera v plném tempu nezabočil na silničku (...)*

until Litera veered full speed into the narrow street (...)

In example (15) the Czech prepositional phrase in the function of an interrogative expression is translated by an interrogative pronoun, performing the same role. Both the Czech prepositional phrase and its English counterpart represent adverbials of respect.

(15) *Nechápu, v čem je tvé dvojče?*

"I don't understand, how is he your twin?"

There are several instances in which the Czech preposition and its complement represent a secondary preposition or a conjunction. In (16) the secondary preposition *v půli* is translated by the adverb *halfway*. As a preposition, *v půli* needs to be followed by a complement, while the adverb *halfway* can either stand independently, as is the case here, or it can modify another element.

(16) *V půli cesty se zastavím (...)*

Halfway I stop in my flight.

In (17) and (18) the Czech prepositional phrases serving the function of a secondary conjunction and a preposition, respectively, are paralleled by English finite adverbial clauses. In (17) we find an adjunct of condition, while in (18) an adjunct of time. In (17) the original and its English counterpart have a comparable stylistic value, the inverted adverbial clause being more formal than an *if*-clause. In comparison with its translation, the Czech sentence in (18) represents a condensed structure. The effect of sentence condensation is achieved by the nominalization *v průběhu čety*. In contrast to the translation, the original displays a higher degree of formality.

(17) *a on se rozhodl, že v případě, že by nebylo jiného východiska, použije svého revolveru (...)*

and he had decided that were there no other way out he would use his revolver (...)

(18) *Mé podráždění se v průběhu četby vytratilo (...)*

My irritation dissipated as I read (...)

In (19) and (20) the Czech prepositional phrases in the function of subject modification were reflected in English subject modification by verbless adverbial clauses realized by de-participial adjectives. Both the Czech nominalizations constituted by prepositional phrases and their English counterparts represent a condensed copular predication.¹⁰ Although a congruent prepositional phrase counterpart could alternatively be used in examples (19) and (20) (viz. *in embarrassment*, *in uniforms*, respectively), the translator opted for a verbless clause.

(19) *Přema stál stranou, v rozpacích.*

Prema stood to one side, embarrassed.

(20) (...) *aby vstoupili ze světa vrahů v uniformách i bez nich (...)*

(...) to step out of the world of murderers (uniformed and otherwise) (...)

Apart from adjuncts, prepositional phrases with *v/ve* can also perform the role of disjuncts, such as *v podstatě* corresponding to the English adverbial *basically*. *V podstatě* was encountered twice in the data and was in both cases translated by *basically*.

(21) *Potoku, my sme v podstatě vyřízený! zařval Micka.*

(...) basically, Potok, we're wiped out! Micka roared.

4.1.4.2 Subject

17.2% of the Czech prepositional phrases corresponded to English subjects. The Czech phrases typically had the role of spatial adverbials and occupied the sentence-initial position. This finding points to some systemic differences between the two languages. In comparison with the predominantly analytic English, the inflected Czech has a relatively free word order. As example (22) demonstrates, apart from pre-verbal subjects, Czech declarative clauses equally allow for post-verbal ones:

(22) (...) *snad v tom mraveništi byly nějaký fosforeskující větve (...)*

(...) one of the anthills had some kinda phosphorescent twigs in it (...)

¹⁰ <http://emsa.ff.cuni.cz/13.71>

In English declarative clauses, post-verbal subjects are stylistically marked and mostly restricted to descriptive passages in fiction (Dušková, 2015: 208). Using the subject with adverbial semantics, as in (22), makes it possible to preserve the grammatical word order and, at the same time, comply with the linearity principle of functional sentence perspective (FSP) (i.e. ordering of sentence elements according to their degree of communicative dynamism¹¹).

The expression *one of the anthills* represents a thematic, context-dependent element carrying the lowest degree of communicative dynamism, which is marked by its sentence-initial position. The sentence then displays a gradual increase in communicative dynamism.

Subjects as counterparts of adverbial prepositional phrases also appeared in the translations of Czech subjectless sentences. In (23) the original contains a subjectless reflexive passive.

(23) *Odhalíme, proč se ve Třech mužích ve člunu o psu nemluvílo (...)*

We will expose the truth of why Three Men in a Boat is silent about dogs (...)

Since subjectless finite clauses do not occur in English, the English translation requires a preverbal element in the function of the subject. In (23) the subject is realized by a noun phrase with adverbial semantics corresponding to the Czech *ve*-prepositional phrase.

As was mentioned previously, subjects with adverbial semantics can serve as indicators of the basic distribution of communicative dynamism.¹² The ordering of the elements in (23) is only partially compliant with the principle of FSP in that the thematic element (the subject) is placed clause-initially. A strict application of the FSP principle would mean disrupting the grammatical principle (literally: ... *is about dogs silent*). Consequently, the rhematic element (*silent*) does not occupy the sentence-final position, as is the case in Czech. This example demonstrates the tendency of Czech word order to be governed by the FSP principle rather than the grammatical principle. It also shows that English is often forced to give preference to the grammatical principle over the FSP principle.

In the data, the Czech finite subjectless clauses prototypically described physical states. The examples indicate that Czech and English express these states in a different

¹¹ The degree of communicative dynamism refers to the newsworthiness or information load of a linguistic element in a sentence (<http://emsa.ff.cuni.cz/14.3>)

¹² <http://emsa.ff.cuni.cz/14.35.4>

manner. In Czech, the affected location is typically construed as an adverbial realized by a prepositional phrase (*ve tváři*), as in (24).

(24) (...) *ve tváři mi šubalo*.

(...) *my face was twitching*.

In Czech, the role of the experiencer is performed by the dative pronoun *mi*. The inflected character of Czech makes it possible to use word order as a means of indicating the distribution of communicative dynamism. In English, the affected location is construed as the subject (*my face*) and the experiencer is conveyed by the possessive pronoun *my*. Construing the affected location, which is the theme, as the sentence-initial subject rather than a sentence-final adverbial reflects the principle of FSP.

In (25) the adverbial realized by the prepositional phrase *ve tváři* again corresponds to a locative subject:

(25) *Byl rudý ve tváři*.

His face was bright red.

The original can be translated either literally (*he was red in the face*) or with changing the structure of the original. The English translation reflects the principle of linearity, placing the thematic, context dependent element *face* towards the beginning of the sentence, and the rheme *bright red* at the end. The context dependent item is signalled by the anaphoric pronoun *his*. In Czech the principle of linearity is not observed since *rudý*, the element with the highest degree of communicative dynamism is not placed sentence-finally.

English locative subjects with adverbial function corresponding to Czech prepositional phrases in adverbial syntactic function reveal some differences in the nature of Czech and English subjects. While Czech dynamic verbs normally combine with an agentive subject, in English, the relation between the semantics of the subject and the verb is much looser.¹³ The subject of a dynamic verb does not have to be the agent but can be, for instance, the location where the action takes place, as is the case in example (26).¹⁴

¹³ <http://emsa.ff.cuni.cz/13.14>

¹⁴ <http://emsa.ff.cuni.cz/13.14>

(26) *V kinech už to nedávaj.*

Stuff theaters don't show anymore.

The subject of the Czech dynamic verb *dávat* (*film*) is a general human agent, while the equally dynamic verb *show* has an inanimate subject (*theaters*) with adverbial semantics. The English locative subject again serves as a means of expressing the basic distribution of communicative dynamism. As a thematic element, the subject *theaters* is placed pre-verbally.

4.1.4.3 Object

14.9% of the Czech prepositional phrases were rendered into English as direct objects. The Czech prepositional phrases typically functioned as adverbials (free uses of *v/ve*) or prepositional objects (mostly bound uses of *v/ve*). The English objects were normally realized by a noun phrase, with the exception of one object in the form of an infinitive.

In (27) the Czech prepositional phrase has an adverbial function and corresponds to a direct object. The syntactic divergence is motivated lexically since the Czech verb and its English counterpart have different valencies. The verb *uklízet* can be used either transitively or intransitively, while the verb *to clean* is transitive, requiring a direct object.

(27) (...) *ted' zas prý pomáhá uklízet v kostele.*

(...) *they say she's once again helping to clean the church.*

In other instances, the Czech prepositional phrase performed the role of a prepositional object and was translated into English by a direct object. In example (28), the English direct object is realized by an infinitive. In contrast to example (29), the verb *continue* allows the use of a prepositional object (*continue with + noun*) in this context.

(28) *Obrátil jsem se a pokračoval v přípravě ohniště.*

I turned away and continued to prepare the fire .

(29) *Už nemá nejmenší chut' pokračovat v běhu.*

She no longer has the slightest desire to continue her run.

In some examples a literal translation is not possible and hence a different verb needs to be used. This often leads to a change in valency, which is the case in examples (30) and (31). The Czech verb *chodit* in (30) requires a prepositional object in this context, whereas the English verb *wear* takes a direct object. The same applies to example (31).

(30) "Ty chodíš doma v botách?"

"You wear shoes inside?"

(31) *Jisto však je, že v době feudalismu vystupovali v té úloze žoldnéři rytířů.*

In feudal times, the knights' mercenaries fulfilled this role.

As the above examples demonstrate, English objects correlating with Czech adverbials or prepositional objects are not related to typological differences between the two languages. The syntactic divergence is conditioned lexically, being caused by the different valencies of the Czech and English verbs.

4.1.4.4 Fixed multi-word expression

In 9.2 % of instances, the Czech *v/ve* prepositional phrases corresponded to English fixed multi-word expressions. All the Czech prepositional phrases constituted fixed multi-word expressions too. In (32) and (33), the translator preserves the meaning of the prepositional complement, only changing the syntactic structure of the sentence. In (34) the meaning of the complement is changed but the overall meaning of the original sentence is retained.

(32) ...*všichni, co jen čuměli, už měli v kalhotách.*

... *all those who were merely standing and staring had plastered their trousers.*

(33) ...*léta si připadá jak v kolovrátku.*

... *the years went round like a spinning wheel.*

(34) ... *cítili jsme, že rvačka je ve vzduchu.*

... *it was clear a fight was brewing.*

4.1.4.5 Premodification

Along with fixed multi-word expressions, premodification was the fourth most frequent translation counterpart of the Czech *v/ve* prepositional phrases (9.2% of cases). In the data, it was largely realized by a noun in the common case, whose syntactic function is marked by its prenominal position. This type of premodification, specific to English, is not found in Czech. Czech premodifiers are prototypically inflected adjectives agreeing with their head nouns in case, number and gender.

English premodifying counterparts tend to correspond to Czech prepositional phrases in the function of adverbials or postmodification. The preposition *v/ve* was hence normally free rather than bound. In example (35), the Czech prepositional phrase *v soutěsce* functioning as a spatial adverbial corresponds to the English premodifying noun *valley*:

(35) *V soutěsce je mlha ještě hustší, než byla večer v pražských ulicích.*

The valley mist was growing thicker, thicker than the fog I'd seen in the streets of Prague that evening.

The choice of the premodifying noun *valley* is possibly motivated stylistically since premodification by a noun can serve as a means of condensation. Compare the rather lengthy literal translation *In the valley the mist was growing thicker, ...* and its condensed equivalent *The valley mist was growing thicker, ...*). Besides, there arises the issue of the placement of adverbials. In contrast to a sentence-final adverbial, a sentence-initial one would be marked.

In (36) the Czech postmodifying prepositional phrase correlates with English premodification by a noun constituting a compound. Frequent combinations of two nouns may turn into compounds,¹⁵ as is the case with the word *mineworker*.¹⁶ Here the noun *mine* premodifies the head of the compound *worker*.

(36) (...) *musí si vydělávat svůj chléb jako dělník v dolech.*

(...) [he] *was forced to earn his living as a mineworker.*

In examples (37-38), premodification by a proper noun is presumably used in English as a condenser:

(37) (...) *nad tržištěm v Havelské ulici (...).*

(...) *above the Havelská Street Market (...).*

(38) *nějaká nákladná butika v Yorkvillu.*

an expensive Yorkville boutique.

Example (39) illustrates a Czech postmodifying prepositional phrase rendered into English as a complex premodifier formed by two nouns. The compound premodifies the head noun *races*. At the same time, the noun *speed* acts as a premodifier of the head *walking*. Compared to the Czech prepositional phrase, the English compound displays a higher degree of explicitness:

¹⁵ <http://emsa.ff.cuni.cz/2.22.21>

¹⁶ In this instance, Czech does not allow for a premodifier. Therefore a postmodifying prepositional phrase is used instead.

(39) *Jako když jsou ty závody v chůzi.*

Like when they have speed-walking races.

In example (40), the Czech postmodifying prepositional phrase is translated into English as a premodifying adjective:

(40) (...) *mladý zavalitý kretének s tikem ve tváři, (...)*

A squat young idiot with a nervous facial tic (...)

In comparison with premodification by a noun/nouns, this type of premodification was much less common in the material.

4.1.4.6 Restructuring

4.6% of the divergent counterparts were instances of restructuring. Examples (41-43) represent free translations which make it difficult to find a direct translation counterpart and classify it according to a syntactic function. Although the translator takes a certain liberty with the original, the meaning does not change.

(41) (...) *přemýšlel znovu, jakou tak asi má malé kolečko v obrovském soustrojí reálnou možnost ovlivnit jeho chod.*

What chance, he wondered, did a small cog like he have of influencing the workings of this huge machine?

(42) *Zahanbený Niels C.. Kölln se neptal, odkud se bere plavovlásčina jistota o nevině hlasu v telefonu.*

The contrite Niels C. Kölln didn't ask why she was so sure of the innocence of the caller.

(43) *Nejrychleji letí pokrok v technice vpravování kovu do těla.*

The technology of forcing metal into bodies advances the swiftest.

4.1.4.7 Subject complement

4.6 % of the Czech *v/ve* prepositional phrases had as an English counterpart a subject complement. In example (44), we find a Czech prepositional phrase representing a fixed multiword expression. The English subject complement realized by an adjective is part of an elliptical structure lacking the subject and a copular verb.

(44) *Je v limbu.*

Croaked.

In (45) and (46) the Czech prepositional phrase functions as a prepositional object following a lexical verb. In both cases, the Czech preposition is bound. The Czech phrases are translated into English by a subject complement, which is part of a copular predication. The divergence is motivated by the difference in valency between the original and the target verb.

(45) *Opravdovost se nám pak změní v neschopnost žít (...).*

Honesty then becomes for us an inability to live (...).

(46) *a Veronička se proměnila v - snad v Marii*

and Veronika is transformed - she is Marie

4.1.4.8 Determiner

2.3% of the Czech *v/ve* prepositional phrases were translated as English determiners. In all the examples, the Czech preposition *v/ve* was free. In (47), the Czech prepositional phrase in the function of a prepositional object corresponds to an English determiner in the form of a possessive pronoun. The example points to the different expressing of possessive relations in both languages. In English, possessives are usually construed as determiners within a noun phrase, whereas in Czech, possessives are typically personal pronouns performing independently various functions (e.g. object).

(47) (...) *zároveň se ve mně posilovala plachost, kterou jsem zdědil po mamince (...)*

(...) *at the same time my timidity, which I had inherited from my mother, increased (...).*

4.1.4.9 Postmodification

In 3.5% of cases, Czech prepositional phrases with *v/ve* correlated with English postmodifiers. The syntactic function of the source and target construction was the same. In (48), the Czech prepositional phrase corresponds to a present participle postmodifying clause, which is part of a reduced relative clause. The present participle has a nearly prepositional status here. Both the Czech nominalization *v oblečku* and the English participle *wearing* function as means of condensation. The use of the present participle allows for discontinuous postmodification, in which the postmodifier *wearing* is separated from the head *czarevitch*.

(48) (...) *nepřejou mi tydle bílý minišaty a vedle mě mýho careviče v oblečku z bílýho hedvábi (...)*

(...) *they envy me my white minidress and my czarevitch beside me wearing a white silk suit (...)*

In (49), we find a Czech postmodifying prepositional phrase translated as an English postmodifying reduced passive relative clause.

(49) *Ty mi nevadily, později jsem si to vysvětloval Lordem Verulamem v podání EAP.*

I later explained this to myself with the aid of Bacon, Lord Verulam as quoted by E.A.P.

Again, the Czech nominalization and the English participle contribute to the condensation of the sentence. The Czech nominalization and the English participle in (48) differ in the degree of specificity, the participle *wearing* being more specific than the preposition *v*. Similarly in (49), the meaning of the nominalization *v podání* is more vague than its English counterpart *as quoted by* since the Czech expression is polysemous and, without a broader context, potentially lexically ambiguous.

4.1.4.10 Verb

In one instance, the Czech prepositional phrase was translated into English as a verb. In (50) the Czech prepositional phrase is used in combination with a verb to form a multi-word predicate. The Czech phrase corresponds to a simple verb.

(50) (...) *měl v hlavě něco povznesenýho (...)*

(...) *he was thinking of something noble (...)*

5. Analysis: English translation counterparts of Czech *z/ze* prepositional phrases

This section provides an overview of the English translation counterparts of Czech *z/ze* prepositional phrases, extracted from the "Core" section of the Czech parallel corpus *InterCorp*.

5.1 Types of counterparts

Table 3 shows the proportions of the basic types of translation counterparts encountered in the data. As is evident from the table, the majority of the counterparts were congruent (76.0%). Divergent counterparts occurred in 24.0% of cases.

Type of counterpart		Σ	%
congruent		380	76.0
divergent	overt	88	17.6
	zero	32	6.4
total		500	100.0

Table 3: Types of translation counterparts of *z/ze* prepositional phrases

5.1.1 Congruent counterparts

As follows from Table 3, 76.0% of the Czech prepositional phrases corresponded to congruent English counterparts. The Czech phrases were translated by English phrases with 21 different prepositions. The most frequent counterpart turned out to be the English preposition *from* with 178 occurrences among the 380 congruent counterparts (46.8%). Other congruent counterparts that appeared at least twice in the data included: *out of*, *of*, *in*, *at*, *on*, *with*, *for*, *down*, *by*, and *off*. The large number of diverse English counterparts is indicative of the highly polysemous character of the Czech preposition *z/ze*.

5.1.2 Divergent counterparts: zero counterparts

6.4% of the Czech prepositional phrases had a zero counterpart in English. In example (51), the absence of an English counterpart can either be compensated for by extralinguistic information (awareness of the existence of the House of Romanov) or linguistically, by the indefinite article (*an enlightened Russian Romanov*) indicating one of several referents.

(51) (...) *v níž sám hájí myšlenku české národní monarchie pod osvěcenyím ruským panovníkem z rodu Romanovců* (...)

(...) *in which he defended the idea of a national Czech monarchy under an enlightened Russian Romanov* (...)

In (52) the Czech prepositional phrase conveys a causal relationship between the two sentences, while the English translation expresses this relationship implicitly, by means of a dash.

(52) *(Já ani nechlastám, (...) jenom pivo a hulim). To je z toho, že táta měl trafiku.*

(...) I only drink beer and I smoke like a chimney – Dad and his tobacco shop.

In instances such as (53) and (54) the omitted translation of the Czech prepositional phrase can be recovered from the previous linguistic context.

(53) *Někteří z nich se vraceli (...)*

Some returned (...)

(54) *Otevřel jsem hubu, vylétl mi z ní tázavý zvuk.*

I opened my mouth and a sound that might have been a question escaped.

In (53), the identity of the referents of the pronoun *some* is obvious from the preceding text, hence postmodification by an *of*-phrase (*some of them*) is unnecessary. In (54), the translation of the Czech anaphoric adverbial *z ní* can equally be omitted without causing any ambiguity. Constructions with the pattern *indefinite pronoun/numeral + z/ze + pronoun/noun* appeared three times in the data. Another pattern is represented by superlative constructions of the type *nejlepší ze všeho* corresponding to *the best thing* (literally: *the best thing of all*). Here the postmodifying *of*-phrase would be somewhat redundant. These structures were attested twice in the material.

In some examples, the item to be retrieved did not occur in the immediately preceding or following sentence, but further in the text. Along with examples such as (53) and (54), instances of this type contributed to the relatively high (in comparison with *v/ve* prepositional phrases) number of zero counterparts.

5.1.3 Excluded examples

37 instances were excluded due to being irrelevant for the purposes of this analysis. Among the excluded occurrences was example (55), in which the Czech prepositional phrase has no formal English counterpart and it is not possible to retrieve the counterpart from the co-text of the sentence.

(55) (...) *se čtyřmi skleničkami z broušeného skla na podnose.*

with (...) four small, elegant glasses on a tray.

Another type of examples that were excluded from the analysis were free translations such as example (56), in which the translation of the whole sentence deviates from the meaning of the original and it is impossible to establish direct links between the constituents of the original and translated sentences.

(56) *I to z něho udělala!*

And that too was her fault.

5.1.4 Divergent counterparts: overt counterparts

17.6% of the Czech *z/ze* prepositional phrases were rendered into English by means of eight different types of divergent counterparts. As in the analysis of *v/ve* prepositional phrases, the Czech counterparts were classified according to their syntactic function. In some instances such a classification was not possible since there was correspondence on a syntactic level higher than a clause element, i.e. on the level of a whole sentence (restructuring or a fixed multi-word expression). Attention was equally paid to the syntactic function of the source counterparts and to whether the preposition *z/ze* was bound or free.

Type of counterpart	Σ	%
Subject	23	26.1
Premodification	19	21.6
Restructuring	17	19.3
Object	16	18.2
Fixed multi-word expression	8	9.1
Adverbial	3	3.4
Postmodification	1	1.1
Subject complement	1	1.1
total	88	100.0

Table 4: Types of divergent counterparts of *z/ze* prepositional phrases

5.1.4.1 Subject

In 26.1% of instances, the Czech *z/ze* prepositional phrases corresponded to English subjects. The Czech phrases typically had the role of prepositional objects (bound use of *z/ze*) or adverbials (free use of *z/ze*). As examples (57-58) illustrate, translating the Czech objects and adverbials as English subjects can be convenient from the point of view of functional sentence perspective. The English subjects in (57) and (58), representing thematic, context-dependent elements, are placed sentence initially, i.e. in the unmarked position of the theme. Hence, the principle of linearity is observed (the elements display a gradual increase in communicative dynamism) as well as the grammatical word order.

(57) Z čehož vyplývá: *není nic mravnějšího než být neúčinný.*

Which implies: the highest morality consists in being useless.

(58) (...) tekla z nich krev jako z ostatních.

(...) *they bled like all the rest.*

The English subjects in examples (57-58) have a locative meaning, resembling semantically adverbials. This points to the variety of the semantic roles that English subjects can perform.¹⁷ In Czech, the range of semantic roles of the subject is considerably more limited, the subject being typically associated with the role of the agent.

Example (59) is another instance of a Czech prepositional adverbial rendered into English as the subject. However, in contrast to the previous examples, the sentence-initial subject functions as the rheme here. In this case, the functional sentence perspective is indicated by the indefinite article in English, signalling a new, rhematic item. The translation conforms to the English grammatical word order but the principle of linearity is violated.

(59) *Láska se může narodit z jediné metafory.*

A single metaphor can give birth to love.

Example (60) is a translation of a Czech subjectless clause. Construing the Czech prepositional phrase in the role of a spatial adverbial as the English subject is advantageous in that the position of the subject is filled in and hence grammatical word order is preserved. Besides, this translation allows the thematic element to be placed in the unmarked, sentence-initial position.

¹⁷ <http://emsa.ff.cuni.cz/13.14>

(60) (...) *a z budky se dá vyjít nejen do haly, ale taky do Palmového salónu.*

(...) *and the phone booth exits not only into the lobby, but also into the Palm Lounge.*

In (61) the Czech adverbial of reason realized by the prepositional phrase corresponds to a causative subject. As in (60), the Czech prepositional phrase represents the theme, which is reflected by its position. The same applies to the translation, in which the thematic character of the subject is marked by its sentence-initial position as well as by its contextual boundness (indicated by its pronominal realization). In this instance, both languages use word order as a means of indicating the distribution of the communicative dynamism.

(61) *Byla z toho nešťastná, (...)*

It made her unhappy (...)

5.1.4.2 Premodification

21.6% of the Czech *z/ze* prepositional phrases corresponded to English premodification. The Czech prepositional phrases typically had the function of postmodification and the preposition *z/ze* was free. The data are indicative of some differences between Czech and English premodification. In Czech, premodification is normally realized by adjectives agreeing with the substantival head in number, case and gender. In English the syntactic function of premodifiers is indicated by their position before the head noun. Also, the range of English premodifiers is wider than in Czech. As examples (62-66) illustrate, the Czech postmodifying *z/ze* prepositional phrases express a more specific meaning than the English premodifiers.¹⁹ The semantic relation between the head noun and the modifier is indicated by the preposition while in English no specific relation can be conveyed by the sequence of the two nouns.

In (62) and (63), the English premodification is realized by a noun. Premodification by a noun is very productive in English, which is evident from the numerous instances in the data (16 out of the 19 premodifiers). As Dušková et al. observe, similar combinations of two nouns easily turn into compounds. The boundary between these two groups is often fuzzy.²⁰

(62) *Byli tu lékaři z očního (...)*

We had an eye doctor (...)

¹⁹ In Czech, premodification by an adjective, and postmodification by a prepositional phrase may differ in meaning. Adjectival premodification may express generic reference, while postmodification may refer to a specific instance (compare *terasové dveře* and *dveře z terasy*).

²⁰ <http://emsa.ff.cuni.cz/2.22.21>

(63) *Dveře z terasy (...)*

(...) *the terrace door (...)*

Premodification by a noun is not restricted to one noun but can be realized by more nouns, which can be modified by adjectives. In (64) the premodification consists of a proper and a common noun.

(64) (...) *dámy z písecké společnosti (...)*.

(...) *the Pisek society ladies (...)*

In example (65) the premodification, specifying the material of the head noun, is realized by a noun phrase consisting of an adjective and a noun. Premodifiers expressing material of the head noun were encountered a number of times in the data (9 out of the 19 premodifiers).

(65) (...) *v Zitiných šatech z modrého šifónu (...)*

(...) *in Zita's blue chiffon dress (...)*

The English phrase *blue chiffon dress* is potentially ambiguous since it is not clear if the adjective *blue* modifies *chiffon* or *chiffon dress*. In Czech this ambiguity does not arise.

In (66) the premodification is realized by an adjective. In comparison with premodifying nouns, adjectives as premodifiers were much less common (only three instances out of nineteen). This points to a strong tendency to use nouns as premodifiers in English.

(66) *Brada ze šutru.*

Craggy chin.

Besides premodification, all the above Czech prepositional phrases can be translated into English by postmodifying prepositional phrases too (e.g. *dress from blue chiffon*).

5.1.4.3 Restructuring

In 19.3% of cases, the Czech originals underwent restructuring as a consequence of free translation in which, however, the meaning expressed by the prepositional phrase is retained. In examples (67-68) the Czech prepositional phrase functions as an adverbial (of reason) and the prepositions *z/ze* are free. In (67) and (68) the meaning of the Czech nominal expression realized by a prepositional phrase is conveyed by an English adverbial clause and a main clause, respectively. However, it is not possible to identify a direct formal counterpart of the Czech phrase. In comparison with the Czech original, the English translation of (68)

displays a lower degree of explicitness since there is no explicit causal link between the two clauses.

(67) *Máme právo odmítnout je z pouhého strachu před pomluvou či omylem?*

Should we reject them just because we're afraid of being slandered or mistakenly fingered?

(68) *Ze zoufalství je jí už i za to asi vděčný.*

He's so desperate, he's even grateful to her for it.

In (69) the Czech prepositional phrase expresses both reason and an evaluative comment on the content of the first clause. In the restructured translation, the evaluative comment is conveyed by the content disjunct *naïvely*, while the causal meaning is only implied.

(69) *Tomáš byl rád tomuto setkání (z pouhé naivní radosti, kterou nám přinášejí neočekávané události), (...)*

Tomas was delighted to see him (naïvely so, as we delight in unexpected events), (...).

In (70) the Czech prepositional phrase has a circumstantial meaning. The restructured translation involves a non-finite adverbial clause with the same semantics but a different distribution of information. The English participial clause (i.e. *puffing*) serves as a means of backgrounding less prominent information. In Czech, however, it is the prepositional phrase *ze spánku* that is backgrounded. Using the non-finite clause also contributes to the condensation of the English sentence.

(70) (...) *Sára ze spánku odfukovala (...)*

(...) Sara would sleep, puffing in and out (...)

5.1.4.4 Object

In 18.2% of cases, the Czech prepositional phrases correlated with English objects. The Czech phrases typically functioned either as prepositional objects (typically bound use of *z/ze*) or adverbials (free use of *z/ze*). In examples (71-72) the translation of the Czech prepositional object by means of an English direct object is conditioned by the different valency of the Czech and English verb. The difference in the syntactic functions is motivated lexically.

(71) *Místo toho jsem z tebe udělal třetího muže v podniku.*

But instead I made you the third man in the company.

(72) *Z toho je skoro škoda střílet, ne?*

It seems like a shame to shoot it, doesn't it?

The syntactic divergence in (73), where the Czech prepositional phrase in the function of an adverbial corresponds to the English direct object is again motivated by the different valency of the Czech and English verb. Again, the divergence is given lexically.

(73) *Odešla z pokoje.*

(...) *she left the room.*

5.1.4.5 Fixed multiword expression

9.1% of the Czech prepositional phrases were translated as English fixed multiword expressions. In all the instances, the original phrases constituted fixed multiword expressions too. In examples (74-75) the English fixed expression is at the level of a phrase, while in (76) it is at the level of a clause.

(74) *Lékař (...) je souzen jen svými pacienty a nejbližšími kolegy, tedy mezi čtyřmi stěnami a z očí do očí.*

A doctor (...) is judged only by his patients and immediate colleagues, that is, behind closed doors, man to man.

(75) *Z duše se mi to protiví.*

My soul cries out against them.

(76) (...) *Margitka vypadá, jako by slečně Fromsettové z oka vypadla.*

(...) *Margitka was the spitting image of Miss Fromsett.*

5.1.4.6 Adverbial

In 3.4% of cases, the Czech prepositional phrases, all in the function of adverbials, were rendered into English as adverbials. The preposition *z/ze* was free. There were two reason adverbials (ex. 77 and 79) and one spatial adverbial conveying direction (ex. 78).

In (77) and (78) the English adverbials are realized by adverbs.

(77) (...) *pochválím ze zvyku načesané šedé vlásky (...)*

(...) *habitually flattering her well-groomed grey hair.*

(78) *Ted' půjdeme ze svahu.*

We can go downhill now.

In (79) the English counterpart corresponds to a verbless adverbial clause realized by an adjective. The Czech original and its translation display a difference in information structure. The English verbless clause is backgrounded, while prominence is given to the

meaning of the finite clause. In Czech, however, the prepositional phrase represents a rhematic element, which is indicated by its sentence-final position.

(79) *Ted' tu však zůstal z úžasu.*

So he stayed upstairs, thunderstruck.

5.1.4.7 Postmodification

In one instance, the Czech prepositional phrase in the function of postmodification corresponded to English postmodification realized by a noun phrase. The English postmodification is part of a proper noun.

(80) *Po cestě se mě ještě vyptával, zda Saks z Páté Aveni nemá v Torontu filiálku (...)*

On the way he asks me whether Saks Fifth Avenue has a branch store in Canada (...)

5.1.4.8 Subject complement

One Czech prepositional phrase had an English counterpart in the form of a subject complement. In (81) the Czech prepositional phrase acting as an adverbial of reason is translated by means of a subject complement realized by a noun phrase.

(81) (...) *nápisy "Lopaty nelezte sem, děte si chlastat do putyk", tu byly víceméně ze zvyku.*

(...) *the signs saying, DITCHDIGGERS KEEP OUT, GO FIND A DIVE, were more or less routine.*

5.2 *V/ve* prepositional phrases vs. *z/ze* phrases: types of counterparts

The data have shown that the majority of both *v/ve* and *z/ze* prepositional phrases have a congruent English counterpart (79.0% and 76.0%, respectively). As regards overt divergent counterparts, they occurred with a comparable frequency in both groups. A significant difference appeared in the proportions of zero counterparts. While *v/ve* prepositional phrases had a zero counterpart in 3.6% of instances, *z/ze* prepositional phrases with a zero counterpart were almost twice as high in number (6.4%). This can be explained by two recurrent patterns, the first of which can be illustrated by the Czech construction *někteří z nich* corresponding to the English *some* with no postmodification by an *of*-phrase. The other pattern can be exemplified by the Czech superlative construction *nejlepší ze všeho* translated as *the best thing*.

The two prepositional phrases displayed some differences in the proportions of the most frequent overt divergent counterparts. *V/ve* prepositional phrases were most often translated by adverbials (33.3%), subjects (17.2%), objects (14.9%), fixed multiword expressions (9.2%) and premodification (9.2%). *Z/ze* prepositional phrases most frequently corresponded to subjects (26.1%), premodification (21.6%), restructuring (19.3%), objects (18.2%) and fixed multiword expressions (9.1%).

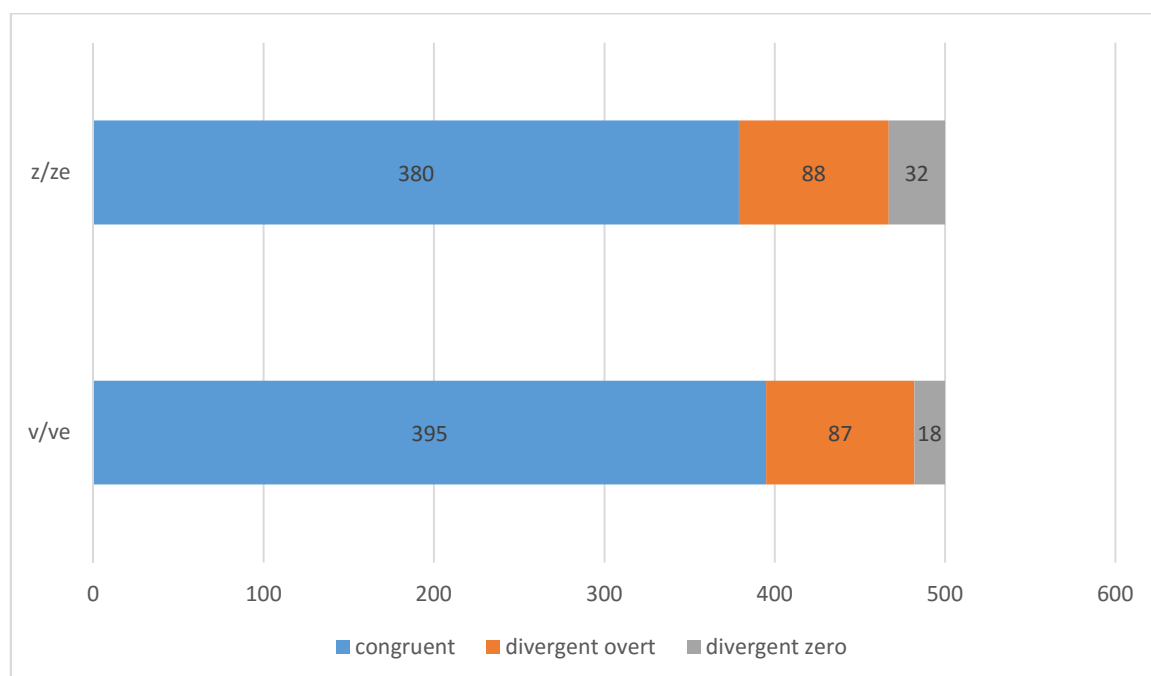


Figure 3. Types of counterparts of *v/ve* and *z/ze* prepositional phrases

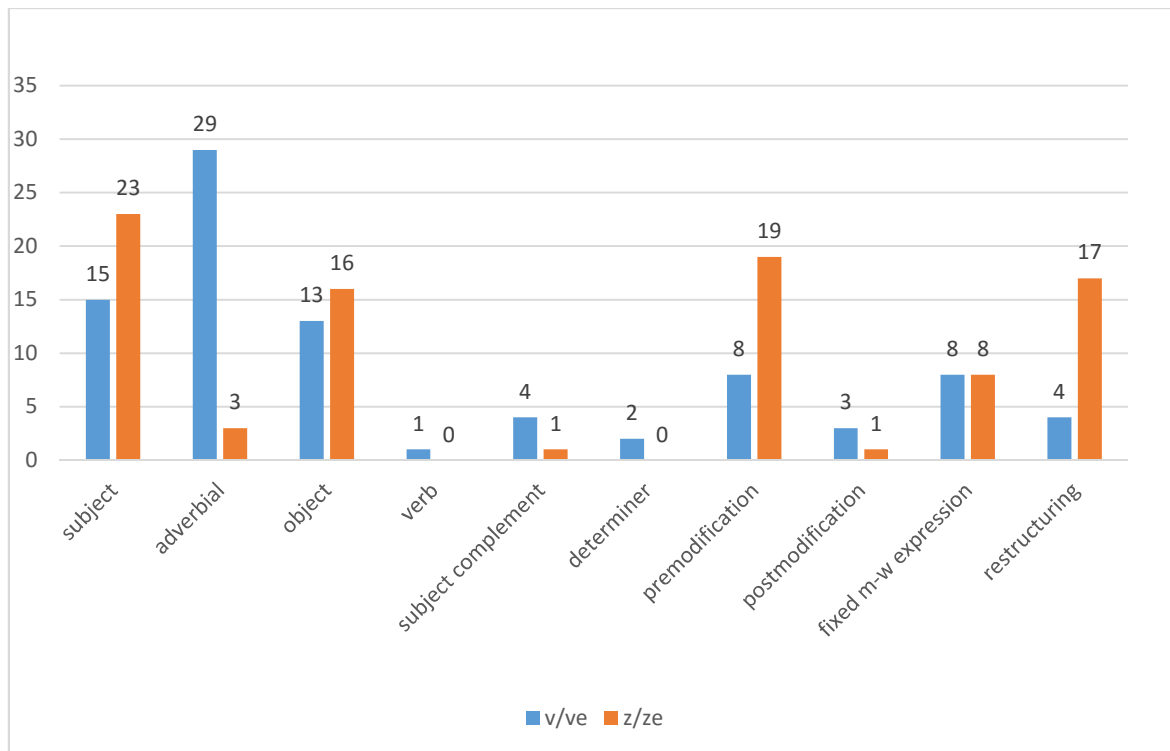


Figure 4. Syntactic functions of the counterparts of *v/ve* and *z/ze* (the functions of the verb and determiner were performed solely by *v/ve*)

6. Conclusion

The aim of this thesis was to examine the English non-prepositional counterparts of the Czech *v/ve* and *z/ze* prepositional phrases. The initial hypothesis, based on previous findings by Klégr et al. (2011), was that the Czech prepositional phrases with *v/ve* and *z/ze* would have a non-prepositional English counterpart in more than 20% of cases. This hypothesis was confirmed by the data. The prepositional phrase with *v/ve* correlated with a divergent counterpart in 21.0% of instances, while the *z/ze* prepositional phrase corresponded to a divergent counterpart in 24.0% of instances.

As far as congruent counterparts are concerned, both Czech prepositions had one dominant counterpart. The preposition *v/ve* was most often translated by the preposition *in* (65.6% of all congruent counterparts), while the preposition *z/ze* by the preposition *from* (47.0% of all congruent counterparts). Apart from these two counterparts, a wide range of other English prepositions was attested with both *v/ve* and *z/ze* (19 and 21 different prepositional counterparts, respectively). This proves the highly polysemous character of both *v/ve* and *z/ze*.

Both Czech prepositions had comparable proportions of divergent counterparts (*v/ve*: 21.0%, *z/ze*: 24.0%). Nevertheless, the prepositions exhibited a noticeable difference in the number of their zero counterparts (*v/ve*: 3.6 %, *z/ze*: 6.4%). In the case of phrases comprising *z/ze*, the higher number of zero counterparts can partly be explained by several constructions following the pattern *indefinite pronoun/numeral + z/ze + pronoun/noun* (e.g. *někteří z nich se vraceli* translated as *some returned*, literally: *some of them*). Here the English construction with an *of*-phrase is redundant since its meaning can easily be retrieved from the co-text. The same applies to superlative constructions of the type *nejlepší ze všeho* corresponding to *the best thing*.

Figure 5 shows the syntactic functions performed by the English divergent counterparts of both prepositional phrases.

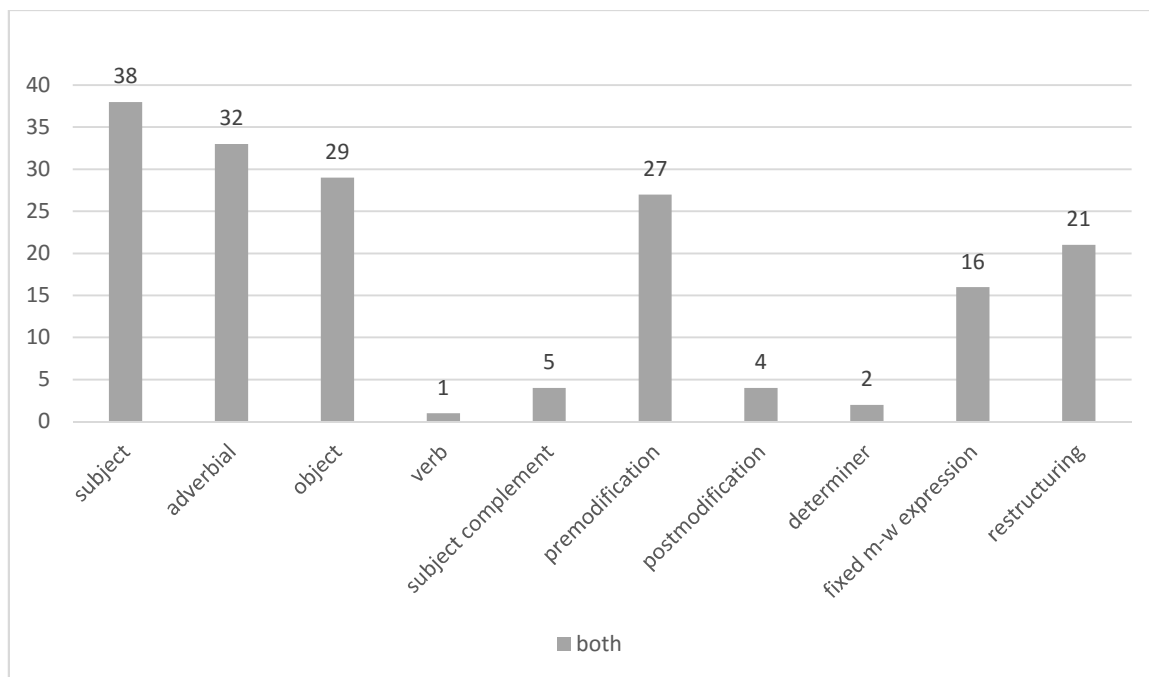


Figure 5: A summary of the syntactic functions of both prepositions *v/ve* and *z/ze*

V/ve and *z/ze* prepositional phrases were rendered into English by overt divergent counterparts in 17.4% and 17.6% of translation pairs, respectively. The range of syntactic functions of *v/ve* is wider than that of *z/ze*, comprising also the verb and determiner functions (ableit with marginal representation). Apart from the non-systematic correspondences at a level higher than the phrase (viz. restructuring and fixed multiword expressions), the most frequent syntactic functions of the counterparts were the subject, adverbial, object, and premodification; the postmodifying function is attested four times only. While the preference of individual prepositions for specific functional types of counterparts varies, the motivation for the choice of the particular type of counterpart appears to be the same for both prepositions.

As regards prepositional phrases comprising *v/ve*, the most frequent divergent counterpart was an adverbial, appearing in 33.3% of cases. In the majority of instances, the Czech prepositional phrases corresponding to English adverbials performed the same syntactic function. The *v/ve* preposition constituting these phrases was free. In a few cases, the Czech prepositional phrase had the role of a secondary preposition or conjunction. The English adverbials were mostly realized by adverbs. Other realization forms included noun phrases of the type *determiner + noun (+ postmodification)*, an adverbial clause of condition, or a verbless adverbial clause. The majority of the English adverbials were adjuncts, however, one disjunct occurred as well.

The second most common divergent counterpart of *v/ve* prepositional phrases was the subject with 17.2% of occurrences. The English subjects typically correlated with Czech adverbials. The *v/ve* preposition had a free use. The syntactic divergence is indicative of a typological difference between Czech and English. While Czech subjects prototypically serve the role of the agent, English subjects can perform a wider range of semantic roles. The English subjects frequently had a locative meaning, resembling semantically the Czech adverbials.

Construing the Czech adverbial as the English subject was motivated by functional sentence perspective. The English subjects typically represented thematic elements carrying a low degree of communicative dynamism. This was reflected in their pre-verbal, sentence-initial position, which is the unmarked position of the theme. This ordering of elements is in accordance with the principle of linearity and, at the same time, with the principle of grammatical word order.

14.9% of Czech prepositional *v/ve* phrases corresponded to English objects. The Czech prepositional phrases functioned either as adverbials (free uses of *v/ve*) or prepositional objects (typically bound uses of *v/ve*). In the case of Czech adverbials translated as English objects, the syntactic divergence was conditioned lexically, caused by the different valency of the Czech and English verbs.

In 9.2% of cases, the Czech prepositional phrases with *v/ve* were translated by English fixed multiword expressions. Here it was not possible to identify the syntactic function of the English counterpart since there was a correspondence on a level higher than that of a phrase.

9.2% of the Czech *v/ve* phrases functioned as premodifiers in English. The Czech phrases typically had the role of postmodifiers and the preposition *v/ve* was free. This syntactic divergence points to some systemic differences between Czech and English. Most of the English premodifiers were realized by a noun/nouns. As the data show, premodification by a noun/nouns is very productive in English and is often given preference over an alternative postmodifying construction. Premodification by a noun does not occur in Czech, where premodifiers are normally inflected adjectives agreeing with their head nouns in case, number and gender. In comparison with the Czech postmodifying prepositional phrases, the English premodifiers in the form of nouns were more vague, conveying a less specific semantic relation between the premodifier and the head noun.

Minor translation counterparts included restructuring (4.6%), subject complements (4.6%), determiners (2.3%), postmodification (3.5%) and a verb (1.2%). The translation of

some of the Czech prepositional objects by English determiners pointed to a systemic difference between Czech and English. The role of the experiencer or bearer of a state was expressed by a prepositional object in Czech, whereas in English the same semantic role was performed by a possessive pronoun. These examples revealed a difference between both languages in expressing possessive meaning. In English there is a strong tendency to construe possessives as determiners within a noun phrase, while in Czech the possessive is typically realized by a personal pronoun serving various functions.

Another systemic difference between the two languages was revealed in the case of postmodifying prepositional phrases translated as postmodifiers. The English postmodifiers were realized by *-ing* or *-ed* participial clauses. Both the Czech and English postmodifiers served the role of sentence condensers. Nevertheless, they differed in the degree of specificity, the English counterparts expressing a more specific semantic relation with the head noun. The data indicate that from the semantic point of view, English postmodifying participial clauses may acquire a nearly prepositional status.

The prepositional phrases with *z/ze* were most often translated by means of the subject (26.1%). In the case of *v/ve* phrases, the occurrence of this counterpart is relatively higher (17.2%). The Czech prepositional phrases usually performed the role of adverbials (free uses of *z/ze*) or prepositional objects (usually bound uses of *z/ze*). The reasons for choosing this type of counterpart were the same as with *v/ve* phrases, i.e. conforming to the principle of linearity and to the principle of grammatical word order.

The second most common counterpart of *z/ze* phrases was premodification, found in 21.6% instances. With *v/ve* phrases, this counterpart appeared considerably less frequently (9.2%). The Czech phrases typically functioned as postmodifiers (typically free uses of the preposition.) The examples revealed a strong tendency to use nouns as premodifiers in English. The data confirm that this kind of premodification is often preferred over premodification by an adjective, or postmodification by a prepositional phrase. The majority of the premodifiers fell into a distinct semantic class conveying "material." As was the case with *v/ve* phrases, the English premodification by a noun/nouns tended to be more vague than the Czech postmodifying prepositional phrases.

With 19.3%, restructuring was the third most frequent counterpart. As regards *v/ve* phrases, this counterpart appeared with a significantly lower frequency (only in 4.6%). Along

with fixed multiword expressions, which occurred in around 9% with both phrases, restructuring represents a non-systemic counterpart.

Another major counterpart of *z/ze* phrases was the object, encountered in 18.2%. The Czech phrases usually served the role of prepositional objects (normally bound use of the preposition) or adverbials (free use of the preposition). The differences in realization forms between both languages are motivated lexically. They are the result of the different valencies of the Czech and English verbs.

Marginal translation correspondences of *z/ze* phrases included adverbials (3.4%), a postmodifier (1.1%) and a subject complement (1.1%).

To conclude, the thesis has shown the degree of divergence of the translation counterparts and their types. Also, it has revealed the different reasons for choosing the individual types of correspondence. On the one hand, there are unpredictable differences in valency and the realization form (objects and adverbials). On the other hand, there fairly systemic differences related to the typological character of Czech and English.

This is particularly the case of English sentence-initial locative subjects used in order to conform to the principle of grammatical word order, and, at the same time to the principle of linearity (functional sentence perspective). This construction is indicative of the predominantly analytical nature of English, where the word order is relatively fixed, having a grammatical function. In Czech, however, grammatical roles are marked primarily by flective suffixes. Besides, the relationship between a clause element and a semantic role is much looser in English. For instance, the subject does not necessarily act as the agent of an action, but can also acquire adverbial semantics (e.g. time, place or accompanying circumstances).

Another significant systemic correspondence is English premodification by a noun/nouns correlating with Czech postmodifying prepositional phrases. The syntactic divergence is connected with the typological differences between Czech and English. Czech premodifiers are normally inflected adjectives agreeing with their head in case, number and gender. Nevertheless, in English, the premodifying function is marked by the position before the nominal head.

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8. Resumé

Tato diplomová práce si kladla za cíl zmapovat anglické nepředložkové protějšky českých předložkových frází s předložkami *v/ve* a *z/ze*. Práce vycházela z předchozí kontrastivní studie zaměřené na ekvivalenty českých předložkových frází (Klégr et al., 2011), která uvádí, že zhruba 20% českých předložkových frází odpovídá v angličtině protějškům nepředložkovým. S ohledem na převážně analytickou povahu angličtiny může toto zjištění působit poněkud překvapivě. Bylo možno očekávat, že některé anglické divergentní protějšky budou motivovány lexikálně, zatímco ostatní budou dány typologickými rozdíly mezi češtinou a angličtinou (např. česká postmodifikace předložkovou vazbu proti anglické premodifikaci substantivem nebo postmodifikaci participiální větou).

Teoretická část nejprve představila přístupy několika lingvistů ke studiu předložek, kteří poukazují na význam zkoumání tohoto dříve dosti přehlíženého slovního druhu. Kontrastivní studie předložek mohou být užitečné například pro lexikografii, translatoologii nebo výuku cizích jazyků. Následuje obecná charakteristika předložek jako slovního druhu a klasifikace českých a anglických předložek z hlediska formálního a sémantického. Pozornost je také věnována anglickým a českým předložkovým frázím, jejich struktuře a syntaktickým funkcím. Dále je uveden podrobný přehled významů českých předložek *v/ve* a *z/ze*, převzatý ze *Slovníku spisovné češtiny pro školy a veřejnost* (Daneš, Filipec, eds, 2001).

Materiál pro analytickou část sestával z anglických překladů původních českých beletristických textů. Doklady byly získány z "Jádra" česko-anglické části paralelního korpusu *InterCorp*. Celkem bylo excerpováno po 500 dokladech českých předložkových frází obsahujících předložky *v/ve* a *z/ze* s překladem do angličtiny. Vzhledem k tomu, že obě zkoumané české předložky mají dvě varianty, byly korpusové dotazy formulovány následovně: [lemma="v|ve"] a [lemma="z|ze"]. S cílem omezit vliv individuálního autorského a překladatelského stylu na překlad byly konkordanční řádky náhodně promíchány.

Doklady potvrdily předpoklad, že anglické divergentní protějšky se vyskytnou zhruba ve 20% případech. Příklady zahrnovaly 21.0% divergentních protějšků frází s *v/ve* (z toho 3.6% nulových) a 24.0% divergentních protějšků frází se *z/ze* (z toho 6.4% nulových). V případě nulových protějšků bylo možné význam české předložkové fráze vyvodit z užšího či širšího lingvistického kontextu, případně z mimojazykové skutečnosti, a význam českého originálu byl tedy zachován. Výrazně vyšší počet nulových protějšků u frází se *z/ze* lze částečně vysvětlit opakujícími se výrazy typu *někteří z nich* nebo *nejlepší ze všeho*, u kterých lze překlad předložkové fráze vynechat, aniž by se změnil význam originálu.

Z analýzy bylo vyřazeno 31 dokladů předložkových frází s *v/ve* a 37 předložkových frází se *z/ze*. U těchto dokladů s chybějícím formálním anglickým protějškem nebylo možné význam české předložkové fráze odvodit.

Data byla roztríděna na základě Johanssonovy (2007) klasifikace překladových protějšků. Pokud to bylo možné, divergentní protějšky byly dále klasifikovány na základě syntaktické funkce. Tato klasifikace nebyla uplatněna v případě restrukturací či ustálených víceslovných spojení, neboť se jednalo o korespondence na vyšší syntaktické rovině než větný člen.

Obě české předložkové fráze měly v převážné většině případů kongruentní anglický protějšek (předložkové fráze s *v/ve* : 79.0%, předložkové fráze se *z/ze*: 76.0%). Předložkové fráze s *v/ve* nejčastěji odpovídaly anglickým frázím s předložkou *in* (65.6%). Vedle této předložky byly české předložkové fráze s *v/ve* přeloženy anglickými frázemi s 18 různými předložkami, což poukazuje na vysokou míru polysémie předložky *v/ve*. Předložkové fráze se *z/ze* byly většinou přeloženy pomocí frází s předložkou *from* (47.0%). Dále se vyskytly anglické předložkové fráze s 20 různými předložkami, což opět svědčí o vysoce polysémním charakteru předložky *z/ze*.

Ukázalo se, že v porovnání s frázemi se *z/ze* plní překladové protějšky frází s *v/ve* o něco větší množství syntaktických funkcí (protějšky frází s *v/ve* zastávají navíc roli verbálního přísudku a determinátoru, byť okrajově). Vedle nesystémových korespondencí (tj. restrukturační a ustálená víceslovná spojení) byly obě české předložkové fráze přeloženy jako podmět (*v/ve*: 17.2%, *z/ze*: 26.1%), předmět (*v/ve*: 14.9%, *z/ze*: 18.2%), premodifikace (*v/ve*: 9.2%, *z/ze*: 21.6%), příslovečné určení (*v/ve*: 33.3%, *z/ze*: 3.4%) a postmodifikace (*v/ve*: 3.5%, *z/ze*: 1.1%)

Anglický podmět typicky odpovídal českému předložkovému předmětu (obvykle vázaná předložka) nebo příslovečnému určení (volná předložka). Tato syntaktická divergence vypovídá o typologických rozdílech mezi češtinou a angličtinou. Jak ilustrují doklady, anglický podmět neplní nutně pouze roli konatele, ale může také vyjadřovat například adverbialní význam. Z toho vyplývá, že v angličtině není vztah mezi větným členem a jeho sémantickou rolí natolik těsný jako v češtině. Anglický podmět s lokativní sémantikou umožňuje jednak zachování gramatického slovosledu, který je na rozdíl od češtiny poměrně pevný, a jednak uplatnění principu linearit (aktuální členění větné).

Anglický předmět korespondoval s českým předložkovým předmětem (zpravidla vázané užití předložky) či příslovečným určením (typicky volné užití předložky). Volba divergentního překladového protějšku v tomto případě zpravidla souvisela s rozdíly ve valenci českých a anglických sloves. Nicméně v některých případech umožňovala angličtina i alternativní vyjádření pomocí předložkové vazby.

Anglická premodifikace odpovídala české postmodifikaci nebo příslovečnému určení (v obou případech volné užití předložky). Podobně jako u podmětu se i zde projevíly systémové rozdíly mezi češtinou a angličtinou. V češtině je premodifikace typicky realizována adjektivem se sufixem, který se shoduje s řídicím substantivem v rodě, čísle a pádě. Naproti tomu repertoár anglických premodifikátorů je bohatší. Velmi produktivním premodifikátorem je v angličtině částečně konvertované substantivum, jehož adjektivní funkce je indikována postavením před řídicím substantivem. V porovnání s českou předložkovou frází ve funkci postmodifikace či příslovečného určením vykazuje anglická premodifikace substantivem nižší míru explicitnosti. Doklady ukázaly, že překladatelé často volí premodifikaci substantivem, přestože mohou užít postmodifikující předložkovou frází. Jak dokazují některé příklady, volba substantivního premodifikátoru může být motivována stylisticky (zachování míry formálnosti).

Dalším anglickým protějškem obou českých předložkových frází bylo příslovečné určením. V případě frází s *v/ve* se jednalo o zdaleka nejčastější bezpředložkový ekvivalent (33.0%), zatímco u frází s *z/ze* bylo zastoupení tohoto protějšku podstatně nižší (3.4%). K vyššímu počtu příslovečných určením u frází s *v/ve* do jisté míry přispěly i opakující se výrazy typu *determinátor + podstatné jméno (+ postmodifikace)*, např. *v tomhle čase - these days*. České předložkové fráze plnily taktéž roli příslovečného určením (typicky volné užití předložky). Příslovečná určením měla většinou význam prostorový a byla v angličtině zpravidla realizována příslovci. Další realizační formy, vyskytující se okrajově, zahrnovaly příslovečnou vedlejší větu a neslovesnou větu. V některých případech existovalo v angličtině alternativní vyjádření příslovečného určením s předložkovou frází.

Závěrem lze říci, že analýza dokladů odhalila rozdíly ve stupni divergence překladových protějšků a v jejich zastoupením. Potvrdilo se také očekávání, že některé z divergentních protějšků budou podmíněny lexikálně (rozdílná valence českého a anglického slovesa), zatímco jiné, systémové, budou souviset s odlišnou typologií češtiny a angličtiny. Mezi systémové protějšky patří především anglický lokativní předmět v iniciální pozici. Tyto

věty odpovídají českým protějšků s iniciálním předložkovým adverbiale a podmětem v postverbálním postavení. Tento rozdíl je dán na jedné straně pevným anglickým slovosledem kontrastujícím s poměrně volným slovosledem v češtině a na straně druhé uplatněním lineární modifikace jako slovosledného principu v obou jazycích.

Dalším výrazným systémovým protějškem je anglická premodifikace substantivem proti české postmodifikaci předložkovou frází. Syntaktická divergence zde má opět souvislost s převážně analytickým charakterem angličtiny (syntaktická funkce je indikována zejména slovosledem) a obecně flektivním charakterem češtiny (syntaktická funkce je značena především flektivními sufixy).

Systémovou korespondencí se ukázal být i anglický determinátor, který byl však v datech zastoupen velmi málo. Příklady dokazují, že angličtina má tendenci konstruovat posesivum jako determinátor v rámci nominální fráze. Naproti tomu v češtině je posesivum často realizováno osobním zájmenem, které se samostatně podílí na různých syntaktických funkcích (například předmět).

9. Appendix

The appendix tables present all the divergent counterparts (i.e. overt and zero) of both prepositional phrases, as they appeared in the corpus. The Czech prepositional phrases and their overt divergent counterparts are underlined (except for restructuring and fixed multiword expressions).

Appendix table 1. Czech divergent counterparts of English *v/ve* prepositional phrases

No	CZ	EN
1	<u>V</u> <u>týhle místnosti</u> nikdo neobsluhoval a neutíral stoly, nikdo se nikoho neptal, co by si dal, a nedopalky se v popelnících vršily jako majestátní žlutý ovó.	There was nobody <u>there</u> taking orders or wiping tables, and the ashtrays were piled high with butts like majestic yellow ovoos.
2	<u>Ve Vršovcích</u> v bytě pana učitele, starého nábožného pána, čekalo je nemilé překvapení.	Once <u>there</u> and in the apartment of the teacher, a religious old man, they were unpleasantly surprised.
3	Já si představuju, že když to skládal, tak měl <u>v hlavě</u> něco povzneseného, něco .., "hledal marně slovo, které by označilo rajský stav, v němž se nalézá duch, jenž tvoří.	I imagine that when he composed it he <u>was thinking</u> of something noble, something ... 'he was vainly searching for a word which would describe the blissful state of a spirit creating.
4	Už mu nechodí uklízet - teď zas prý pomáhá uklízet <u>v kostele</u> .	She no longer comes to clean his room - they say she's once again helping to clean <u>the church</u> .
5	A tak se jen dotejkám věcí, který tu po Dzaje <u>v bytě</u> zůstaly, a myslím na její tváře, který bejvaly buclatý jako líčka kantonskejch capartů a z nichž zbylo jen něco málo volný, měkký kůže.	So now I just pace the apartment, touching the things she left behind and thinking of her face, of her cheeks, once as chubby as the cheeks on a Cantonese baby and all that was left of them now was a few loose flaps of skin.
6	Odhalíme, proč se <u>ve Třech mužích</u> <u>ve člunu</u> o psu nemluvílo, a dokážeme, že na žádné dlani nemůže být městečko, ani když to maminka řekla.	We will expose the truth of why <u>Three Men in a Boat</u> is silent about dogs despite Montmorency, and we will prove that the Czech author who believed on maternal authority that a town could be held in the palm of a hand was as unaware of dimensions as Shakespeare, who believed that a hamlet could be bounded in a nutshell.
7	Arnim miluje svou mladou ženu, Christiána miluje svého starého pána a Bettina nepřestává ani po svatbě <u>ve svém flirtu</u> s Goethem.	Arnim loves his young wife, Christiane loves her old gentleman and Bettina, even after her marriage, continues <u>her flirtation</u> with Goethe.
8	<u>V soutěsce</u> je mlha ještě hustší, než byla večer v pražských ulicích.	The <u>valley</u> mist was growing thicker, thicker than the fog I'd seen in the streets of Prague that evening.
9	Popravili mu nejlepšího přítele - samozřejmě dělám ze soudruha Huberta Steina nejlepšího přítele,	His best friend was executed (I have made Comrade Hubert Stein my best friend, although there was never any

	ačkoliv mě nikdy <u>ve zvláštní lásce</u> neměl.	love lost between us; still, that he was executed is the pure truth , or rather the filthy truth, and a little imaginative embellishment can do no harm).
10	Teda ani Jimmy Starrett nemá takovou hrud' s celým příslušenstvím, patrně, jako MacDougall, ani Leary, kterýho odhaduju na domácího přítele tý předsedkyně, ani starej Henrickson, kterej jí asi taky má <u>v práci</u> , jako má v práci, jen co já vim, eště aspoň pět vostatních, a rád by i mě , asi aby mu to dalo šťastný číslo sedum, aspoň mě zval na soukromou jachtu k projíždce po Karibskym moři, jenže jak sem pravila svý přítelkyni Lubomíře	Anyway, Johnny Starrett didn't have the chest McGrogan had, all things considered, nor did Leary, who sure acted like an intimate friend of the family, and not even old Henrickson, who probably had his hand in too, the way he had with at least five other women I knew of, and he'd like to have with me as well, maybe to make up a lucky seven.
11	Sešli jsme se, sedli si k nízkému stolu, pili víno a hovořili v tom stavu zvláštního okouzlení, které přináší vědomí, že vše, co konáme i zažíváme, se ještě jednou zhodnocuje a osmysluje <u>v okamžiku</u> , kdy to sdělujeme milované bytosti.	We' d meet, sit by the low table, drink wine and talk in that strange state of enchantment which stems from the knowledge that everything we do and experience takes on new meaning and importance <u>the moment</u> we impart it to the person we love.
12	Jisto však je, že v době feudalismu vystupovali <u>v té úloze</u> žoldnéři rytířů.	In feudal times, the knights' mercenaries fulfilled <u>this role</u> .
13	Když se rozloučili a vůz zmizel k Národní, vydal se ten kus zpět a přemýšlel znovu, jakou tak asi má malé kolečko <u>v obrovském soustrojí</u> reálnou možnost ovlivnit jeho chod.	When they parted and the car disappeared in the direction of Národní Avenue, he set off back toward Bredovská to the sound of detonations carried down from the radio on the spring wind. What chance, he wondered, did a small cog like he have of influencing the workings of this huge machine?
14	Byl rudý <u>ve tváři</u> .	<u>His face</u> was bright red.
15	<u>Ve svém černém obleku</u> splýval s chmurnou masou večerního obzoru.	<u>His black suit</u> blended in with the gloomy mass of the night horizon.
16	Zahanbený Niels C. Kölln se neptal, odkud se bere plavovlásčina jistota o nevině hlasu <u>v telefonu</u> .	The contrite Niels C. Kölln didn't ask why she was so sure of the innocence of the caller.
17	Že je to <u>v podstatě</u> hodná holka, jsme věděli oba a po mámě se jí přece po čase začít stejskat musí.	She was <u>basically</u> a good girl, we both knew that, he said, and sooner or later, at some point, she'd have to start missing her mother.
18	Objednal jsem aspoň víno, <u>v řeči</u> jsme už jen tékali od události k události, to nejpodstatnější jsme si stejně nesli dál uzavřeno v sobě.	At least I ordered some wine. <u>Our conversation</u> was leaping from one event to another, the most essential things we continued to carry locked up within us.

19	Za ta léta ve mně narůstala touha, aby se konečně přihodilo něco, co by proměnilo můj osud, zároveň se <u>ve mně</u> posilovala plachost, kterou jsem zdědil po mamince, takže jsem se lekal jakýchkoliv změn i všech cizích lidí.	Over those years there grew within me a longing for something to happen, something that would change my life, while at the same time <u>my</u> timidity, which I had inherited from my mother, increased and made me shy away from any kind of change and from all strangers.
20	"Všechno je <u>v pořádku</u> ," řekl Švejk, dívaje se na zákopy," všechno je v ouplným pořádku, jenomže si tady Vídeňáci na vejletech mohou roztrhnout kalhoty.	"Everything is <u>alright</u> ," said Švejk looking at the trenches," everything is in absolute order, except here the Viennese can rip their pants on their outings.
21	<u>V těch dnech</u> se vrhal lačně po novinách a hltal i kusé zprávy vrchního velitelství, hledaje v nich umíněně známky slabosti, ochabnutí na východě, jen trochu zřetelné známky obratu.	He threw himself hungrily on the newspapers <u>these days</u> , even turning up the brief reports from the German High Command, trying obstinately to find in them any sign of weakening, any slackening in the East, even the slightest hint of a change in the tide of war.
22	Mr. Right, dospěv <u>v žlutém taxíku</u> velikými oklikami na molo Cunard Line, usoudil, že se definitivně zbavil paní Deborah Bellové, před níž právě prchal do Evropy.	After taking a <u>Yellow Cab</u> around Robin Hood's barn to get to the Cunard Line pier, Mr. Right presumed he'd lost Deborah Bell for good. She was the reason he was fleeing to Europe - she was his mistress, and she was an altar - happy widow.
23	Na to Buback konečně slabě kývl, ale nepohnul se a nepromluvil dál, dokud Litera <u>v plném tempu</u> nezabočil na silničku vedoucí od tramvajové smyčky vzhůru ke Kavčím horám a odstředivá síla ho nepřimáčkla na Moravu.	At this Buback finally nodded weakly and fell silent. He did not move or speak again until Litera veered <u>full speed</u> into the narrow street that led from the tram terminus up to Kavčí Hory. The turn threw him across the seat into Morava.
24	Všechno se <u>ve mně</u> bouřilo.	<u>My</u> blood was boiling.
25	V posledním roce posledního velkého evropského míru, kdy po Praze jezdily koňské drožky, dámy nosily zlaté lorňony a pánové v kapsičkách vest zlaté dvacetikoruny s portrétem vládnoucího císaře, sedával u okna starého patricijského domu Gráfů, jehož základy pocházejí z 11. století, prapranuk správce lobkovického panství, pravuk pachtýře knížecího lobkovického dvora Zlatodoly, vnuk novoměstského obchodníka suknem a nejstarší syn c. a k. gymnasiálního profesora historie Evžen Gráf v prvním patře	In the final year of the last great European peace, when horse-drawn carriages trundled through Prague, when ladies wore lorgnettes of gold, and gentlemen carried in their vest pockets 20-crown gold pieces bearing the reigning emperor 's portrait, on the second floor of the old patrician house belonging to the Gráfs, whose roots went back to the 11th century, the great-great-grandson of the Lobkowitz estate administrator, great-grandson of a tenant farmer of the Lobkowitz farmstead Golden Valley, grandson of a Prague dealer in cloth, and the

	vysoko nad tržištěm <u>v Havelské ulici.</u>	eldest son of a history teacher at the C & K Gymnasium, Evžen Gráf would sit at the window above the <u>Havelská Street Market</u> , hunched over a French textbook.
26	V elegantním kabátku se sealskinovou podšívkou, nějaká nákladná butika <u>v Yorkvillu.</u>	It's Irene Svensson, in an elegant coat with an inner lining of sealskin, bought no doubt in an expensive <u>Yorkville boutique.</u>
27	Dozvěděl se, že <u>v červenci</u> přebývám na Zbraslavi, a má pocit, že Beáta by o to docela stála.	He had heard I was spending <u>July</u> in Zbraslav and had the feeling that Beata would rather like the idea.
28	I za ní jsou nálepky, a každá nálepka svědčí o nedostatku lidskosti <u>v tom smyslu</u> , že kritik přistupuje k dílu ne jako ke svědectví o člověku, jenž se také snaží v tom přetěžkém povolání (povolání ve smyslu Šaldově, ne Mzdových tabulek), ale jako ke kádrovému materiálu, z něhož má vybrat kandidáty pro nějakou vedoucí složku.	Behind it, too, there are labels and every label testifies to a lack of human insight. The critic sees the work not as the testimony of someone who is trying to do his best in that most difficult of all vocations (vocations in Salda's sense , not in the sense of the Wages Control Index), but as some kind of cadre material on the basis of which they have to choose candidates to fill leading posts.
29	Připadám jim asi jako tvrdohlavý dirigent, který čeká, až utichne poslední zvuk <u>v sále</u> , až nebude slyšet ani zakašlání, ani dech.	I must have looked to them like a pig-headed orchestral conductor who refuses to start until the very last sound, cough, or even breath, has died away.
30	Tam stála Zuzán, u kuchyňského stolu, před sebou otevřené Nielsovy úřední písemnosti, a <u>v ruce</u> provinile držela dvě fotografie.	The singer turned to see Zuzka standing at the kitchen table with Niels's briefcase in front of her, holding two large photographs.
31	"Slyšel jste, jak tam píše, jak - " i Santnerka se trochu zarazí, ale je už příliš <u>v ráži</u> , " - jak souložil s Máchovic služkou -"	"Do you know that Macha writes about how he ... " - and here even Mrs. Santner hesitates , but she's too fired up to stop - " how he quote fucked the family maid- "
32	Vybavilo se mi totiž, jak jsem takhle hrával poslední dva roky na Prvního máje a jak Pražák Zemánek tančil vedle mne <u>v kroji</u> , rozpřahoval ruce a zpíval.	I suddenly saw myself playing in the last two May Day parades with Prague-born Zemanek at my side singing and dancing and waving his arms.
33	Smích následuje až vzápětí jako tělesná reakce, jako křeč, <u>v níž</u> už žádné myšlení není.	Laughter follows afterwards as a physical reaction, as a convulsion no longer <u>containing</u> any thought.
34	Nejrychleji letí pokrok <u>v technice</u> vpravování kovu do těla.	The technology of forcing metal into bodies advances the swiftest.
35	Vedle mě si přisedl mladý zavalitý kretének s tikem <u>ve tváři</u> , vyndal ze skříňky pár špinavých holínek, obrátil je podrážkami vzhůru, a skutečně, z jedné z nich vyteklo množství tekutiny, která jen v	A squat young idiot with a nervous <u>facial</u> tic sat down next to me, took out a pair of dirty shaft-boots from a locker, and turned them upside down. From one of them there ran out a quantity of liquid which might just

	lepším a méně pravděpodobném případě pocházela z vodovodu, a hned začal na nás všechny pokřikovat řečí, z níž jsem nedokázal rozeznat ani jediné slovo.	have, but most probably did not, come from a tap. He immediately began to scream at us all in a language of which I was unable to make out a single word.
36	V <u>kinech</u> už to nedávaj.	Stuff <u>theaters</u> don't show anymore.
37	Jednak ho v jeho nevinosti nenapadlo nic špatného, jednak byl příliš rozežhavený četbou, k jaké se předtím v <u>životě</u> nedostal.	"My father skipped over such annotations, partly because, in his innocence, he saw nothing sinister in the fact that Pytlik brought the bank manager regular reports to be passed on to the Gestapo, and partly because he was far too overheated by the more exotic material, for he had probably never encountered anything like it before.
38	Potoku, my sme v <u>podstatě</u> vyřízený! zařval Micka.	No, Hunter's around, that's on the agenda, but wait ... <u>basically</u> , Potok, we're wiped out! Micka roared.
39	V <u>místnosti</u> trvá šero, které smazává i ty poslední vrásky, které bych snad byl s to svýma dalekozrakýma očima zahlédnout.	<u>The room</u> is in semi-darkness which obliterates even those little lines which I would probably not have seen anyway with my long-sighted eyes.
40	V <u>zahraničí</u> , psalo se v článku, se bankovky ničí pomocí kladivových mlýnů, velkých jako dvoupatrová budova.	<u>Abroad</u> , the article claimed, banknotes were destroyed in crushing mills the height of a two-storey building.
41	Najma se v <u>lidech</u> neplete.	When it comes to people, Naima doesn't make mistakes.
42	A já vím, že dupe vztekem, že se tu promenuji v <u>téhle podobě</u> : bezzubý, plešatý a s touhle směšnou věcí nad očima. "	And I know she stamps her feet in fury because I parade around <u>this way</u> : toothless, bald and with this ridiculous gadget over my eyes.'
43	Tam ji umístil vedle čehosi, co vypadalo jako návrh na likérový stůlek spatřený někým v <u>opiovém snu</u> .	There he stood it beside a coffee table that looked like a figment of an opium dreamer's imagination.
44	V našem světě, kde je den ze dne více tváří, které jsou si čím dál podobnější, to má člověk těžké, když se chce utvrdit v <u>originálnosti</u> svého já a přesvědčit sám sebe o jeho neopakovatelné jedinečnosti.	In our world, where there are more and more faces, more and more alike, it is difficult for an individual to reinforce <u>the originality</u> of the self and to become convinced of its inimitable uniqueness.
45	Ty mi nevadily, později jsem si to vysvětloval Lordem Verulamem v <u>podání</u> EAP:	They show a pretty, small-town girl in a floral-pattern dress. She had bandy legs, but I didn't mind. I later explained this to myself with the aid of Bacon , Lord Verulam <u>as quoted</u> by E.A.P. when he wrote:
46	Utíkal jsem parkem, ruce přitíštěný na obličej, slyšel jsem svůj dech a zuby, jak o sebe narážej, nevládnul	I fled through the park, hands pressed to my face, I could hear my breath and my teeth knocking, couldn't

	jsem čelistma ... <u>ve tváři</u> mi škubalo.	control my jaws ... <u>my face</u> was twitching.
47	Zdá se mi, že ono agresivní, slavnostní, přísné "es muss sein! už dávno tajně Tomáše dráždilo a že <u>v něm</u> existovala hluboká touha proměnit v Parmenidově duchu těžké v lehké.	It is my feeling that Tomas had long been secretly irritated by the stem, aggressive, solemn 'Es muss sein!' and that <u>he</u> harboured a deep desire to follow the spirit of Parmenides and make heavy go to light. Remember that at one point in his life he broke completely with his first wife and his son and that he was relieved when both his parents broke with him.
48	Věřila jsem, že je <u>v pořádku</u> přijímat Boží lásku na místě, kde přijímám i lidskou.	I believed that it was <u>correct</u> to accept divine love in the place where I accept earthly love, too.
49	Hleděl na něho <u>v ustrnutí</u> , protože pochopil svůj problém: i on se zapřičil ze strachu, že jedinečný výkon z poloviny února nezopakuje, že se příště zesměšní stejně jako už jednou.	He looked on, <u>paralyzed</u> , recognizing his own dilemma: he too was holding back, out of fear that his single success could not be repeated, that next time he would make a laughingstock of himself again.
50	V přepychu, kterým byla obklopena, stávala se jí nesnesitelnou myšlenka, že jediný muž, kterého milovala a dosud miluje, musí si vydělávat svůj chléb jako dělník <u>v dolech</u> .	Being in the lap of luxury herself, she was constantly troubled by the unbearable thought that the one man she 'd loved in the past and loved still was forced to earn his living as a <u>mineworker</u> .
51	Někdo z jejích milenců <u>v ní</u> musel vzbudit přímo vášnivý zájem o pistole.	I think one of her lovers got <u>her</u> interested in pistols.
52	Srolovaný peníze mě tlačily v botách a <u>v dělu</u> mi bylo všelijak.	The rolled-up money was pinching my feet and <u>my del</u> was all hot and uncomfortable.
53	Ohlédl jsem se <u>v rozpacích</u> dozadu a ustrnul jsem: předpokládal jsem je v sále, a oni byli v zákulisí a dívali se na mne velikýma, zvědavýma očima.	<u>Bewildered</u> , I turned round and I was aghast: I expected them out front, and instead they were at the back of the stage, gazing at me with wide-open, inquisitive eyes.
54	Je <u>v limbu</u> .	<u>Croaked</u> .
55	Jana je nádherně nezničitelná, až na schodech našeho domu se jí začaly zavírat oči, a tak jsem si ji nesl domů <u>v náručí</u> a už spící ji ukládal na její kavalec,	Jana 's wonderfully indestructible, only when we got back home did her eyes begin to close, and on the front steps I picked her up and placed her already asleep on her bed,
56	Dolgorma bydlela tyhle prázdniny <u>v geru s náma</u> .	Dolgorma stayed with us when she came on vacation this year.
57	Vona teď chodí s jedním bavorským paleontologem (to je prej taková nějaká věda, německá, kerá vůbec k ničemu není: něco jako diamant), ale <u>v jednom kuse</u> mu nadává, dost sprostě (Po kom to to dítě má?)	Now she's going out with some Bavarian palaeontologist (they claim it's a legit science, a German science, but I can't see that it's good for anything at all: something like dialectic materialism), but she's <u>forever</u> nagging at him, often quite nastily (I wonder who the child takes

		after?)
58	Ale ani <u>v tom</u> neviděl nikdo známku uvědomělosti, hlásili se o to přece i jiní, když potřebovali, aby si jich velitel všiml a povolil jim vycházku.	But nobody saw <u>that</u> as a sign of my political conscientiousness either: the others volunteered too, when they needed to attract the company commander's attention for an evening's leave.
59	Dokázal ještě pochopit, že druhý i třetí den přinesl tisk jen snímky zohavených obětí prvního náletu na Prahu, ačkoliv ho mrzelo, že právě <u>ve srovnání</u> s náhodným účinkem třaskaviny nevynikne jeho ČISTÁ PRÁCE.	On the second and third days he was patient when the news brought only pictures of disfigured victims from the first Prague air raid - although it annoyed him that his IMMACULATE WORK <u>would not be contrasted</u> with the random results of bomb explosions.
60	V té chvíli dítě ztichlo <u>ve svém</u> povídání a zvedlo k němu oči plné ženské touhy a náročnosti.	At that moment the child fell silent and lifted to him eyes full of womanly longing and insistence.
61	Na štíhlých podstavcích lemujících <u>v dlouhých řadách</u> aleje byly postaveny mramorové busty slavných Italů.	<u>Long rows</u> of marble busts of famous Italians, standing on pedestals, lined the avenues of trees.
62	Ksichty chlastaly akorát pivo a já teda klidně cáloval, holky si vyprosily ještě pár kovovejch korun na juke - box a přehrávaly si <u>v jednom kuse</u> Don, Diri Don, takovej cajdák, pořád kolem dokola a úplně si přitom chrochtaly.	The faces were downing beer, so I gladly coughed up, then the girls asked for another couple of crowns for the jukebox and <u>constantly</u> played "Don, Diri Don," such a schmaltzy tune, over and over, grunting to it all the while.
63	Spíš to, než že by se <u>v něm</u> hnulo svědomí.	More likely than a change of heart.
64	Smrt hladem není lehká, a on se rozhodl, že <u>v případě</u> , že by nebylo jiného východiska, použije svého revolveru, aby si zkrátil dlouhé utrpení.	Starvation did not represent an easy exit from this world and he had decided that <u>were there</u> no other way out he would use his revolver in order to end the agony.
65	Vstoupil jsem nepozorován a stačil jsem tedy zaslechnout, jak parták o komsí zaujatě vykládá, že to byl frajer, šel vždy střemhlav k zemi a vybíral to teprve tehdy, když všichni, co jen čuměli, už měli <u>v kalhotách</u> .	I entered unobserved and managed to overhear the foreman earnestly recounting how someone was a real show-off, always nose-dived right to the ground and pulled out only when all those who were merely standing and staring had plastered their trousers.
66	Obrátil jsem se a pokračoval <u>v přípravě</u> ohniště.	I turned away and continued <u>to prepare</u> the fire.
67	Už nemá nejmenší chuť pokračovat <u>v běhu</u> .	She no longer has the slightest desire to continue <u>her run</u> .
68	Tak s tímhle pánem jsem chtěla dneska <u>v noci</u> být.	So this is the gentleman I wanted to be <u>with tonight</u> -
69	To už nejsou skutečné lidové písně, ale písně, které jsme my sami <u>v souboru</u> vytvořili z ducha lidového umění.	They are not genuine folk songs, but songs we ourselves have composed in the folk art spirit.

70	museli jsme se k sobě tisknout, protože jsme se báli, snad <u>v tom mraveništi</u> byly nějaký fosforeskující větve, čet jsem kdysi o věcech zpuchřelého dřeva.	we squeezed together out of fear, <u>one of the anthills</u> had some kinda phosphorescent twigs in it, I'd read somethin once about rotten wood.
71	Nejsou pro vás Němci riskantní hosti <u>v tomhle čase</u> ?	Aren't Germans risky guests for you <u>these days</u> ?
72	A tak se vlíknem s Romanem jak dvě převařený nudle prachem ulice (děsná votrava vláčet se pěšourem, když máte fáro rozbitý), tý ničemný sprostý špinavý ulice, která mě teď nenávidí jak hyenu, to ze závisti, nepřejou mi tydle bílý minišaty a vedle mě mýho careviče <u>v oblečku</u> z bílýho hedvábí trhněte si nohou, vandráci.	And so Roman and I trudge on like overcooked noodles through the dust of the street (it's a pain in the ass to walk when your car's broken), these worthless, nasty, dirty streets that hate me now as if I were a hyena, out of envy, they envy me my white minidress and my czarevitch beside me <u>wearing</u> a white silk suit - buzz off, you losers.
73	Jako když jsou ty závody <u>v chůzi</u> .	Like when they have <u>speed-walking</u> races.
74	Chodila jsem do sumu a na otáčivý válce lepila každé tejdén nový papírek s prosbou, protože za sedm dnů písmo ošmataly ruce jinejch, který mlejnkama točili, a mojí modlitbu si odnášeli na dlaních do gerů a poschoďovejch paneláků, kde se po chodbách váleli mužský s butýlkama a jiný <u>ve svejch bytech</u> utírali sople vnučatům, a moje Dolgorma někde mezi nima musela bejt , ale nikdo z nich mi to neřekl, a přitom jsem se s některejma po pár měsících už znala.	Every week I went to the temple and pasted up a new appeal on the rotating cylinder, since in the seven days in between, the writing smudged off on the hands of all the others who spun the mills, and they carried off my prayers on their palms into gers and high-rise apartments, where men with bottles lay in the hallway, while others, behind closed doors, wiped away their grandkids' snot, and my daughter was somewhere out there among them, but none of them would tell me where, even though I knew some of them after a couple of months .
75	Poslyšte, беру vás vážně i <u>v tom</u> , že mi chcete pomoci bez postranních úmyslů.	"Listen, I also take you seriously <u>when you say</u> you want to help me without ulterior motives."
76	Redaktor dostal národní cenu, Kolodaj byl vsazen na watch - list a otec zaznamenal senzační úspěch: nepřišel jediný výhrůžný dopis, tak se ti katovi pacholci <u>v tu chvíli</u> lekli.	The journalist got a national award, Kolodaj was put on the watch list, and my father enjoyed a sensational success: he didn't get even a single threatening letter, so the hangman's henchmen must have been <u>momentarily</u> afraid.
77	Rychle jsem uvažoval, <u>v kolik hodin</u> se začíná stmívat.	I put down the phone, swiftly estimating meanwhile <u>what time</u> dusk usually fell.
78	Ne prosím, přísahat na to nemůže, léta si připadá jak <u>v kolovrátku</u> , jedna noc jako druhá a o dnech ví ještě míň, ale manželka si pamatuje, že ten den bombardovali Prahu, a on se to dozvěděl večer od ní.	No, sir, he couldn't swear to it; the years went round like a spinning wheel, one night was pretty much like the rest and he knew even less about the days, but his wife remembered they 'd bombed Prague

		that afternoon, and he'd heard about it from her in the evening.
79	Mé podráždění se <u>v průběhu</u> četby vytratilo, nakonec jsem se rozpačitě drbala ve vlasech, které mě po ránu svědily.	My irritation dissipated <u>as I read</u> ; by the end I was confusedly scratching my hair, which had been itching since last night.
80	Nemohli jsme si dovolit jít domů, sešli jsme se u vodojemu a zjistili, že máme s sebou celkem Kčs 2, 20, což nestačilo ani na dvě autobusové jízdenky, šli jsme tedy pěšky tři hodiny k oprámu v lese, kde je voda hluboká a teplá, plavali jsme <u>v ní bez plavek</u> ,	We didn't dare ask to go home, we met by the water tank and discovered that all we had was 2.20 crowns, which wasn't even enough for two bus tickets, so we walked three hours to the quarry in the woods, where the water is deep and warm, we swam naked
81	byla <u>v tom</u> jakási náhlá a nesrozumitelná tesknota a nebylo jí možno nijak vzdorovat.	there was a sudden and inexplicable melancholy that was impossible to resist.
82	Naše výhoda je <u>v tom</u> , že se lidé sotva přidají k úchylnému vrahovi českých žen.	One advantage is that people will hardly join forces with a depraved murderer of Czech women.
83	"Ty chodíš doma <u>v botách</u> ?"	"You wear <u>shoes inside</u> ?"
84	Na terase Empire State mi bylo jako <u>v pokoji s vyhlídkou na Černou horu v neděli v zimě</u> .	Any pleasure I might have had from my trip to America was gone and I felt once more the way I had in that room with a view of Cerna Hora on a <u>winter Sunday afternoon</u> .
85	...nejde to moc dlouho nabízet trička s Betmenem, který si lítá kam chce, zatímco našinec tu musí čučet ve vedru, dloubat se <u>v nose</u> , čekat na zázrak...	cause there's only so long you can go on peddling T-shirts of Batman, who flies wherever he wants, while your average guy's gotta stick it out in the heat, picking <u>his nose</u> , waiting for a miracle...
86	Byli jsme rozloženi po křeslech, na stole nedopité skleničky vína, zaschlá káva <u>v šálcích</u> .	We were sprawled in the armchairs, unfinished glasses of wine and <u>empty coffee cups</u> were still on the table.
87	Opravdovost se nám pak změni <u>v neschopnost</u> žít či dokonce v původce duševních nemocí, odvaha v politováníhodnou slabost.	Honesty then becomes for us <u>an inability</u> to live or even a source of mental disorder, courage becomes pitiable weakness.
88	<u>V půli</u> cesty se zastavím a v úprku se vracím tam, odkud jsem vyšel, po bok své ženy.	<u>Halfway</u> I stop in my flight and return to where I've come from, to the side of my wife.
89	netoužil, aby někdo slyšel, jak si v koupelně čistí zuby a intimita snídaně <u>ve dvou</u> ho nelákala.	he had no desire to be overheard brushing his teeth in the bathroom, nor was he enticed by the thought of an intimate breakfast.
90	Snažili jsme se tvářit nevinně, ale cítili jsme, že rvačka je <u>ve vzduchu</u> .	We tried to look innocent, but it was clear a <u>fight</u> was brewing.
91	Nechápu, v čem je tvé dvojče?	"I don't understand, <u>how</u> is he your twin?"
92	Naši otcové a matky byli vojáky, neměli na nás čas, udržovali pevnostní město <u>v chodu</u> a to bylo dobře.	Our fathers and mothers were soldiers, they did n't have time for us, they kept the fortress town running and that was good enough.

93	... mě vůbec nebolelo <u>v boku</u> , dejchal jsem ... já vlastně celou tu cestu co jsem o sobě nevěděl odpočíval ... a teď se dozvim, je tam Černá a sama, je dostali ... dozvim se a to mi dávalo křídla ...	<u>my side</u> didn't hurt, I was breathin all right ... the whole way, actually, while I was knocked out, I 'd been resting ... an now I 'll find out, if Černá's there an by herself, if they got em ... I was gonna find out and that gave me wings ...
94	"Cák dyby von jenom kreslil ..." s těma třema tečkama, a tím to ponechal <u>v poloze obecný</u> , nikoli v konkrétní poloze Janky Helebrantový, kde sem to přestal?	"If only that was all the little bugger was nil to..." with those three dots, and he left it <u>hanging there as a generality</u> with no concrete reference to Janka Helebrantova, and where was I?
95	Slyší <u>v duchu</u> jeho hlas:	She could <u>almost</u> hear him say, 'I understand you.'
96	Přema stál stranou, <u>v rozpacích</u> .	Prema stood to one side, <u>embarrassed</u> .
97	nijak se nerozhlížela, neptala se, co je <u>v té či oné budově</u> , a vůbec se nechovala jako návštěvník vstupující poprvé do cizího města.	she never once looked around, never asked what <u>this or that building</u> was, never in any way behaved like a visitor who is seeing an unfamiliar town for the first time.
98	Nicméně mě ten rozhovor vyvedl z míry, místo abych se vrátil domů, toulal jsem se uličkami v blízkosti svého domova a pokračoval <u>v rozhovoru</u> , který byl stále osobnější a křehčí.	Even so the conversation had disturbed me, and instead of returning home I drifted through the little streets near where I lived and in my mind continued <u>the conversation</u> , which was becoming increasingly personal and brittle.
99	Považoval jsem ta věštění jen za zvláštní druh láskyplné hry, ale řekl jsem, že mně se přece musí všechno obracet <u>v dobré</u> , neboť mám život přidáný jako ten muž , co jediný přežil pád letadla , které před léty narazilo v Mnichově na kostelní věž , anebo jako ta dívka , co přežila pád letadla v Andách a pak se prodírala dni a noci sama džunglí , až z posledních sil dorazila k lidským sídlům .	I regarded this fortune-telling as a kind of lovers' game, but I said to her that everything was bound to turn out right because I had a charmed life like that man who alone survived the crash of the aircraft which some years ago hit a church tower in Munich, or like that girl who survived an air crash in the Andes and then alone, for several days and nights, tore her way through the jungle until with her last strength she reached some human habitation.
100	Spolu s Moravou držel Jetela v těsném sevření Matlák, bývalý mistr Matějských poutí <u>ve volném stylu</u> .	Pinning Jetel were Morava and Matlák, the former <u>freestyle</u> wrestling champion of the St. Matthew's Day carnival.
101	Teď měl Morava ten chladný kus kovu na dlani a k srdci mu z něho vzlínala vzpomínka na každý ze společných příchodů, kdy stačilo už jen odemknout, aby vstoupili ze světa vrahů <u>v uniformách</u> i bez nich do malého, ale pro ně dva bezhraničného světa jejich lásky.	Now Morava had this cold piece of metal in his palm, and the memory of their time together flooded back into his heart, when all he had to do was unlock the door to step out of the world of murderers (<u>uniformed</u> and otherwise) and into the small but boundless world of their love.

102	Ve chvíli, kdy by ji poslali Tomášovi, fotografie by se pro ně stala rázem bezcenná.	It would lose that value <u>the moment</u> they sent it to Tomas.
103	Několik židlí v <u>hledišti sálku</u> bylo ještě neobsazených;	There were still several free chairs;
104	Možná i dobrotivý Bůh ... je <u>v podstatě ...?</u>	Maybe even the good Lord is ... <u>basically ...?</u>
105	V Praze to taky vždycky poznám, jenže <u>v Praze</u> je neoslovuju.	Back in Prague I could always tell when somebody was a cop, but <u>there</u> I never spoke to them.

Appendix table 2. Czech divergent counterparts of English *z/ze* prepositional phrases

No	CZ	EN
1	Na holičově židli začínal běžící pás, který nás měl přetvořit ve vojáky: <u>ze židle</u> , na níž jsme pozbyli vlasů, jsme byli oddisponováni do sousední místnosti, tam jsme se museli svléknout donaha, zabalit šaty do papírového pytle, převázat provázkem a odevzdat u okénka;	The barber's chair inaugurated a production line designed to turn us into soldiers: after being deprived of our hair, we were hustled into the next room, where we were made to strip to the skin, wrap our clothes in a paper bag, tie them up with string, and pass them in at a window;
2	Hlava mi <u>z toho</u> šla kolem.	My head was spinning in circles.
3	Její matka nechtěla i poslední dceru ztratit do ciziny, proto odpověděla na inzerát sama a pan Brych odhadl <u>z koule</u> povahu nabízené nevěsty jako poslušnou.	Her mother didn't want to lose her last daughter to foreign pans too so she answered the ad herself, and <u>Mr. Brych's crystal ball</u> told the bridegroom that the proffered bride was essentially a compliant creature.
4	Ve vzpomínce na tu chvíli napadá Agnes myšlenka, nejasná, unikavá, a přece tak důležitá, možná nejdůležitější <u>ze všech</u> , že se ji snaží pro sebe zachytit slovy:	In recalling this moment, an idea came to Agnes, vague and fleeting and yet so very important, perhaps supremely important, that she tried to capture it for herself in words:
5	Páchne ti <u>z úst</u> .	<u>Your breath</u> smells.
6	Ano, otec té dívky zapadal prostě do hry, a Buback, drže se jejích pravidel, sejme navíc i úzkost a možná i neštěstí <u>z převtělení</u> své Hilde.	The girl's father was just a pawn in the game, and Buback, while respecting its rules, could spare <u>the reincarnation</u> of his Hilde any further fear and misfortune.
7	Otevřel jsem hubu, vylétl mi <u>z ní</u> tázavý zvuk.	I opened my mouth and a sound that might have been a question escaped.
8	<u>Z čehož</u> vyplývá: není nic mravnějšího než být neúčinný.	<u>Which</u> implies: the highest morality consists in being useless.
9	Teprve po návratu <u>z vojny</u> vojny jsem se doslechl, že je snad někde v západních Čechách.	After my discharge I heard she was somewhere in western Bohemia.
10	Byl jsem proto hodně nervózní, když jsem se po menším usilovném pochodu mnoha dlouhými chodbami v domě na Letné dostal k	Therefore I was extremely chary when, after a somewhat exhausting march along many corridors of the Ministry headquarters on Letna, I

	pracovníku, <u>z jehož pera</u> - ale nevěděl jsem ještě, zda také z jeho hlavy - vzešel úvodník.	was shown in to the official <u>whose pen</u> - and I did not know yet whether his head was involved as well - had spawned the article .
11	Borek jde ráno do práce a při každém kroku pozoruje své boty z perforovaného nepravého semiše za Kčs 59, tyhle gumové podrážky jsou neocenitelné, boty vydržely celé dva roky a každý den, o které je nosím déle, zůstanou déle nové mé dosud nenošené černé mokasíny z telecího boxu doma ve skříni.	Borek walks to work in the morning and with every step glances at his shoes made of perforated imitation chamois for 59 crowns, its rubber soles are invaluable, the shoes have lasted two whole years and the longer I wear them, the longer my new, still unworn black <u>calfskin</u> moccasins will stay at home in the closet.
12	Láska se může narodit <u>z jediné metaforu</u> .	<u>A single metaphor</u> can give birth to love.
13	A <u>ze mě</u> vylítlo:	And <u>I</u> blurted out, "He doesn't belong there!"
14	Madda tloukla japonský čajový servis a Alex, rozhořčen nehořlavostí perlonových záclon, polil ubrus rondou a zapálil, za modrých plamének se předvedla Madda v Zitiných šatech <u>z modrého šifónu</u> a Alex rozestlal fosforeskující lůžka nohou.	Madda broke the Japanese tea service and Alex, irritated by the flameproof nylon curtains, poured Ronda on the tablecloth and set it on fire, behind the blue flames Madda paraded around in Zita's <u>blue chiffon</u> dress and with his feet Alex was marking up the phosphorescent beds.
15	<u>Z rentgenu</u> volali, že ta paní má zřejmě výron v obou mozkových hemisférách, bude nutno dělat návrt nadvakrát.	The <u>X-ray</u> people had called to say that she evidently had a discharge of blood in both cerebral hemispheres and that two bores would therefore have to be made.
16	"Vida, dokonce už máte ondulaci, "pochválím <u>ze zvyku</u> načesané šedé vlásy, které věnčí v umných vlnách zardělou tvářičku.	"Ah, you've even had your hair done," I said, <u>habitually</u> flattering her well-groomed grey hair.
17	Ale to je umělé, a jako všechno umělé to po čase chátrá, vychází <u>z módy</u> a umírá.	Of course, you can try to compensate for this by over-writing with complex syntax and decorative flourishes, but that is artificial and like everything artificial it soon wears thin, loses <u>its fashionable appeal</u> , and dies.
18	a <u>z budky</u> se dá vyjít nejen do haly, ale taky do Palmového salónu.	- and <u>the phone booth</u> exits not only into the lobby, but also into the Palm Lounge.
19	a Rolf a různí jeho známí <u>z novinářské branže</u> dál plnili stránky novin světa zpověďmi mladičkových hledačů pryčů,	Rolf and his <u>journalist</u> friends went on filling the pages of the world's newspapers with confessions of the youthful bunk seekers
20	Vetřeleckejma Alijenskejma Ďáblama ... tojflama a tojflikama ... nekřesťanský Džaponci tohodle zboží samozřejmě vymysleli nejvíc ... všelijakejch drácat, který jakoby <u>z voka</u> vypadly tomu starýmu slepýmu hadovi pod zemí ...	Alien Space Invaders ... toyfils and toyfilkins ... the un-Christian Japaneez of course produced most of the merchandise ... all sorts of small-scale dragons, spitting images of that blind old serpent in his underground lair ...

21	Otce nebylo vidět, ale <u>z gesta</u> ženy vyplývalo, že stojí ve dveřích vily a dívá se za ní.	Father was not visible, but <u>the woman's gesture</u> indicated that he was standing in the doorway of the villa, gazing after her.
22	<u>Z duše</u> se mi to protiví.	My soul cries out against them.
23	Místo toho jsem <u>z tebe</u> udělal třetího muže v podniku.	But instead I made <u>you</u> the third man in the company.
24	Tomášovo tělo bylo menší a menší, vůbec se už nepodobalo Tomášovi, zbylo <u>z něho</u> něco docela malého a ta malá věc se začala hýbat a dala se do běhu a utíkala pryč po letištní ploše.	The more Tomas's body shrank, the less it resembled him, until it turned into a tiny little object that started moving, running, dashing across the airfield.
25	Oba, Connie i Leary, byli zastřeleni ranou <u>z pistole</u> (žádná pistole se však nenašla), a to v salóne v prvním patře domu Pete Starretta, Orchard Lane, v té milionářské rezidenční čtvrti na březích Atlantiku.	Both victims died of <u>gunshot</u> wounds but no gun was found, and it all happened in the second-floor parlour in the Starretts' home in Orchard Lane, the wealthy residential area on the Atlantic shore.
26	" <u>Z tebe</u> je teda Němka, Ilso," řekl jsem.	"So <u>you're</u> a real German now, Ilse," I said .
27	Neměli žádnou zvláštní sílu, tekla <u>z nich</u> krev jako z ostatních.	They didn't have any special power, <u>they</u> bled like all the rest.
28	Teď tu však zůstal <u>z úžasu</u> : ten třesk a třas jako by vzkřísily Hilde a Heidi.	So he stayed upstairs, <u>thunderstruck</u> : the blast and the shaking had brought Hilde and Heidi back to life.
29	Ty vyvrcholily, když si Laosáci udělali <u>ze sušárny</u> hospodu a z kočárkárny menší buddhistickou svatyni, což jim Bohler kupodivu povolil ...	Things came to a head when the Laosters converted <u>the drying room</u> into a pub and the baby carriage room into a Buddhist temple, which Bohler oddly enough permitted ...
30	"Co je ?" a <u>ze mě</u> vylítlo:	'What's the matter with you?' and <u>I</u> blurted out, 'I want a priest!
31	Vylezlo <u>z něj</u> , že odjíždí pryč.	He was going away, <u>he</u> said.
32	Než se vzpomatujou, budou <u>z hrdinů</u> Sovětskýho svazu chodící reteráty!	Before they know what hit them, <u>those heroes</u> of the Soviet Fucking Union will be walking shit-houses!"
33	Měl to šikovně vymyšlený, nápisy "Lopaty nelezte sem, děte si chlastat do putyk", tu byly víceméně <u>ze zvyku</u> .	He had it all figured out, the signs saying, DITCHDIGGERS KEEP OUT, GO FIND A DIVE, were more or less <u>routine</u> .
34	Pokusil jsem se sice, ale děda si změnil <u>můj svrchník z Harris tweedu</u> , pohrdavě zabručel, utřhl držátko zipu, zaklel, zahalil se ošoupaným raglánem a konečně vypadl.	He took a look at my <u>Harris tweed</u> overcoat, muttered something in disgust, tore the tab of his zipper off, cursed, pulled his threadbare raglan coat around him and walked out.
35	Malíř ukazoval žeň za posledních čtrnáct dní, vycházel <u>z ornamentu</u> : losi, sobi, psi, squaws s dětmi v kukaních na zádech, symboly slunce, ohně, vody.	The painter showed them the fruit of his labour for the past two weeks. He had an ornamental style, the Woodland school, Percy said, stylized caribou, elk, dogs, squaws carrying papooses on their backs,

		symbols of the sun, fire, water, good and evil.
36	Dane kdo by to byl řek že <u>ze mě</u> bude jednou sedlák z pekaře.	Who would have said that one day I'd be a farmer.
37	"Měl by ses, chlapče, raději trochu proskočit," opakoval roztržitě otec a nad oválnou mísou domažlických tvarohových koláčků pokračoval v nekonečné při s bratrem Rudolfem a dědem Anselmem, v níž sám hájí myšlenku české národní monarchie pod osvětleným ruským panovníkem <u>z rodu Romanovců</u> proti bratrově federaci svobodných dunajských republik po vzoru Severoamerických států a dědově umírněně reformovanému habsburskému císařství.	"You should go out and play a while," his father repeated absent-mindedly, and over an oval saucer of Domažlice cottage-cheese rolls renewed his neverending argument with his brother Rudolf and his uncle Anselm, in which he defended the idea of a national Czech monarchy under an enlightened Russian <u>Romanov</u> against his brother's Federation of Free Danubian Republics based upon the pattern of the North American states and his uncle's moderately reformed Hapsburg Empire.
38	To je <u>z toho</u> že táta měl trafikku.	I don't even drink. Poor old Dad frightened me off booze for good so I only drink beer and I smoke like a chimney - Dad and his tobacco shop.
39	Rozmontovaná vysílačka ležela na zemi v podobě tří ranců <u>z celtoviny</u> .	The dismantled transmitter lay on the floor in three <u>duck-cloth</u> sacks.
40	- Vycucala sis to všecko <u>z prstu</u> ?	"Did you make the whole thing up?"
41	Odešla <u>z pokoje</u> .	She's been at Sokol," and she left <u>the room</u> .
42	Někteří <u>z nich</u> se vraceli a jiný ne a Chiročín věhlas rostl.	Some returned and others didn't, and my sister's reputation grew.
43	Máme právo odmítnout je <u>z pouhého strachu</u> před pomluvou či omylem?	Should we reject them just because we're afraid of being slandered or mistakenly fingered?
44	Toužil, aby se <u>z něj</u> stal velký chirurg, byl by asi za to dal všechno.	He had wanted to become a great surgeon, and he would probably have given anything to become one.
45	Šel kvečeru z tábora do města jen do maďarského divadla v Királyhidě, kde hráli nějakou maďarskou operetku s macatými židovkami herečkami v předních úlohách, jejichž báječnou předností bylo to, že vyhazovaly při tanci nohy do výše a nenosily ani trikot, ani kalhoty a kvůli větší přitažlivosti pánů důstojníků holily se dole jako Tatarčky, <u>z čehož</u> ovšem neměla žádný požitek galérie, a zato tím větší důstojníci od dělostřelectva sedící dole v parteru, kteří si na tu krásu brali s sebou do divadla dělostřelecké triedry.	Toward the evening he went from the camp to town only to go to a Hungarian theater in Királyhyda where they were showing some Hungarian operetta with plump Jew actresses in the leading roles, whose leading advantage was that while dancing they would throw their legs up high and wore no tights, nor pants, and on account of greater appeal for the officer gentlemen they shaved themselves down below like Tatar women, <u>which</u> , of course, had no benefit for the gallery, but that much more for the officers of the artillery sitting down in the orchestra who were taking artillery field glasses with them to the theater on

		account of that beauty.
46	... odběh, vlastně spíš odtančil ke skříni ve zdi ... otevřel jí, podívejte, jak se o ní starám, já pro ní chci jen to nejlepší... vytahoval <u>ze skříně</u> šaty, bílý s puntíkama, přepychový háby zlatá niť ... tyhle má nejraději ... letní bílé šaténky s bolerkem, povídá he ran, actually more like danced, over to the closet ... opened it up, look what good care I take of her, I only want the best for her pulled out a dress, white with red polka dots, luxury stuff, gold stitching ... this one is her favorite ... a white summer frock with a bolero, he said ...
47	Lékař (na rozdíl od politika nebo herce) je souzen jen svými pacienty a nejbližšími kolegy, tedy mezi čtyřmi stěnami a <u>z očí do očí</u> .	A doctor (unlike a politician or an actor) is judged only by his patients and immediate colleagues, that is, behind closed doors, man to man.
48	Zemánek stále mírně protestoval, a tak jsem se dovídal od slečny další podrobnosti o různých konfliktech, které Zemánek v posledních letech měl: jak ho snad dokonce chtěli vyhodit <u>z místa</u> , protože se nedržel ve svém přednášení strnulých a zastaralých osnov a chtěl mládež seznámit se vším, co se děje v moderní filozofii (prý o něm za to prohlásili, že k nám chce pašovat" nepřátelskou ideologii");	Zemanek continued to protest mildly, and so I learned from his companion further details of the various battles Zemanek had fought in recent years: how the authorities had even wanted to throw him out for not sticking to the rigid, outdated curriculum and for trying to introduce the young people to everything going on in modern philosophy (they claimed he had wanted to smuggle in " hostile ideology "); how he'd saved a student from expulsion for some boyish prank (a dispute with a policeman) that the chancellor (Zemanek's enemy) had characterized as apolitical misdemeanor; how afterwards the female students had held a secret poll to determine their favorite teacher, and how he had won it.
49	Já jej pak půjčím několika přátelům a někdo <u>z těch</u> , kdo se dosud odmítají oddat jarkskému duchu, jej opíše a půjčí svým blízkým.	I then lend it to a few friends, and some who still refuse to submit to the jerkish spirit will probably copy it and lend it to some of their friends.
50	"Třeba by <u>z ní</u> ní opravdu ta profesorka byla, a když ne z ní, tak z některé jiné.	"Perhaps <u>she</u> really could have been a professor, and if not she, then certainly some other housewife.
51	Tušl byl jmenován na jeho místo a Borek Tušlovým zástupcem, má spoustu práce a chodí do práce dřív, aby byl v kanceláři první, a <u>z práce</u> zase později ... takže jsem doma občas sama , ale doma je pořád co dělat , když se teď starám o nás oba , přestala jsem se učit nová švédská slovíčka , vždyť jich umím už skoro tisíc - jenže je zapomínám ...	Tušl was named as his replacement and Borek as his assistant, he has lots to do and goes to work earlier to be the first one in the office , and comes home later, too ... so sometimes I'm home alone, but there's always something to do since I'm looking after both of us, I've stopped learning new Swedish words, after all, I know about a thousand already – but I keep forgetting them ...
52	Tereza jde se stádem jaloviček,	Walking along with her heifers,

	žene je před sebou, každou chvíli musí některou z nich ukáznovat, protože mladé krávy jsou veselé a utíkají <u>z cesty</u> .	driving them in front of her, Tereza was constantly obliged to use discipline, because young cows are frisky and like to run off into the fields.
53	<u>Z těchto schlíplejch návratů</u> jsme ale měly zároveň velkou radost.	But at the same time we were always delighted to see them slouching back.
54	Tomáš byl rád tomuto setkání (<u>z pouhé naivní radosti</u> , kterou nám přinášejí neočekávané události), ale zpozoroval v pohledu kolegy (v té první vteřině, kdy S. ještě nenašel čas se opanovat) nepříjemné překvapení.	Tomas was delighted to see him (naïvely so, as we delight in unexpected events), but what he saw in his former colleague's eyes (before S. had a chance to pull himself together) was a look of none-too-pleasant surprise.
55	Ale záhy se ukázalo, že jen uživit v téhle bídě osmnáctiletého človíčka je obtížný úkol a že nestačí jen denně oddělovat <u>ze svého talíře</u> chudou porcičku a tajně ji pronášet před zraky rodičů, nemají - li oba zeslábnout hlady.	But he soon realised that it was a difficult job even to feed an eighteen-year-old in the times they were going through; it was not enough to give her a bit of his own food at every meal, secretly putting it aside and carrying it away under his parents' noses; that would not save them from growing weak with hunger.
56	VYLETÍ <u>Z NICH</u> PŘECE JEN HOLUBICE DUŠÍ??	WILL THE DOVE-SOULS FLY OUT?
57	<u>Z internátu</u> nikdy nejezdil domů.	They sent him away to boarding school and he never went home again.
58	Tato chvílka je pořád ještě má ... dokud ještě mohu vykázat rebela <u>ze dveří</u> .	This moment is still mine ... as long as I can still have the rebel thrown out.
59	V té chvíli zněla <u>z rádia</u> hudba.	At that moment, <u>the radio</u> happened to be playing music.
60	Právě ten sakralizovaný imperativ "odpověz pravdu!", to jedenácté přikázání, jehož síle neuměli odolat, udělalo <u>z nich</u> zástupy zinfantilizovaných ubožáků.	It was precisely this sanctified imperative. 'Tell the truth!', this Eleventh Commandment, whose force they were unable to withstand, that turned <u>them</u> into a throng of infantilized wretches.
61	Sára <u>ze spánku</u> odfukovala a my s Lebem pracovali tiše, byli jsme rádi, že ji tu máme ...	Sara would sleep, puffing in and out. We were glad to have her here.
62	Píseckým nádražím projížděli vojáci od Prahy a házeli nazpátek cigarety a čokoládu, kterou jim podávaly do prasečích vozů dámy <u>z písecké společnosti</u> .	Rolling through the Písek railroad station were soldiers from the direction of Praha, PRAGUE, and they were throwing back the cigarettes and chocolate which the <u>Písek society</u> ladies were handing to them inside the pig cars.
63	Alex musel sám přenést mé kufr (koupil jsem si za Zitiny bony nový kufr z NSR <u>ze samsonitu</u> , absolutně bezpečný a elegantní: vypadá jako aerodynamický trezor) přes chodbu	Alex had to carry my suitcases himself (with Zita's vouchers I'd bought a new <u>Samsonite</u> suitcase made in the GDR, absolutely reliable and elegant: it looks like an

	do našeho nového pokoje.	aerodynamic safe) across the hall into our new room.
64	Nevim proč, ale potom byl vždycky strašně hrubej a Nara <u>z toho</u> měla podlitý záda.	I don't know why, but he'd always get really rough and Nara's back would be all bruised.
65	Stará paní <u>z toho</u> měla takovou radost!	The daughter had finally turned up the day before, to the old lady's great joy.
66	Povzbuzovalo ho, že i <u>z Berana</u> čišela důvěra.	Feeling Beran's confidence buoyed him as well.
67	Z ničeho nic <u>ze dne</u> na den a už nikdy se neobjevil.	Vanished, just like that, <u>overnight</u> , and was never seen again.
68	ačkoli šaty, které zkoušela, nebyly nijak zvláštní, téměř jsem užasl: jejich jakžtakž moderní střih udělal <u>z Lucie</u> pojednou jinou bytost.	I gave her some time, then pulled open the curtain slightly to see how she looked; although the dress she was trying on was not particularly attractive, I was flabbergasted: its more or less modern cut had completely transformed <u>her</u> .
69	A chmel je vychvalován, že prý dělá nevěsty <u>z panen</u> .	Then hops are praised for their power of turning <u>maidens</u> into brides.
70	Nepouštěl jsem ji <u>ze sevření</u> a říkal:	Without relaxing <u>my grip</u> , I said:
71	Fakt také je, že já prohlásil, že Margitka vypadá, jako by slečně Fromsettové <u>z oka</u> vypadla.	It is also true that I claimed Margitka was the spitting image of Miss Fromsett.
72	<u>Z okna</u> byl pohled na stráň porostlou křivými těly jabloní.	<u>The window</u> looked out on a slope overgrown with the crooked bodies of apple trees.
73	<u>Z okna</u> jsem měl vyhlídku na zasněženou stráň Černé hory, na lyžaře a sáňkující děti, a příležitost k meditaci.	<u>The window</u> gave me a view of the snow-covered slope of Cerna Hora, the skiers and the children sleighing, and provided an opportunity to meditate.
74	<u>Ze zoufalství</u> je jí už i za to asi vděčný.	He's so desperate, he's even grateful to her for it.
75	Čtyři muži, děsně oděni jen do svrchníků rozevřených na jejich zpocených nahých tělech, zavlékli krásnou dívku do jakési chatrče <u>z vepřovic a vlnitého plechu</u> .	Four men, dressed horribly, with nothing but overcoats draped over their sweaty, naked bodies, dragged a beautiful girl into some kind of <u>adobe-and-corrugated-tin</u> shanty.
76	Jestli si ale Černá myslí, že tomu námořníkovi co jí obtěžoval ... škoda, že sem tam nebyl! ... vážně ublížila, mohla by odjet <u>ze země</u> .	But if Černá thinks she seriously injured ... too bad I wasn't there! ... that sailor that harassed her, she might've left <u>the country</u> .
77	Dízlák pustil trubku postele, Olda odhodil nedokouřenou cigaretu a Valtr se chtivě vrhl na svůj nový zapalovač <u>z rytého stříbra</u> .	Dízlák let go of his metal tubing, Olda tossed away his unfinished cigarette, and Valtr eagerly threw himself on his new <u>engraved silver</u> lighter.
78	Kupodivu, lidé mluví sprostě od rána do večera, ale když slyší <u>z rádia</u> známého člověka, kterého si vážili, jak říká za každou větou do prdele, jsou jaksi zklamáni.	People use filthy language all day long, but when they turn on the radio and hear a well-known personality, someone they respect, saying 'fuck' in every sentence, they feel somehow

		let down.
79	Začal se opile pochechtávat a shrnovat <u>ze sebe</u> deku jako vrtošivé děcko.	She tried to lay him down again and straighten his coverlet, but he began chuckling drunkenly, shaking off his blanket like a capricious child.
80	Spoléhá se, že by v nouzi chápala i <u>z pouhé intonace</u> , co se děje.	In an emergency she'll rely on voice intonation to figure out what's happening.
81	<u>Z toho</u> je skoro škoda střílet, ne?	"It seems like a shame to shoot <u>it</u> , doesn't it?"
82	Zato hned druhého dne stavl se u mne Jaroslav, kamarád <u>z gymnázia</u> a z cimbálové kapely, v níž jsem jako gymnazista hrával, a jásal, že mne zastihl doma;	But the day after my arrival, Jaroslav, a <u>school</u> friend who had played in the cimbalom band with me, dropped by and was delighted to find me at home: it turned out he was getting married in two days and immediately asked me to be his best man.
83	V případě porážky udělají <u>z demokratů</u> dobrodruhy, zodpovědné za zbytečné ztráty a škody.	If we're defeated, they'll claim <u>the democrats</u> are soldiers of fortune who are responsible for needless losses and damage.
84	- Tam ... soukal <u>ze sebe</u> Lokajík, - se vyslychá ...	- There ..., Lokajík forced the words out, - that's where they're interrogating--
85	Mozkové buňky se budily <u>z omámení</u> .	The fog began to clear from her brain.
86	Ted' půjdem <u>ze svahu</u> .	We can go <u>downhill</u> now.
87	Pak jsem si nazul půllitráky a tak, jak jsem byl, v dlouhých bílých podvlékačkách a noční košili, jsem vyšel <u>z místnosti</u> .	Then I pulled on my boots and slipped out just as I was, in white longjohns and nightshirt; I walked down the hall and into the yard, feeling quite chilly in my nocturnal attire.
88	<u>Z čiré</u> blbosti.	Stupidity, that's why.
89	Ve plentě byl otvor a každěj moh vidět v takovej polotmě prachvobyčejný kanape a na něm se válela jedna ženská <u>ze Žižkova</u> .	There was an opening in the curtain and in something approaching darkness everybody could see a sofa as common as dust, and on it was wallowing a broad from the <u>Žižkov</u> neighborhood.
90	Jednou přišel odněkud celej promoklej, uvařila jsem mu grog, on mi neřek, že nesmí, pak <u>z toho</u> měl skorém smrt."	Once he came in from somewhere, all wet through, I made him a grog, he didn't tell me he wasn't allowed to, and he nearly died on me.'
91	Jak se z lesa volá, tak se <u>z lesa</u> ozývá, řekla Tvář.	You get what you deserve, said the Face.
92	K jeho zděšení, popisoval, podruhé cvakla klika domovních dveří a oni dva s Matlákem si <u>ze stejného popudu</u> bolestně sevřeli ruce, aby se ten druhý snad něčím předčasně neprozradil.	To his horror, he recounted, the door handle clicked a second time. He and Matlák instinctually seized each others' hands in a painful grip, each hoping to prevent the other from giving the game away prematurely.
93	Civil musíš mít celej rozflákanej, musíš chodit a dělat <u>ze sebe</u>	You've got to have your civvies all ragged, you've got to be walking

	chromajzla.	about and act like you're a crippie.
94	Po cestě se mě ještě vyptával, zda Saks <u>z Páté Aveni</u> nemá v Torontu filiálku a pak chtěl vědět, kde se dostanou dámské spodní kalhoty s nápisy YES, NO a MAYBE, takové že v Praze ještě žádná holka nemá, a jeho přítelkyně je chce.	On the way he asks me whether Saks <u>Fifth Avenue</u> has a branch store in Canada, and then he wants to know where he can buy those women 's panties with "Yes," "No," and "Maybe" on them. He says that not a single girl in Prague has them yet and his mistress wants a set.
95	Zelený stáhl sluchátka z hlavy a teatrálně vyňal <u>z přístroje</u> i obě tužkové baterie, které si následně zastrčil do nosních dírek.	Zeleny pulled off the headphones and theatrically removed the two batteries before stuffing them up his nostrils.
96	<u>Z přítomné chvíle</u> si chtěl pamatovat, co ji činilo slavnostně jedinečnou.	He wanted to remember what made today festive and unique.
97	A v slzách, perotože jí právě ten její neznámej milenec namlátil a vyhodil ji <u>z domu</u> .	She was in tears because that mysterious lover of hers had beaten her up and thrown her out.
98	He, kucí, čumte tady! vyrušil mě <u>z přemítání</u> šepavej hlas kostry.	Heh, boyz, get a gander here! the skeleton's raspy voice interrupted <u>my thoughts</u> . Right over here ya had jer bunkers an this is where Oberst Prochaska had his kommando an I tell ya that fella was one s-o-b.
99	Řekl jsem jí, že si <u>z toho</u> nemá nic dělat, že si s tím budem vědět rady.	I told her not to be upset, that we'd manage somehow.
100	Vydoloval <u>z něho</u> pár mělkých postřehů, nikdo z rodiny von Pommeren neuměl česky a domovník ovládal německy sotva dva tucty nezbytných výrazů.	He gleaned only a couple of superficial observations; no one in the von Pommeren family knew Czech, and the caretaker's German consisted of barely two dozen indispensable expressions.
101	Košile jakási, zelená hedvábná ... to je <u>z padáku</u> eště z druhý světový, upozornil mě Montek ...	Some dress shirt , green silk ... World War II parachute, Montague alerted me ...
102	Jeho žena se totiž brzy po jeho odchodu probrala <u>z mdlob</u> a kromě boule na hlavě neměla nejmenší úhonu na zdraví.	His wife, it turned out, had regained <u>consciousness</u> shortly after he ran off and had nothing to show for the adventure but a bump on the head.
103	Kdyby se byla Laura rozhodla místo hloupé výzvy k svatbě vybudovat <u>z jejich lásky</u> krásný luxusní zámek odvrácený od společenského života, nemusila se o Bernarda bát.	If instead of making the foolish proposal of marriage, Laura had decided to use <u>their love</u> to build an enchanted, fairy-tale castle tucked away from the social bustle, she would have been sure of keeping Bernard.
104	Vzali každý <u>z jedné strany</u> prostěradlo, na kterém ležel.	They each took <u>an end of the sheet</u> he was lying on, Tereza the lower end, Tomas the upper.
105	Vyplývá <u>z ní</u> , že utrpení je nejen základem já, jeho jediným nepochybným ontologickým důkazem, ale že je též ze všech citů	<u>It</u> suggests not only that suffering is the basis of the self, its sole indubitable ontological proof, but also that it is the one feeling most

	tím, jenž je nejvíc hodný úcty: hodnotou všech hodnot.	worthy of respect: the value of all values.
106	Večerní město šramotilo jakoby z <u>dálky</u> .	The evening noises of the town seemed far away.
107	Dveře z <u>terasy</u> našla otevřené a uvnitř u postele hosta udeřeného do hlavy tak silně, že bylo po něm.	She had found the <u>terrace</u> door open and inside, beside the bed, she had discovered the guest who had been struck a mortal blow on the head.
108	"Je to fakt, pane poručíku," řekla dívka v kabátci z <u>kobercové látky</u> .	"It's the truth, lieutenant," said the girl in the <u>rug-fabric</u> jacket.
109	Najednou stará paní zamžourala a energickým stiskem knoflíku odstranila rámusící trubadúry z <u>obrazovky</u> .	Glumly the old woman pushed a button, making the noisy troubadours vanish.
110	Kdyby se vyskytl anebo ještě spíš vyrobil psáč tak posedlý, že by zachytil pět miliard příběhů, a pak by z <u>nich</u> vyškrtal všechno, co by našel společného, kolik by asi zbylo?	If a writer emerged, or better still, was produced, who was obsessed enough to record five thousand million stories, and to then cross out all they had in common, how much do you suppose would be left?
111	Z hladu - už to víš?	Because I'm hungry-okay?
112	Některé ulice stále vypadaly na to, že nejlepší <u>ze všeho</u> by bylo ufetovat se k smrti.	Some streets still made you feel like the best thing to do was drug yourself till you dropped.
113	Brada <u>ze šutru</u> .	<u>Craggy</u> chin.
114	V Emauzích pracoval v klášteře jeden zahradnickej pomocník, a když chtěl vstoupit do řádu laiků a dostat kutnu, aby nemusel trhat svoje šaty, musel si koupit katechismus a učit se, kterak se dělá kříž, kdo jediný zůstal uchráněn hříchu dědičného a co je to, mít čisté svědomí, a jiné takové maličkosti, a potom jim prodal z klášterní zahrady pod rukou polovinu vokurek a odešel s hanbou z <u>kláštera</u> .	"In the Emmaus Monastery, there was a gardener's helper. He wanted to join the order of laymen to get a frock, so he would n't have to rip his own clothes when he worked. "He had to buy a catechism and learn how a sign of the cross is made and who was the only one spared from original sin. He also had to learn what to do to have a clean conscience, and other such trifles. Then, one day, he sold half the cucumbers from their monastic garden on the sly, and left <u>the monastery</u> in shame.
115	Byla z <u>toho</u> nešťastná, ale už dole na chodníku ji napadlo:	<u>It</u> made her unhappy, and down in the streets she asked herself why she should bother to maintain contact with Czechs.
116	Byli tu lékaři z <u>očního</u> , z neurologie a dokonce stomatolog, protože je zlomená i horní čelist.	We had an <u>eye</u> doctor, a neurologist and even a dental surgeon present, because she had a fracture of the upper jaw too.
117	Slíbili jsme neurčitě, že se stavíme někdy jindy, vždyť měl každý z <u>nich</u> co dělat!	We promised them uncertainly that we would stop by some other time. After all, they all had work to do!
118	Já byl na pravopis ždycky slabey) ve své práci, která, jak vyplývá již z <u>názvu</u> , je vědecká, O marksismu v	I always was weak in spelling) writes in his work, which is scientific, as <u>the title</u> itself makes clear - On Marxism

	jazykoujedě, slang je výmysl buržoasie, aby se dělnická třída nenaučila mluvit správně a byl jí tak znemožněn přístup k lépe placeným místům.	and Lingwistics - slang was invented by the boorjoisie to prevent the working class from learning how to speak properly, thus keeping them out of the better type of fobs.
119	Bettina nepatřila k bohatým dámám, které <u>z nedostatku</u> lepší činnosti pořádají sbírky pro chudé.	Bettina was not one of those rich women who organize collections for the poor because they have nothing better to do.
120	Když <u>z výkladu</u> konečně zmizely, ulevilo se mi.	I was relieved when they finally disappeared, but the very next day in their place stood a cat-woman figurine with green eyes, inlaid precious stones, and raven-black hair.
121	Byl <u>z tebe</u> nešťastnej.	<u>You</u> made him unhappy.