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**Structural Parallelism
in Contemporary British Novels
- A Text-Level Approach**

Disertační práce
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.....

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Abstract

Structural Parallelism in Contemporary British Novels – a Text-level Approach

The dissertation reviews a number of influential and autonomous definitions of parallelism as conceived in rhetoric, stylistics, traditional grammar and the latest approaches of text linguistics, in order to generate one complex description of this text device based on the repetition of structure (and lexis) in the framework of functional and systemic grammar (Part I); then it suggests a model analysis developed on the samples from secondary literature which is further tested on authentic literary texts (J. Winterson: *The Passion*, 1987, S. Mawer: *The Glass Room*, 2009) in Part II, in order to gather a representative number of samples of 'structural parallelisms' (SP). The samples are processed in three stages: the quantitative survey to find the tendencies in realizations of SP; second, the qualitative analyses to establish several scales along which SP may be modified; and finally, the corpus of 445 samples is compared with the published translations, and analysed both in quantitative and then qualitative way to map the latest approaches to SP in translation.

Key words: parallelism, structural parallelism, functional and systemic grammar, text linguistics, rhetoric, stylistics, literary text analysis.

Abstrakt

Strukturní paralelismus v soudobém britském románu – textová analýza

Tato práce shrnuje poznatky z mnoha rozdílných definicí paralelismu, jak je chápán v rétorice, stylistice, tradiční gramatice a nejnověji v textové lingvistice, aby přinesla komplexní popis tohoto prostředku výstavby textu, který je založen na opakování struktury (a lexikálních prvků), v rámci Hallidayovy funkční a systemické gramatiky (Část I). Následně předkládá modelovou analýzu vytvořenou podle příkladů paralelismu ze sekundární literatury; která je dále testována na autentických literárních textech (J. Winterson: *The Passion*, 2001, S. Mawer: *The Glass Room*, 2009), ve snaze získat reprezentativní počet příkladů strukturního paralelismu (SP). Příklady jsou dále zpracovány ve třech fázích: kvantitativní studie předkládá tendence, v jaké jsou SP realizovány v textu; kvalitativní fáze představí několik škál, na kterých lze sledovat modifikaci SP v textu; a v závěrečné fázi je korpus 445 vzorků porovnán s publikovanými překlady obou románů, aby analýza přinesla náhled do nejnovějších přístupů v překladu SP.

Klíčová slova: paralelismus, strukturní paralelismus, funkční gramatika, textová lingvistika, rétorika, stylistika, analýza literárního textu.

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Introduction

Motto

The spelling out of all the relations holding between the parts of a passage may be of value to translators and stylisticians but it can be no more than the first step for a discourse analyst. (Hoey 1983: 19)

This study aims to integrate the multiple definitions of parallelism as conceived in three traditional linguistic disciplines of rhetoric, grammar, stylistics and recently in text linguistic/grammar (or discourse analysis) and try to find the common ground which will be tested on authentic samples from contemporary British novels.

This rather multidisciplinary study is methodologically anchored in the framework of functional linguistics as conceived in Halliday (2004), Tárnyiková (2007, 2009[2002]) in order to overcome the discrepancies between the disciplines and to give readers a general and solid map on which we will show the domains occupied by parallelism.

Working with stylistic/rhetoric device and approaching to the text from the macro-level, we will use the concepts of clines, scales, and gradients which “better” or “finely” describe and model the language, than the “hard and fast” rules, categories and dichotomies long established in traditional (prescriptive) grammar (see Halliday 2004, Tárnyiková 2007).

Regarding the scope of the study, we have restricted the material of this study of **contemporary literary prose texts** in various ways. First, we have concentrated on **contemporary text** which has only recently become a subject of analysis and/or translation, thus eliminating the diachronic differences of style markers. Secondly, the research is based on the corpus of **literary texts** in which parallelism, as all rhetorical devices, is of higher value than in informative texts, e.g. instruction brochures, or of longer value than e.g. advertisements.

In Part I we will outline the approaches and methods (Chapter 1), then the concept of parallelism is overviewed and analysed within the functional framework (Chapter 2) which is illustrated by a comparison of parallelism

examples that are available in the books of grammar, stylistics and rhetoric.

The characteristics described and categorized in the initial analyses are the basis for Part II where the aspects of structural parallelism in contemporary literary text are applied on the authentic samples from contemporary novels (Chapter 3). And finally, the dominant/marked findings have been applied on the existing Czech translations thus discovering/observing/disclosing some of the most striking discrepancies in the English-Czech interface (Chapter 4).

Abbreviations used:

SP – structural parallelism

CC – Corbett & Connors: *Classical Rhetoric for the Modern Student* (1999)

SMG – Simon Mawer: *The Glass Room*

JWP – Jeanette Winterson: *The Passion*

LU – Lenka Urbanová, the translator of *The Passion/Vášeň*

LN – Lukáš Novák, the translator of *The Glass Room/Skleněný pokoj*

ST – source text

TT – target text

\$ - omission of elements in TT

PART I – THEORETICAL BACKGROUND

This part outlines the key concepts underlying the whole study and overviews the main approaches to structural parallelism. Chapter One introduces the tools of functional and systemic grammar as the linguistic background of the study, and attempts to clarify the definitions of selected traditional, thus frequently ambiguous, terms that will be used in the following analysis. Chapter Two maps the major presentations and analyses of (structural) parallelism in available secondary literature that are further analysed and compared within the functional framework in order to elucidate the situation around this complex phenomenon and refine the tools that will be applied in Part II, the analytical part of this study aimed to characterization and analysis of (structural) parallelism in two contemporary novels (Chapter Three); and finally in the English-Czech comparison of (structural) parallelism in Chapter Four.

Chapter 1 Conceptual framework

In this initial chapter the basic tools and mechanisms of text that will explain and put into context the terms used in a stylistic definition as in Wales (2001):

Parallelism – A device common in rhetoric which depends on the principle of equivalence in Jakobson's (1960f) terms, or on repetition of the same structural pattern: commonly between phrases or clauses. ... (283)

So here we will try to define the terms as 'device', 'principle of equivalence', 'repetition', 'structural pattern', 'phrase', 'clause', etc., and in the following chapter we will concentrate on why in rhetoric and why common, etc.

Having researched most of the various approaches and definitions connected with the term 'parallelism' (i.e. grammatical, lexical, syntactic, semantic, biblical, and perhaps many more), we will attempt to overcome

the terminological plurality around ‘parallelism’ and use the term ‘structural parallelism’ (henceforth SP) as we will primarily focus on devices based on repetition of structure “complemented” with lexical repetition as proposed in Hoey (1983, 1996) and Tárnyiková (2007, 2009) and in relation to structural stereotypes in Tárnyiková (2007, 2008).

In order to keep the proposed model of analysis reasonable, the intention is not to pinpoint here all the details pertaining to SP from the very beginning, but we attempt to enlighten only the key features that participate in the formation and interpretation of SP, which is a complex of phenomena overlapping the scopes of traditional linguistic disciplines. The centre of this rather multidisciplinary study lies in functional systemic grammar as conceived by Halliday (2004) on several pretexts; firstly, Hallidayan grammar is not a ‘sentence grammar’ (more on this categorization see Cook 1991), but ‘textual grammar’ modelling structures and processes across all grammatical ranks including text as the largest unit as will be outlined in 1.1.

Secondly, in his functional approach figures of speech are not approached as deviant, or “peculiar use of language” (or poetic as in many traditional stylistics) but as devices of prominence, foregrounding elements in text which help to organize the progress of text and foremost, the process of negotiation of meaning (cf. Halliday 1984) which here will be overviewed in 1.2.

And last but not least this model of language as system network offers a dynamic approach to text in which we can best describe the nuances in structure (and consequently meaning) in the variable textual realizations of SPs; for this purposes we will complement the system with Winter, Hoey and Tárnyiková’s approaches to structural repetition in order to develop a plausible model of analysis that aptly summarizes the principle of repetition in texts into (structural and lexical) constants and variables (in 1.3).

1.1 Text

A text is the product of ongoing selection in a very large network of systems – a system network [...], not as an inventory of structures. Of course, structure is an essential part of the description; but it is interpreted as the outward form taken by systemic choices, not as defining characteristic of language. A language is a resource for making meaning, and meaning resides in systemic patterns of choice. (Halliday, 2004: 23, bold JK)

Text is the central concept of our analysis as parallelisms frequently outgrows the limits of a sentence and their effects come into force if considered within a larger chunk of text, sometimes a whole novel.

In order to be able to describe the SP in a systematic way, we will briefly overview the units, the constituents of text concerned, and their interrelations in the system network.

1.1.1 Constituents of text

There is a form of order [in the language] that we can call constituency, whereby larger units are made up out of smaller ones [...]. We refer to such a hierarchy of units, related by constituency, as a rank scale, and to each step in the hierarchy as one rank. (Halliday, 2004: 5)

We will adopt Halliday's framework of functional grammar with three levels (or strata) of text/textual representation; **phonological** (concerning the sound realization of language/rank scale for sound system of English), **graphological** (rank scale of writing system), and the level of organization to which both sound system and writing system are related, that is the level of **lexicogrammar**, or the rank scale of grammatical units, as he believes that "grammar and vocabulary are not different strata, they are the two poles of a single continuum", (2004: 24).

In Hallidayan constituency that is "a way in to exploring how language is organized" (2004: 7), the highest unit of lexicogrammar is 'clause' as a grammatical unit with a finite verb which is frequently joined to other clauses (the relation can be paratactic or hypotactic) within a sentence. In Hallidayan system of language, a clause is the central processing unit in lexicogrammar – in the specific sense that it is in the

clause that meanings of different kinds are mapped into an integrated grammatical structure (principal systems of the clause: theme, mood, transitivity), and hence imposing many restrictions on the realization in/of text, e.g. the limited possibilities of structural foregrounding.

Clauses break into either ‘word groups’ where “a group is in some respects equivalent to a word complex – that is, a combination of words built up on the basis of a particular logical relation” (Halliday 2004: 310) and ‘phrases’ that are groups combined with prepositions and here will be taken as of the same status as groups while they are considered similarly dependent on the predicate and conventionally cannot stand alone as a sentence. Besides, there is a non-finite clause that has no finite verb and is by its nature also dependent on the clause, for this constituent we will use the structuralist term ‘semi-clause’ as it is shorter and better suits as an umbrella term for a variety of infinitival, gerundial and participial structures (cf. Tárnyiková’s approach in 2007, p. 139) that will for working reasons will fall into the same group (see Ch. 3).

When a number of clauses (and semi-clauses) are linked together grammatically, they form a ‘clause complex’ (see Halliday 2004: 9); though we will resort to Tárnyiková’s term ‘sentence complexes’ (2007) as this term includes the graphical delimitation which will be of considerable interest when describing particular configurations of SP.

At the graphological level of text, clauses are realized as orthographic units, sentences, which begin with a capital letter and ends with a full stop, implementing Hoey’s comment that such a characteristic makes sentence a unit of text, not grammar, and therefore we may find sentences which are grammatically incomplete, though communicative (see Hoey 1996).

In Halliday’s system, a sentence could be further divided into ‘subsences’ which are “bounded by some intermediate punctuation mark: colon, semicolon or comma” (Halliday, 2004: 7) but here we will

hold the Czech structuralist term ‘clause’, and words (and letters, but these are not of concern here).

Halliday admits that at all levels of the language description there is an obligate amount of fuzziness around the unit boundaries, which he demonstrates on the fluctuation/variation in the writing of e.g. frying pan, frying-pan, fryingpan (2004: 7). Such tolerance is the more needed when working with authentic samples of literary text that was not written to conform as many novels are.

Note. Analysing punctuation of a nursery rhyme, Halliday comments that it is not unusual when “writers punctuate their text phonologically rather than grammatically, or in some mixture of the two. And there are many kinds of written text that are carefully punctuated into sentences and sub-sentences but containing no clauses or clause complexes at all” (2004: 8) as it is in advertisements, and also in literary texts.

As the graphical segmentation is one of the ways how parallelism can be modified (see Ch. 3), and thus made more effective in terms of rhetoric, or foregrounded in stylistics, we will complement these basic approach with Vachek’s idea of the ‘stylistics of written language’ where he claims that “the comma appears to have only grammatical, not stylistic function” (Vachek 1979: 213) with the exception of so called ‘rhetorical comma’ which “is sometimes explained as due to a ‘slight pause’”(ibid.) which has occurred in our corpus several times.

The situation in text above the level of sentence has not been thoroughly described due to the “amorphous” nature of sentences. Apart from the traditional (orthographical) units of paragraph and chapter, we will use the (working) term ‘chunk’ for a larger stretch of text as in Tárnyiková (2002, 2007) because parallelisms are usually realised within a group of more sentences, but only sometimes take up the space of a whole paragraph.

Nevertheless, more than the accuracy of unit definitions, here are of interest **Halliday’s five principles of constituency** (Halliday 2004: 9-10,

compare the principle of recursiveness in Tárnyiková (1993)¹ and Daneš (1985)²) that characterize the function of language and we will summarize as follows:

1 there is a scale of rank in each language, in modern English could be represented as ranging from clause, dividing into phrase/group, further divided into words and morphemes;

2 each rank consists of one or more units of the rank below;

3 units of every rank form complexes (clause complexes, phrase complexes, group complexes, word complexes and morpheme complexes);

4 the units can be downranked (e.g. a clause can be downranked to function in the structure of a group); and

5 units can be enclosed within another.

This system of constituency, i.e. the principle of sentence/text development, and/or extension (see forth) will help to describe and understand the variability of forms in SP and the shifts of forms and functions that happen within its repeated structure.

1.1.2 Coordination of Clauses and Sentences

Coordination as a “relation” of clauses is (together with structural repetition) one of the basic principles underlying SP, and the key term in the following analyses that needs to be specified.

¹ „**principle of recursiveness** – the repeated application of the same extending rule (e.g. the recursive occurrence of object clauses) which is regulated by the principle of comprehensibility” (Tárnyiková 1993: 46-47, 2007: 33)

² **Útvary mezi větou a souvětím.** „...Je však třeba počítat na jedné straně s mezičlánkem mezi větou a souvětím a na straně druhé brát do úvahy tu skutečnost, že většina sémantických vztahů mezi větami v souvětí (nejen souřadném) existuje i mezi jednotlivými „samostatnými“ větami nebo i souvětími v textu. Moje úvahy vycházejí ze dvou u nás všeobecně přijímaných (byť ne vždy explicitně a jasně formulovaných) **principů syntaktických**, totiž jednak z toho, že **pravidla rozvíjející mají rekurzivní povahu**, tj. lze je aplikovat i několikrát v téže větě, takže vznikají větné členy bohatě rozvíté, jednak z toho, že věty vedlejší, tj. začleněné do své nadřazené věty, je třeba považovat za vyjádření příslušných větných členů této věty nadřazené...” (Daneš 1985: 119).

Thus in terms of clause/sentence interdependency, we will follow Tárnyiková's taxonomy as conceived in her seminal book *Sentence Complexing* (2007) where the confusion concerning taxis (the relations between clauses) is neatly sorted both in concepts and terminology. In the taxonomy "sensitive not only to binary oppositions but also to scales (clines) of categoriality" (2007: 94) co-ordination is seen as one pole of scale ending in subordination proper via pseudo-coordination; moreover co-ordination as "a process of combining clauses of equal status" (p. 95) acquires the quality of basic and universal, that is believed to be relatively stable either diachronically or in various languages (which is one of the claims in Ch. 4 here).

In the section on the scope of co-ordination Tárnyiková made explicit the idea hinted e.g. in Daneš (1985)³, that co-ordination works/exists not only within a sentence (i.e. coordination of phrases and clauses), but also in chunks of text, extending a paragraph or a sequence of paragraphs in that: "as for the scope of co-ordinators, *inter-clausal coordination* (with the small-scale lining role of coordinator) has to be hierarchically distinguished from *inter-sentence* (large scope) *coordination* linking sentence complexes within a larger textual chunk" (p. 98).

This textual approach perfectly matches the situation around SP whose realizations are far from conforming with grammatical categories and patterns; besides, inter-sentence coordination covers the configurations of two (or more) free-standing sentences that are sometimes mentioned in grammar (cf. Quirk 2005)⁴, but frequently used in rhetorical/stylistic (cf. Corbett and Connors, see Ch. 2) and text linguistics

³ „Ostatně tzv. souvětí souřadné je typ spojení zajímavější **přechodové místo mezi spojením souvětí a textovým.**“ (1985: 113); and „principů syntaktických, totiž jednak z toho, že pravidla rozvíjející mají rekurzivní povahu, tj. lze je aplikovat i několikrát v téže větě ...“ (Daneš 1985: 119)

⁴ “Mere juxtaposition (parataxis rather than asyndeton) is an icon of connectedness, even where the juxtaposed parts have no grammatical or lexical feature in common” (2005: 1425), as in *Go and visit your father; it's New Year's Day.* (ibid.)

(cf. Hoey 2003⁵), called juxtaposition, and/or apposition; but here we will understand the terms as in Hallidayan system, thus ‘apposition’ will be reserved to situation when the second clause/sentence restates the content of the previous one (“přístavek”), and ‘juxtaposition’ will be restricted to “a sequence of neighbouring [subordinate] clauses in which neither punctuation marks nor any connective devices are used to signal their boundaries and mutual relationship” (Tárnyiková, 2007: 117). Although these structures frequently occurred in our corpus, they will not be considered the “core” features of SP and thus are not in the scope of our research; with the exception of rhetorical context in Ch. 2 when quoting the original definitions of parallelism, etc.

1.1.3 Sentence Complexes

Following Tárnyiková’s classification, we will discern apart from ‘simple sentence’ (containing only one finite clause and/or units lower than clause), these types of sentence complexes: ‘compound sentence’ (“a configuration of two or more main clauses” 2007: 136), ‘complex sentence’ (“a sentence composed of a main clause and one or more subordinate clauses” p. 142), and ‘multi-clause complexes’ (“configurations of clauses of equal status, unequal status, embedded and/or enhanced, in linear sequences or interlaced into other clauses, with cleft or pseudo-cleft structures interwoven into the complex in order to change the information packaging, etc.” p. 146).

As the subject of this study are structures always at some level arranged in coordination, we will scarcely refer to complexes of clauses as compound

⁵ “The point is that our understanding of a text is partly governed by our ability to generate sensible hypotheses about what is going to happen in the text that we are reading and by the attempts we make to find those hypotheses fulfilled. Our understanding is fortunately also partly governed by our ability to interpret the **juxtaposition** of sentences in such a way that we can see how they are related after the event; otherwise a lazy reading would regularly result in non-comprehension. Whether or not we have accurately anticipated what question will be answered next, we attempt as good readers to assign a significance to the juxtaposition of sentences.” Hoey (2003: 24)

sentences, possibly just in the situation when the whole compound sentence will constitute a member of SP and there will be a need to contrast it with other lower-rank members (e.g. a simple sentence, or chopped semi-clause, etc.).

Although this characterization of text is far from being exhaustive, we hope it will be sufficient to render the substantial (formal) features of SP.

1.2 Foregrounding, deviation and style markers

A text is ‘what is meant’, selected from the total set of options that constitute what can be meant. In other words, text can be defined as **actualized meaning potential**. (Halliday, 1984: 109, bold JK)

In terms of stylistics and poetics, SP is considered a ‘figure of speech’ which classifies it as a traditional device of foregrounding⁶

(cf. Leech & Short 1981 *et seq.*, Short, 1996). Foregrounding will be used here as an umbrella term for what in rhetoric has been called ‘effects’ (other term is ‘deviation’ (Jakobson), and/or ‘emphasis’/“aktualisace” (Mathesius, 1975), ‘marked’ elements/‘style markers’ (Leech & Short, 1995) and also ‘actualization’ (Beaugrande & Dressler, 1981)⁷ that is a strategy to “point out” or “highlight” certain elements of text, as opposed to unmarked, plain text. And complemented with Tárnyiková’s ‘backgrounding’ that is an opposite strategy to reduce the amount of emphasis in sentence/text and which consists in “processes of partial or

⁶ The term was probably first suggested by Garvin as a rendering of the Czech term ‘aktualisace’ coined by professor Mathesius (see the Freeman’s introduction to the Mukařovský’s Standard Language and Poetic Language (Mukařovský 1970 [1964])); and Tárnyiková 2002: 80), supported by Fowler who ascribes the term and foremost the concept wholly to “the Linguistic School of Prague” (in the preface, Fowler 1996). On the other hand, Short (1996) points out that the term ‘foregrounding’ is borrowed straight from art criticism, where it denotes the foregrounding of objects in painting (1996: 12).

⁷ „Whereas a language is a VIRTUAL system of available options not yet in use, the text is an ACTUAL system in which options have been taken from their repertoires and utilized in a particular STRUCTURE (relationships between or among elements). This utilization is carried out via procedures of ACTUALIZATION”. (Beaugrande & Dressler, 1981: 35)

total reduction, changing the status of clauses into semi-clauses (condensers), nominalized structures, elliptical structures, etc.” (Tárnyiková 2007: 26).

In the framework of functional grammar where ‘**text is a choice,**’ (see the motto above) Halliday calls such strategy “prominence that is motivated” (Halliday, 1973: 112); and prominent are the patterns which regularly occur in poems or prose and stand out in some way – in the sound, in word choice or structures. The ‘motivated patterns’ means that they “contribute to the writer’s total meaning” (ibid.); thus only motivated regularities that contribute to the meaning are relevant to the interpretation of the text.

Halliday describes two approaches to foregrounding: first lies in the linguistic prominence (‘qualitative’ in Leech & Short 1995: 48) which might be **negative** – consisting in the departure from norm (viz. deviation in stylistics); or **positive** – “the attainment or the establishment of a norm” (1973: 113) which leads to the opposite, or rather complementary, situation “in which a writer temporarily renounces his permitted freedom of choice, introducing uniformity where there would normally be diversity” (1973: 114). Thus assuming that deviation would be impossible if the “norms” have not been established; though Halliday accepts that “there is no single universally relevant norm, no one set of expectancies to which all instances may be referred” (1973: 114). And we need to look at the text in a broader context of other author’s works and the tradition, the generation, etc. The other approach to prominence is statistical (‘quantitative’ in Leech & Short 1995: 48) which is concerned with ‘deflections’ – “departures from some expected pattern of frequency” (1973: 113). In the context of literary prose texts, it is important that the frequency of prominent patterns (here structural repetition may be seen as both the departure from the norm (remember the “recommended” elegant variation in writing generally) and at the same time as the attainment of a norm, thus establishing a pattern which creates an expectation in readers

and which will be met or broken (viz. Halliday's example of "seven occurrences of specific grammatical pattern" that sets up a norm and the eight is expected, *ibid.*). Thus we will apply this Hallidayan prominence/foregrounding to SP, and after a general overview of quantity (in section 3.3), we will try to describe the prominent law-making and law-breaking features (section 3.4).

1.3 Structural Parallelism – the concept

Having outlined the imaginary canvas of language, we will try to sketch the basic features of SP in the framework of text linguistics as represented in Hoey (1983, 1996) that will serve as a *tertium comparationis* (cf. Chesterman 1998⁸) on which we are to test the underlying similarity of other definitions and examples we found in the secondary literature across several disciplines working with text in Chapter 2.

1.3.1 Repetition as a clause relation signal (Winter 1979, 1986)

In his theory of clause relations (the notion of sentence and clause are conflated) described as a process we interpret the meaning of sentences in the context of adjoining sentences, Winter (1979, 1986 and later developed and disseminated in Hoey 1983, 1996) comes, among many other inspiring ideas, with the idea of repetition as a clause relation signal (Winter's term *repetition* covers a broader area than Halliday & Hasan's category of *reiteration*, cf. Hoey 1996: 17). Winter implies that in English repetition is common and systematic, and that partial repetition of the elements of the clauses (although often disguised by substitution, deletion, etc.) provides a 'clause constant'⁹ that allows the new information which

⁸ "Similarity" must accordingly be constrained in some way, particularly if we are to pinpoint the essence of the concept as it is expressed in everyday language, in the true Wittgensteinian spirit. One way of introducing such a constraint is via prototype theory: features are conceived of as being present or absent to a certain degree, not absolutely, and similarities are assessed in terms of relative closeness to a prototype. The prototype thus serves as a *tertium comparationis*. Chesterman (1998: 8)

⁹ Winter claims that the term constant and variable "were used by H.W. Fowler (1926: 517) to describe the mechanics of the current fashion of avoiding repetition at all costs" (Winter 1986: 51).

is termed 'replacement' to be easily recognized and interpreted, replacement can be: symmetrical (changes are made within the existing clause/framework, so we have pairs of constants and variables) and asymmetrical (when a clause is repeated and something is added, i.e. 'replacement by addition' which is difficult to represent in a table).

1.3.2 Hoey's model of repetition and replacement (1996)

In his development of Winter's system, Hoey states that matching relations are signalled by systematic repetition as "syntactic parallelism, affirmation/denial paraphrases and parallel answering of same/similar questions" (1983: 133) where "the repetition acts as a frame for highlighting the new information which 'replaces' the old information" (1983: 113); and often can be represented in table form so as to show what is repeated and what is replaced due to an underlying grammatical parallelism, or reversely "many matching relations cannot be represented in [a table] because of a lack of grammatical parallelism" (Hoey 1983: 115).

Here we will borrow one of his examples on systematic repetition (Hoey 1996) which has the structure of parallelism, where Hoey is primarily focused on lexical cohesion thus his analysis emphasizes the lexical repetition and the structure is backgrounded, even though his approach will serve as a good precursor of our model.

We chose Hoey's example 1.2. (ibid. p. 18) where the repetition and replacement is arranged in the structure of antithesis and which we reprint here:

Pressures built up on all sides: **his** father, a 'moderately successful plumbing contractor' (said *Time*) **demande**d performance. **His** mother, who left her husband in Florida and moved to Austin to be near her son, **demande**d love. Whitman could provide neither. (Borrowed from Hoey, 1996: 18, bold Hoey)

In this extract Hoey shows how he discerns lexical repetition in two phases: first into 'repetition' (he marks out the physically repeated

elements **his**, **demande**d in bold) and ‘replacement’ (elements that replaced the old information); and then the replacement he further segments into constants and variables that he specifies in his Table 1.3 (p. 19) that we also reprint here:

	His	father	demande	performance
	His	mother	demande	love.
REPETITION REPLACEMENT	His	*	demande	*
CONSTANT VARIABLE	His	parent which sex	demande	response what kind of response

(borrowed from Hoey 1996: 19)

The second phase of analysis into constants and variables is based on Hoey’s assumption that “every replacement is made up of a constant (what it shares with the information it replaces) and a variable (where it differs from the information it replaces)” (Hoey 1983: 114). Therefore Hoey (1996) points out that the first variables (*father* and *mother*) of example in Table 1.3 are in fact in relatively close semantic relations or as Hoey puts it “from a small and recognized kinship set” (1996: 19) that he in Table 1.3 defines as being ‘parent’, so the second member may be highly expected by readers and thus helps to establish “a potential for a comparison” (ibid.). While the “the important replacement in this pair of sentences is that of *performance* by *love*” (ibid.) creating the “new”, contrasting information in this comparison, hence a “real” variable.

1.3.3 The proposed model – constants and variables

In our model we will adopt Hoey’s system of lines representing one repeated structure which we will call a ‘member’ (with regard to rhetorical terminology - see Ch. 2), and we will segment our samples into constants and variable but in a slightly different, a more compact way.

As our models will be primarily focused on structure we will retain the full length of text arranged in lines of a table to delimit one member of

SP which will be directly segmented into ‘lexical constants’ and ‘lexical variables’ thus merging Hoey’s two phases into one as we can demonstrate on Hoey’s example in Tab. 0 which we will use as a matrix for the analysis of antithesis:

Tab. 0 – The matrix of analysis of Antithesis (adapted from Hoey 1996).

structural parallel. ¹⁰	non-parallel co-text	member	constant 1	variable 1	constant 2	variable 2
[no.]	Pressure s built up on all sides:	1	his	<i>father</i> a ‘moderately successful plumbing contractor’ (said <i>Time</i>)	demanded	performance
		2	His	<i>mother</i> who left her husband in Florida and moved to Austin to be near her son	demanded	love

In this modified representation we attempt to discern the parallel chunk of text from non-parallel co-text within the analysed sentence/s (second column)¹¹, and to arrange as clearly as possible the configuration of constants and variables of one member (i.e. a repeated pattern of clause/sentence or above which is on a separate line and numbered in the third column), though with many reservations. First, the boundaries of constants and variables are only relative as it has been suggested in Hoey’s model where replacement consists of constant and variable, thus the variables in fact are frequently composed of constant elements or features (in variable 1 it is in that *father* is a *parent*) and variable elements or features (*father* in contrast to *mother*). Secondly, as Hoey implied above the variables in this example are of different status as to their “informational newness”; the first variable is definitely of lower status as the pair father and mother is expected and seems to be closer to constant

¹⁰ Many a times there will be more SPs within one sentence or sample, so the first column will indicate the number of SP within a sample.

¹¹ Also the coordinators *and*, *or*, *but* are placed in the front column ‘co-text’ as they seems to stand outside the parallelism pattern in contrast to subordinators which seems to be more incorporated in the clause and thus the member of SP.

(and we may call it ‘constant variable’), then the second variable that creates a “fresh”, instantial collocation (and we may call a ‘variable variable’, more in section 3.4).

This fact will mostly lead us to further simplification of the tables into only one constant and variable, thus considering *father and mother* a pair of lexical items of close semantic relations – co-hyponyms - as lexical constants. In the authentic data will be also found pairs or groups of synonyms, antonyms, hyperonyms and their hyponyms, and contiguity chains of lexical items that will be frequently arranged in a way of gradation of similar/opposite features (see Ch. 2). Though in case of antithesis that is traditionally based on double contrast (see Ch. 2), there are often substantial differences in the structure of the ‘variable 1’ as it occurs here (in first case the variable 1 is extended by apposition, in the second by a subordinated clause) which will make us to retain the model with two constants and variables.

The “irregularities” in structure within the parallelism (antithesis is taken as a subtype of parallelism) lead to a consideration whether to discern structural constants and variables within a member, i.e. the structural pattern that is repeated, as the authentic samples mostly show slight or even considerable differences in structure; but in order to keep the model consistent and compact, the samples with slight shift/s in structure of a member in SP (as negation of verbs/clauses, shift from singular to plural or reversely, etc.) will be treated as parallel, and some of the considerable discrepancies will be discussed on samples in section 3.4.

1.4 Summary

The aim of this chapter was to outline the theoretical background against which the study of SP takes place, and presented the key concepts and tools to clarify the terms used in stylistic definitions (e.g. in Wales 2001), and which will be used in the study.

Returning to the initial stylistic definition, in the framework of Hallidayan functional grammar, SP is not “a device common in rhetoric” but a strategic choice out of a particular set of options that language as a system network has to foreground or make prominent stretches of text; and SP may occur (and in fact occurs – see forth) in any text type, so it is not only a stylistic/rhetorical figure used in rhetorical (i.e. rhetorically elaborated) texts.

We believe that the ‘principle of equivalence’ broadly matches with the principle of coordination of units (cf. Daneš, Tárnyiková, taxis in Halliday – see above) that operates either within a clause or of clauses, or even between clauses (on Jakobson’s view see Ch. 2).

‘Repetition’ – in stylistic frequently denounced to “unwanted” feature, from the point of view of text, it is vital and contributes to cohesion of text – between sentences, paragraphs, and large stretches of text (cf. Hoey above) and to coherence in that the repeated parts (both lexis or structural patterns) help to foreground the new, in Winter’s terminology ‘replaced’, elements.

Considering ‘structural pattern’, Hallidayan constituency is adopted where clause is the main operational unit of text, and complemented with Tárnyiková’s ‘sentence complexes’ to be able to describe the large and complex parallelisms found in our corpus.

Moreover, working in functional and systemic grammar, SP will not only described as a result of a process of foregrounding, but the system allows a dynamic description of text-forming features and the creative processes as they reveal/develop into a configuration of elements operating at all three levels/strata of text simultaneously.

Such a complex and multifaceted approach is rather difficult to pursue, but on the other hand this proposed complex model will, as we believe, be able to encompass and integrate the partial descriptions which will be

outlined in Chapter 2 as we decided not to present a mere list of definitions and/or opinions, but to compare the definitions with functional approach and to analyse available examples (if given) in the framework/model developed in the last section of this chapter (i.e. to analyse the grammatical rank of repeated stretch and discern lexical repetition into Hoey's constants and variables).

For better orientation, we propose an initial set of basic steps "how to spot and analyse" a sample of SP which will be further complemented after the review in Chapter 2, and applied to our corpus; though it ought to be further verified by large corpora.

Step 1

→ **rhetorical/stylistic/text analysis** – look for repetition in text

→ *generally, repetition can be stylistically/textually prominent in two ways: first in quantity of repetition (three or more repetitions) or length of repeated structures (i.e. quantity of repeated elements)*

→ if you find repetition of structures, indicate whether the repeated structures are coordinated

→ if you find repetition of lexical units, indicate whether the lexical repetition is framed in structural repetition,

→ if you find multiple repetition of conjunctions (at least two, three or more times), indicate if the stretches of text bounded by them are of same structure

→ if the repetition is structural and there are at least two, three or more repeated members, it might be SP and we will continue in the analysis

Step 2

→ **(lexico)grammatical¹²/constitutional analysis** – indicate the rank of the members of repeated structures: word, phrase/group, semi-clause,

¹² Although in Halliday grammar and lexis are parts of the same continuum, for working reason grammatical ranking of repeated sequence is indicated first and the repetition in lexis is indicated afterwards.

clause (we will classify the sample according to the highest rank as frequently the other member(s) could be reconstructed/upranked into the same rank

→ in this stage of functional classification we will not discern simple and compound/complex clauses, neither the orthographic realizations in to sentences to show the common denominator of the samples. The sub-classifications will be considered in qualitative research in section 3.4.

Step 3

→ **lexical analysis** – try to break the SP down into lexical constants and variables

→ full and identical repetition is considered the prototypical constants of high /stylistic/rhetorical (and eye-catching) value, though as we will see in the following chapter, constants may considerably vary in their lexical realization – it could be pair/triplets/multiplets of synonyms, antonyms, chains of contiguity (Halliday & Hasan 1976, 198) that may be arranged along a scale of declining stylistic effect, in that the plain word repetition is the easiest to spot and thus with the highest potential to “execute” the SPs role to balance text and establish momentarily pairs of synonyms in the variables.

→ If no identical lexical constants are present, see if the words are not of same, similar, close meaning that would classify them as constants. If there is no similarity (or antonymy, or contiguity) we may speak about grammatical parallelism (as a subtype of SP – see forth).

Chapter 2 – PARALLELISM – ‘Mapping the ground’

The aim of this chapter is to review, in a broader scope, further definitions, facts and sometimes only tiny explicit remarks about parallelism – in the broad sense of the term, that we managed to gather from the available reference books dealing with text – rhetoric, stylistics, literary studies and text/discourse studies, and seems to further contribute to the discussion about SP; and also to enrich and/or refine the terminology we will apply in the text analysis in Part II of this study (Chapter 3 and 4).

The term parallelism has been used in many disciplines like mathematics, computing, biology, philosophy, psychology, logics, etc., but this chapter aims to characterize the dominant features of parallelism within the domain of linguistics only.

Although this study is primarily aimed at the phenomenon of parallelism as it is applied in the contemporary novels, and described in the contemporary books on text ranging from source books on creative writing, rhetorical handbooks and linguistic books on style and lately on discourse, our research has shown that most of the secondary literature dealing with figures of speech¹³, describe parallelism in passing, sometimes with reference back to Aristotelian Rhetoric and Poetics, and often give the so called Caesarean triplet as a model example, thus we decided to start *ad fontes* and confront the classical treatise, which is seems to be still taken as a tacit notion behind all studies of style, with the contemporary descriptions and interpretations diffused throughout many modern disciplines of linguistics, but in a way of classical rhetoric.

As Hoey (2003) aptly points out, conventions make us structure the text according to some ‘rules’, so this “list of facts” about parallelism will

¹³ Probably due to its low visual and/or semantic prominence in text, parallelism is rarely described as an independent figure, although it is a building block of many established figures, e.g. antithesis. Many stylisticians just put it as a last, a bit mysterious item of an unexhausted list of figures, without any proper specification or explanatory example (e.g. Čechová et al. 2008, Mistrík 1989: 312, Bečka 1992: 255 forth).

be organized chronologically starting with the cradle of linguistics that we, readers and writers in Graeco-Roman cultural background, surely share – Aristotelian rhetoric.

2.1 Rhetoric

Before we introduce particular examples and definitions of the figure in question, we need to sketch the importance of Aristotle, and rhetoric, in linguistic studies which might help to enlighten the contemporary confusion around parallelism, and generally figures as “poetic language”.

Apart from books on philosophy, law, ethics, biology, etc., Aristotle - the so called “father” of modern science - managed to write two **practical manuals** on how to create a text: *Poetics* traditionally for poets and dramatists, and *Rhetoric* for speakers/orators and prose writers. As in all his books, he applied here his analytical reasoning to show several binary oppositions, e.g. between poetry and prose, between good and bad text, etc., in this way Aristotle - in sharp contrast to the school of his teacher Plato, and other contemporaneous philosophical schools like Sophists, etc. – established the still predominant way how to perceive and assess text as a dialectic of contrasting elements, ideas, arrangement, etc.

Another important aspect of Aristotelian teaching is **classification**, which he imposed in all fields of his research including texts. In *Poetics* we inherited his primordial division into three categories of drama, poetry and prose, whose sub-genres has been endlessly elaborated and reorganized. These three traditional ‘genres’ has consequently grown into almost independent “languages” (cf. the quarrel over ‘poetic language’ as in e.g. Jakobson 1995, negated in Fowler 1996, etc.) showing so many bipolar differences that we had to wait until the appearance of text linguistics to find some common grounds for all the genres, and for functional linguistics to define text types as various functional “modes/strata” but of one language.

The third reason we begin our “relation” with rhetoric is, that it is the first “linguistic discipline” which became the precursor of grammar as an independent science elaborating the language system (see Lyons 1969; Černý 1996), as well as of stylistics (first as resource books of individual styles, then theoretical discipline on the border with literary studies – *ibid.*). And finally we may find here nuclei of several topics which have been currently studied and further theorized in the modern disciplines investigating language (structure) from the overall/complex text level: ‘discourse markers’ in conversational analysis/discourse analysis, ‘cohesion’ in text grammar/linguistics, and traditional effects, or power of text in pragmatics, etc.

Hence Aristotle set some of the analytical tools of science we still depend on and consciously or unconsciously apply. This fact we see as the reason of so many sometimes conflicting views of parallelism throughout its long history.

Moreover, authentic language samples seem to resist strict classification, and “working” with parallelism, we cannot observe the traditional divisions of linguistic disciplines; thus rhetoric serves as a general platform/background of all later endeavour and references to rhetorical terms will appear in the second analytical part of the thesis not only in brackets as it is in Beaugrande and Dressler (1981), but as a clear reference to the historical background.

2.1.1 Aristotelian parallelism

As the original text of *Rhetoric* is more than two thousand years old and rather cryptic to modern reader, we have to rely on the translations and interpretations which naturally lead to great discrepancies in terminology and explanation; though we consider the attempt to present the “original”, and definitely the oldest definition worthy and helping to explain the present confused situation around parallelism.

In the third book of *Rhetoric*¹⁴ which introduces the prominent aspects of style, Aristotle describes two styles of composition/prose: ‘free-running/loose’ in which “clauses are united only by connectives” (Aristotle 1958: 84) and ‘compact/antithetical/periodic’ style which is “the style that turns back upon itself [and] expresses itself in periods, that is, in sentences which have a beginning and an end on their own, and a length that can be seen as a whole” (ibid.). The former style is not to be discussed here, just note the role of ‘connectives’ whose use in text is considered of “lower”, plain style (probably unmarked in contemporary stylistics) and ‘juxtaposition’ (in rhetorical sense, see forth) as a counterpart - marked (e.g. perceived as prominent) style, which will be of concern in our analyses.

The ‘periodic’ style thus consists in two aspects: it is antithetical which means “each clause is [semantically] opposed to the other, or two contraries are linked with one verb” (1958: 86), in other words antithesis is based on contrast of lexical meaning; and it is also based on repetition of words (the looking-back aspect) which is captured in the definitions of following phenomena (nowadays called figures of speech) in Grube’s translation: ‘pariosis’ (‘parison’ in Cook 1990, and ‘paralelismus vazby’ in the note in Czech translation)¹⁵ which “occurs when clauses or phrases are of equal length” and ‘paromoiosis’ “when each of two clauses or phrases begins or ends with similar sounds” (1958: 87).

¹⁴ We have worked with Czech translation by Antonín Kříž (1948), and two English translations – one “faithful”, probably close, word for word translation by W. R. Roberts (1952) and second translation by G.M.A. Grube (1958) who made Aristotelian words understandable to modern students, then necessarily adapting the terminology and probably the syntax which differs greatly from the other two translations, mainly in the clarity. In case each translation of a term conveys a different aspect of parallelism, we state all the translations, being unable to assess the correspondence with original. Last but not least we are grateful for Grube’s illuminating comments.

¹⁵ in the note of the Czech translation: „**antithesis** je paralelismus myšlenky, **pariosis** vazby, **paromoiosis** paralelismus zvukový; tento je buď homoiokatharthon, shoduje-li se začátek (aliterace), nebo homoioteleuton, shoduje-li se konec (asonance), nebo paronomasia, shoda v kmenech.“ (Aristoteles 1948: 297, transl. J. Kříž)

Note. The second translator of *Rhetoric* - Roberts renders paromoiosis as “making the extreme words [not only sounds] of both members [clauses] like each other. ... either at beginning or at the end of each member” (1952: 662) where the latter being also known as ‘homoioteleuton’.

Concerning the rhetorical/stylistic effects, Aristotle claims that:

“This antithetic style is pleasing because contraries are easy to understand, the more so in juxtaposition, and also because the construction resembles syllogism, for refutation consists of bringing contraries together.” (1958: 87)

So we may say that ‘parallelism of form’ which we will call ‘structural parallelism’ (SP) contributes to the clarity of structure, so that it is easy to see the contrasts in meaning, and its resemblance to syllogism refers to logical structure where two propositions make way to a logically correct conclusion (cf. Aristotle’s books of examples of syllogisms and modern textbooks on (formal) logics). This is obviously one of the facts why we find many parallelism in three parts (we will adopt the rhetorical term ‘members’), or in two members, but the third member could be easily inferred as we will see in the analyses of particular samples in Chapter 3. In the following sections we are to overview and analyse some of the Aristotle’s examples of SP given in *Rhetoric*, although they are classified as subtypes of SP.

2.1.1.1 Aristotelian antithesis

Aristotle illustrates the paromoiosis/periodic sentence with at least 17 examples (some texts are ascribed to classical authors like Aristophanes, Homer, etc.) that would nowadays be further classified as various figures of speech including anaphora, epistrophe, epanalepsis, antimetabole, and where parallelism serves solely as a building stone.

Only few examples seems to contemporary readers accessible due to the inevitable translation from ancient Greek, nevertheless thanks to numerous translations and insightful commentaries, we dare to analyse one of the ‘antitheses’ in which Aristotle himself indicates the contrasting elements.

[A1]¹⁶

They benefited both from those who had remained at home and those who had followed them; to the former they secured more land than they possessed at home, to the latter they left land at home which is adequate¹⁷. (Aristotle 1958: 98)

Here we have the type of antithesis where “two contraries are linked with one verb” (1958: 86, see above); the verb is *benefited* and the contraries are, as Aristotle pointed, two: first is between *remained* and *followed*, and then *more* and *adequate*, hence the double contrast that can be analysed on the background of the analysis of Hoey’s example in Ch. 1, to discern two constants and two variables but in different configurations as can be seen in Tab. 2.1:

Tab. 2.1 – Example [A1] Antithesis borrowed from Aristotle’s Rhetoric (1958: 86). – structural members in horizontal lines and lexical constants and variables in columns

structural parallelism	co-text	member	lexical repetition/parallelism			
			constant		variable	
A1.1		1	They benefited both from those who had		remained at home	
	<i>and</i>	2	[implicitly repeated] those who had		followed them	
			const. 1	variab. 1	const. 2	variable 2
A1.2		1	to the	former	they	secured more land than they possessed at home
		2	to the	latter	they	left land at home which is adequate

In this example the constant 1 and variable 1 seem to form a structurally independent pair - labelled [A1.1] and marked off the other pair [A1.2] by semicolon.

¹⁶ The abbreviation [A1] refers to Aristotle’s Rhetoric (1958), example no. 1. Analogically we will use [A2] for second example, an so forth.

¹⁷ In Kříž’s translation: *Obojím prospěli, jak těm, kteří zůstali doma, tak těm, kteří šli spolu s nimi; neboť těmto zaopatřili půdu v rozsáhlejší míře než měli doma, kdežto oněm zanechali doma dosti objemnou.* (1948: 205)

From the functional point of view, with all possible reservations due to the multiple translations in mind, the sample is realised as a sentence complex (realised within one sentence) with two ranks of structural repetition: first there are two parallel/coordinated subordinate clauses depending on the main clause *They benefited*, and introduced by the same conjunction phrases (*those who*) realised in the same person, number and tense; but which can also be seen as a pair of coordinated complex clauses where the main clause of the second member is implicit but can be easily inferred.

The first pair of contraries is complemented by two seemingly independent clauses as they might have been realised as one or two separate sentence/s, which are also structurally parallel in that they are introduced by inversion of objects (*to the former* and *to the latter*) and congruent in the person, number and tense.

In terms of lexical realization and the division into constants and variables, first pair of constants is implicit so only structure establishes the contrast in variables (the fact that some people remained and some left). But in the second pair of members (developing the topic and further specifying the groups of people) there are further two constants and variables, so in this SP we can apply the matrix set in Ch. 1; although as in Hoey's example, the first variables consists of a correlation pair *former* and *latter* where the first part initiates the occurrence of the other thus enhancing the readers' expectations and are very close to the function of constant.

The third level of the parallelism concerns the overall layout and textual realisation of the parallelism/antithesis, here we may say that the first pair of coordinated clauses is conventionally linked by the conjunction *and*, while the second pair is asyndetic, furthermore, the two SPs are joined as coordinated juxtaposition, in this translation bound only by a semicolon, which is nowadays considered stylistically marked, probably due to the

loose relation which leaves space for several inferences and tends to create semantic expectation, even tension in readers, but in Aristotle's words, this compact style is "pleasing", perhaps for its clarity of reasoning.

2.1.1.2 Aristotelian asyndeton

Later in the chapter on style, Aristotle introduces 'asyndeton' as a chain of asyndetic clauses in the following example:

[A2]

I came, I met him, I entreated.¹⁸ (Aristotle 1958: 98)

He attributes asyndeton to the spoken text where it is "frequently used even by professional orators, for they [asyndeta] are histrionic" (ibid.). As asyndeta are based plainly on structural repetition, Aristotle claims that they require "actor's delivery" and "one must not say the same thing in the same way" (ibid.). Hence he recommends speakers to change the intonation which – in the context of functional approach - is a means of new information and so means of dynamic development/progress of the utterance/text.

Besides the change in intonation, Aristotle further comments on the absence of 'connectives' in asyndeton, in that "connectives tie up things into one; when they are withdrawn the opposite result is obviously achieved and one thing becomes many" which has "an effect of amplification" (ibid.).

In translation by Rogers (and similarly the Czech translation), we find a remark on the "effect" of above mentioned asyndeton: "what a lot of facts! the hearer thinks – 'he paid no attention to anything I said,' ... If many things are said about a man, his name must be mentioned many times..." (Aristotle 1952: 666)¹⁹; in other words, the speaker of the

¹⁸ In Kříž's translation: „Přišel jsem, potkal jsem ho, prosil jsem“ (1948: 218).

¹⁹ Czech translation: „On však, jak se zdá, všeho nedbal, co jsem mluvil, co jsem řekl.“ (Aristoteles 1948: 217)

asyndeton repeats the structure to stress the number of deeds however tiny they are.

Note. Let us note here that more than this ‘Aristotelian asyndeton’ another triplet has become widely known sometimes called ‘Caesarean triplet’ in Latin *Veni, vidi, vici.* and in English *I came, I saw, I conquered.*²⁰ This sometimes called ‘iconic’ triplet is said to bring a sense of completeness and as a formulaic expression has evidently become part of our, as Tárnyiková puts it, “shared knowledge” (2007: 179) – compare with Jakobson’s comment on poetic function in the symmetry of the disyllabic verbs (1960: 358).

If we analyse the Aristotelian asyndeton in terms of Winter and Hoey’s structural constants and variables, the example [A2] may have the following pattern:

Tab. 2.2 – Example [A2] - Asyndeton in Aristotle’s *Rhetoric* (1958: 98).

structural parallelism	co-text	member	lexical repetition	
			constant	variable
A2		1	I	came
		2	I	met him
		3	I	entreated him/begged him

The structural repetition lies solely in the same person, number and tense used in the sequence of coordinated clauses and in the English version there is the obligate lexical constant – pronoun *I*, that in other languages with developed system of endings as historical Latin or contemporary Czech is not necessary. Thus here the distinction of constants and variables might be seen as symbolic, and in fact reminding us that the structure of SP oscillates from a multiple sentence complexes to a concise sequence of bare predicates.

As for the textual realization, the absence of conjunctions definitely affects the reading and processing/understanding of the text, and concerning punctuation – both English and Czech translations delimit the clauses with commas, and we can only speculate about the original

²⁰ The graphical segmentation vacillates, cf. Quirk 2005.

version, but considering the Caesarean triplet which is frequently realized as three graphical sentences, and punctuation is one of the means of foregrounding as we will see in Ch. 3.

2.1.1.3 Aristotelian “legacy”

Exploring of the ancient text has brought into light the basic features of structural parallelism which have been underlying the modern approaches to this concept, sometimes explicitly, but sometimes as a potential background, the shared knowledge. Among the details that Aristotle managed to register and describe, the most important is the fact there are three levels of language (precursor of modern linguistic?), where parallelism may be realized: structural (parison – repeated sentence/clause patterns), lexical (paramoiosis – anaphora, epistrophe, epanalepsis, etc.) and semantic (antithesis), though all appear to be based on the repetition and the differences are in fact in the emphasis of the level.

In case of asyndeton, we are not taking it as a special type of structural parallelism, but as an asyndetic realization of structural parallelism (cf. ‘grammatical parallelism’ in Jakobson which we also rank into the broad category of structural parallelism).

And finally, as Aristotle has been a great authority in many scientific disciplines (law, logics, philosophy, to name the prominent ones), his original division into free-running style (which became an object of grammar?), and periodic style (object of rhetoric and later stylistics?) might be the reason why grammar treats only “plain” sentence pattern while repetitive patterns are relegated to a margin with the label expressive, persuasive and hence unwanted on the ground that “frequent asyndeta and repetition ... are rightly deprecated in written work” (Aristotle 1958: 98), and moreover, excluded from grammar books which have long served as a “reservoir” of available and also recommended sentence/clause patterns. This marginalization of parallelism in the mainstream linguistic studies has probably led to low interest and partial

forgetting of the theoretical concepts. Though, repetition is no artificial method and many writers has been exploiting its “effects” unconsciously or by plain copying the model texts and thus parallelism seems to “accidentally” show up in many text analyses outside poetry - see Kraus (1994) on novels of Kundera, Tomášková (1999) on drama texts, Lotko (2004) on newspaper texts, etc.

2.1.2 Classical parallelism in Modern times (Corbett & Connors 1999)

If we look for a definition of parallelism in modern (text) books on rhetoric, first, the (non-) occurrence strongly depends on the length/exhaustiveness of the book and also the specialization, as there have been two competing rhetorical schools (generally we may say that rhetorical orientation moves along the axis from pragmatic teaching how to win an argument to aesthetic/academic aims as how to use proper arguments and elaborate style, etc.). Second, the available definitions overlap in the general features of parallelism, but there are considerable differences in details.

In search of the most exhaustive and comprehensive definition, and illustrating examples, we resort to an acknowledged textbook of modern rhetoric by Corbett & Connors: *Classical Rhetoric for the Modern Student* (1999)²¹ where figures are not conceived as “invented” devices but as means of “natural” language which are deliberately repeated²² (thus

²¹ Here we understand ‘classical’ rhetoric in Aristotelian tradition as conceived in Corbett & Connors (1999), hence rhetoric which is primarily a guide of reasoning, teaching how to deal with topics and develop them, how to discover and select arguments to support one’s opinion where style including figures of speech, rhythm, intonation are only one part of preparing a speech/essay in order to persuade listeners/readers etc.; in contrast to ‘modern’ rhetoric which is often much more pragmatically oriented and focused on “powerful” instead of true and rational performance.

²² Corbett and Connors explain: “For people did not begin to use figures of speech only after academicians had classified and defined them; rather, the figures were classified and defined after people had been using them for centuries.” (C&C 1999: 378); cf. Kraus’s comment: Výuka rétoriky tak musí nezřídka čelit výtce, že se snaží složitě vysvětlovat a procvičovat to, co řečově talentovaní lidé mnohdy sami zvládají bez potíží a spontánně. (Kraus 2004: 8).

help to neutralize the eternal disagreement about poetic language, deviation, non-standard use, etc.) and because it offers a rational classification²³, with reasonably detailed definitions of figures, each accompanied with a relatively consistent group of examples.

Considering Corbett & Connors' (C&C) classifications of figures of speech, the authors follow the general classification into two large groups: 'tropes' (patterns involving a change of standard meaning) and 'schemes' (patterns of regularity of form) which are here of the primary concern. C&C state that in the rhetorical tradition of the study of figures²⁴ more than 2000 years long there have been several different classifications reaching above two hundreds of figures (e.g. in the time of Renaissance, Classicism, and, of course, in the ancient Greece and Rome)²⁵. Although they claim that they "are not going to plague you with a long catalogue of figures" (1999: 378) they introduce more figures than other contemporary books on style we have had recently at hand. The authors claim that while studying figures, i.e. models of figures "[i]f nothing else, you should become aware, through this exposure, that your language has more figurative resources than you were conscious of" (ibid.).

In C&C's classification, 'schemes' are further divided into the 'schemes of words' (i.e. orthographical-changes of spelling or sound of words – out of our scope) and 'schemes of construction'; which are further subdivided into: 1 schemes of balance, 2 s. of unusual word order, 3 s. of omission and 4 s. of repetition. Surprisingly, parallelism (or 'parison', see

²³ As most of the contemporary books on stylistics do not present an exhaustive list of figures of speech (often ended in "..."); exceptions are books by Freeborn who devoted a whole chapter on Traditional Rhetoric (1996: 58-71), and Leech & Short who offer a consistent list in their checklist of style (1981: 75-82).

²⁴ In comparison to stylistics (which once had been a part of rhetoric), rhetoric is a study which would nowadays be called 'applied', because it "teaches" devices how to speak/write powerfully (see Simpson 1997: 4) – traditionally through three stages: study of principles, imitation of the style and practice of writing, in order to get „rhetorical competence“.

²⁵ On the classification, description and employment of figures in the renaissance England and Classicism see Freeborn (1996), chapter 6 and 7; on the rise and decline of interest in rhetoric see e.g. Freeborn, Corbett & Connors and Kraus.

Freeborn 1996: 70) is together with antithesis²⁶ placed under the heading of ‘schemes of balance’, which reflects one of its characteristics – arranging ideas in balance. Nevertheless, C&C admit that schemes (and figures generally) often occur in combinations enhancing thus the “power” of speech in cooperation which will frequently occur in our corpus of samples, and which is supported in, for example, Galperin (1971) where parallelism is a figure that “is frequently used in enumeration, antithesis and in climax, thus consolidating the general effect achieved by these stylistic devices” (1971: 208).

2.1.2.1 Corbett & Connors’ definition

Parallelism is one of the basic principles of grammar and rhetoric. The principle demands that **equivalent things be set forth in co-ordinate grammatical structures**. So nouns must be yoked with nouns, prepositional phrases with prepositional phrases, adverb clauses with adverb clauses. When this principle is ignored, not only is the **grammar of co-ordination violated, but the rhetoric of coherence is wrenched**. Students must be made to realize that violations of parallelism are serious, not only because they impair communication but because they reflect disorderly thinking. (Corbett & Connors, 1999: 381, emphasis in **bold JK**)

As we understand this definition, parallelism is: first, grammatical principle based on coordination of grammatical structures ranging from words (viz. “nouns must be yoked with nouns...”), phrases, and clauses.

Note. Coordination as a basic principle in grammar (see Quirk et al. 2004, Biber et al. 2004) has a potential to extend/develop words into phrases (as in following invented examples: *father and son*, etc.) and phrases into larger/more complex phrases (e.g. *young men and beautiful women*), and clauses into compound clauses (e.g. *We entered the house and he ran away*, or *He came home and kissed his wife*, etc.). This principle has become known as functional complementation (in

²⁶ Corbett & Connors (1999: 383) define ‘antithesis’ as “the juxtaposition of contrasting ideas, often in parallel structure” (Corbett, Connors 1999: 383) and append the definition of antithesis from anonymous *Rhetorica ad Alexandrum*: “An antithesis occurs when both the **wording and the sense**, or one or other of them, are opposed in a contrast,” and recognize three types of antithesis: verbal antithesis (i.e. antonyms), antithesis of sense (i.e. no verbal repetition, antithesis of meaning) and double antithesis (both of sense and of wording).

Vachek 1976) or sentence development/extension (Mathesius 1975 and Daneš 1985), and finally as up-ranking (as opposed to down-ranking) in Halliday (2004) – see Chapter 1.

Second, parallelism is considered here necessary to maintain coherence of text and its violation leads to misunderstanding (cf. the preference of coordinate *father and son* to *father with son* in English – see Dušková (1999), and source books and Internet manuals on effective/balanced writing - see References).

Third, parallelism is rhetorical, i.e. deliberate, expressive in meaning, has “special effects”, etc.

And lastly it is used to compare ideas/elements in text: “Since parallelism is a device that we resort to when we are specifying or enumerating pairs or series of like things, it is easy to see the intimate relationship between this device of form and the topic of similarity.” (C&C 1999: 381-2), thus to establish temporary, or instant semantic links between words that usually do not collocate (i.e. regularly co-occur together in texts).

2.1.2.2 Corbett & Connors’ examples

Corbett and Connors illustrate their definition with six examples (five of them from authentic texts where the author of text are indicated, emphasis in **bold JK**). The examples are presented as a mere list of samples without pointing out the parallel structures or further grammatical/text analysis, so we will attempt to analyse them within the framework of functional systemic grammar, in order to be able to sum up the basic/fundamental characteristics of parallelism, and then try to summarize the salient features of the parallelisms. The first example is:

[CC1]

He tried to make the law **clear, precise, and equitable**.
(The source is not indicated)

We assume that parallelism lies in the group of three coordinated words (adjectives) *clear, precise and equitable*, functionally forming a multiple sentence element which serves as the object complement of the simple sentence. This example complies with the first requirement of coordinated elements conventionally joined by conjunction *and* between last two members, but there is no explicitly repeated lexical constant. If we try and segment Ex. [CC1] into constants and variables as we have done with Aristotelian examples, it may look like this:

Tab. 2.3 – Example [CC1]²⁷ Triplet of explicit words (object complements) (Corbett & Connors 1999: 381).

structural parallelism	co-text	member	constant	variable
[CC1]		1	He tried to make the law	clear,
		2	[implicit repetition]	precise,
	and	3	[implicit repetition]	equitable.

So we have to supplement the implicit constants to make the example meet the both Aristotelian and modern definition thus arriving to a dilemma: should we classify it is a triplet of explicit words and at the same time a triplet of implicit clauses? In order to keep the study objective, we will classify the samples according to explicit repeated members (and in the analytical part such implicit samples will be excluded).

Let us proceed with the second example - an extract from a historical document, in a similar way:

[CC2]

...for the support of this declaration, with a firm reliance on the protection of Divine Protection, we mutually pledge to each other **our Lives, our Fortunes, and our sacred Honor.** (The Declaration of Independence)

²⁷ Notation: Analogically to [A1], [CC1] stands for: example from Corbett & Connors, number 1. Analogically we will use [CC2] for second example, etc.

Tab. 2.4 – Example [CC2] Triplet of groups (Corbett & Connors 1999: 381)

SP	co-text	member	constant	variable
CC2	...for the support of this declaration, with a firm reliance on the protection of Divine Protection	1	we mutually pledge to each other our	Lives
		2	[implicit repetition] our	Fortunes
	and	3	[implicit repetition] our	<i>sacred</i> Honor

The parallelism comprise of multiple direct object, and this time we can see that second and third constant is not totally implicit, but there is a minimal explicit lexical repetition of *our* thus the SP reaching the rank of group of words. The variable is realized in the lexical units *lives x fortunes x honor* where the first two variables are congruent in number of words and plural form, while the third variable is modified by *sacred* and in singular. Corbett & Connors call this further modification/extension ‘variation’ which serves “to break an otherwise monotonous rhythm ... in several ways: (1) by introducing an adjective before the noun [as here, see the last variable slot in Tab 2.4. – “sacred Honor”]; (2) by throwing in an adverb; (3) by inserting a parenthesis; (4) by compounding the objects of the preposition or by compounding the adjective modifying the object of the preposition” (1999: 357). Thus such variation which will be frequent in our corpus is to vary the rhythm and to emphasize the natural end-focus.

The third example – an extract from a newspaper article by L. E. Sissman – grows into higher structural complexity:

[CC3]

We must now hope that Mr. Moynahan will devote his next decade to those four or five more novels which will [CC3.1] **banish his vacillations and uncertainties, purge his unneeded influences, and perfect his native gifts for [CC3.2.] language, landscape, and portraiture.** (L. E. Sissman, The New Yorker)

This example presents two parallelisms: the first is a “triple” antithesis of clauses (another variation on Hoey’s “perfect textbook example”, cf. [A1]) and complemented by an explicit triplet of words (or implicit triplet of semi-clauses) of the second SP, so we may analyse it in following way:

Tab. 2.5 – Example [CC3] – Triplet of clauses (antithesis), triplet of words (Corbett & Connors, 1999: 381)

SP	co-text	member	constant 1	variable 1	constant 2	variable 2
CC 3.1	We must now hope that	1	Mr. Moynahan will devote his next decade to those four or five more novels which will	banish	his	vacillations and uncertainties
		2	[implicit repetition]	purge	his	unneded influences
	and	3	[implicit repetition]	perfect	his	native gifts for → 3.2
			constant	variable		
CC 3.2		1	perfect his native gifts for	language		
		2	[implicit repetition]	landscape		
	and	3	[implicit repetition]	portraiture		

In terms of constants and variables, the first parallelism [CC3.1] has second and third member of constant 1 implicit, though the repeated structure reaches the rank of clause (with ellipted subject); while in [CC3.2] the explicit repetition remains at the rank of word. The members of this parallelism are conventionally syndetic and the third variable in [CC3.1] is again textually prominent as its variable 2 is extended not by word/s but a whole new parallelism: triplet of words; so the third member of variable 2 becomes a constant of [CC3.2] whose second and third constants are again implicit. The variables of [CC.3.2] are also conventionally linked by *and* before the last member, without prominency in the third member. So here we have a good example illustrating the potential of coordination as a natural realization of the Daneš’s potential development of text in that the last clause element is further developed by another parallelism, which may be repeated endlessly – as it will be in one

novel in our corpus, thus imposing the question of limits of repetition on which we cannot give a satisfactory answer.

The fourth example introduces one overall parallel structure where each member is developed by a further parallelism (thus in Tárnyiková’s terminology a layered stereotype), both developing SPs have the form of antithesis:

[CC4]

It is certain **that if** you were to behold the whole woman, there is *that dignity in her aspect, that composure in her motion, that complacency in her manner*, **that if** her form makes you hope, her merit makes you fear.
(Richard Steele, *Spectator*, No. 113)

Segmented into constants and variables, we may find following:

Tab. 2.6 – Example [CC4] – Pair of clauses, triplet of phrases (antithesis), pair of clauses (antithesis) (Corbett & Connors, 1999: 381).

SP	co-text	member	constant	variable		
CC4.1		1	It is certain that if	you were to behold the whole woman, there is that dignity in her aspect, that composure in her motion, that complacency in her manner → 4.2		
		2	[implicit: It is certain] that if	<i>her form makes you hope, her merit makes you fear.</i> → 4.3		
			constant	variable	constant	variable
CC4.2		1	you were to behold the whole woman, there is that	dignity	in her	aspect
		2	[implicit repetition] that	composure	in her	motion
		3	[implicit repetition] that	complacency	in her	manner
			constant	variable	constant	variable
CC4.3		1	her	form	makes you	hope
		2	her	merit	makes you	fear

The complex sentence in example [CC4] falls into two large structures – members, introduced by the repeated conjunction *that if* which together constitute the parallelism [CC4.1]. The variable of the first large-scale parallelism member has further coordinated elements – here marked as [CC4.2] consisting in three parallel phrases which are further unified by

the lexical repetition of *in her*. The second large-scale structural parallelism member forms a formally perfect antithesis with two members and four contrasted lexical units (*form* and *merit*, and *hope* and *fear*). The whole structure is asyndetic and the only punctuation mark is a comma, thus making the readers to “hasten” through the text without breaks or to consider the elements equal(?) and thus makes it a fine example of Aristotelian compact, antithetical speech.

Last but one example of parallelism is again a variation of triplets of semi-clauses and a multiplet of words:

[CC5]

I am a simple citizen who wants to live in peace and not to [5.1] **be taxed out of existence or poisoned out of oxygen or sonically boomed out of my sanity and my home** by all the things you do to [5.2] *help me, to defend me, to better provide me* speed, electricity, national prestige, and freedom from bugs. (Talk of the Town, *The New Yorker*)

Tab. 2.7 – Example [CC5] – Triplet of semi-clauses, triplet of semi-clauses (Corbett & Connors, 1999: 381)

structural parallelism	co-text	member	lexical repetition			
			constant 1	variable 1	constant 2	variable 2
CC5.1		1	I am a simple citizen who wants to live in peace and not to be	taxed	out of	existence
	or	2	[implicit repetition]	poisoned	out of	oxygen
	or	3	[implicit repetition]	sonically boomed	out of	<u>my sanity and my home</u> by all the things you do → 5.2
CC5.2		1	or sonically boomed out of my sanity and my home by all the things you do to	help	me	
		2	[implicit repetition] to	defend	me	
		3	[implicit repetition] to	better provide	me	speed, electricity, national prestige, and freedom from bugs.

The first triplet [CC5.1] is an antithesis and consists of three ellipted semi-clauses that complement the predicate of the subordinate clause who *wants to live*...and the constant of the second and third member are implicitly preceded by *not to be*. The lexical repetition is provided in the three past participle *out* (the identical structural pattern of the first two members is [past participle + out of + noun in sg.]). The third member is again further developed/extended by the complement *sonically* and two, instead of one, coordinated objects (*my sanity and my home*) further complemented by object clause *by all the things you do*. In these antitheses we can also trace some similarity/proximity of elements in variables 1: in [5.1] all the three words have slightly negative meaning, but in [5.2] the verbs *help, defend, better provide* are relatively close in meaning and definitely in the structure, on the other hand, the antithesis is defective in that there is no variable 2 in the first and second member.

Then the last “textually prominent” member of 5.1 becomes a constant of another triplet [CC5.2] of structurally parallel infinitive clauses complementing the object clause where the first two are similarly brief – *to help me, to defend me*, while the last member is again extended by further list of objects: *to better provide me speed, electricity, national prestige, and freedom from bugs* that are coordinated but their structure varies considerably and this list will not be considered a parallelism. As we can see the clause extension is limitless, unless we operate with boredom as a limiting element.

Last Corbett & Connors’ example:

[CC6]

It is rather for us to be here dedicated to the great task remaining before us - **that** from those honored dead we take increased devotion to that cause for which they gave the last full measure of devotion; **that** we here highly resolve that these dead shall not have died in vain; **that** this nation, under God, shall have a new birth of freedom; **and that** government *of the people, by the people, for the people*, shall not perish from the earth. (Abraham Lincoln)

It is a large sentence complex with dense lexical repetition and it is difficult to identify the lexical constants and variables, finally we decided to discern the complex into two SPs (with some reserves):

Tab. 2.8 – Example [CC6] – Multiplet of that-clauses, triplet of phrases (Corbett & Connors, 1999: 381)

SP	co-text	member	constant	variable
CC 6.1		1	It is rather for us to be here dedicated to the great task remaining before us - that	from those honored dead we take increased devotion to that cause for which they gave the last full measure of devotion;
		2	[implicit repetition] that	we here highly resolve that these dead shall not have died in vain;
		3	[implicit repetition] that	this nation, under God, shall have a new birth of freedom;
	and	4	[implicit repetition] that	government <i>of the people, by the people, for the people</i> , shall not perish from the earth. → 6.2
CC 6.2		1	and that government	<i>of the people</i>
		2	[implicit repetition]	<i>by the people</i>
		3	[implicit repetition]	<i>for the people</i>

This extract from a speech presents multiple that-clauses (represented as [CC6.1]), but in context of the other example of SP – the triplet of phrases [CC6.2], we must say that in the multiplet of clauses there is very little “internal” structural repetition (plural form [we + verb] but in different configurations in the first two clauses, which is replaced by other subjects, varied word order in all clauses), in terms of lexical repetition there is only the conjunction that which is usually not included in parallel structure and similar cases we will not consider SP and will not be included in our corpus.

2.1.2.3 Isocolon – subtype of parallelism

Before we summarize the facts about SP, we will introduce here one more feature that SP may display.

In accord to the rhetorical tradition, Corbett & Connors mention a further subtype of parallelism which has additional rhythmical quality as “[w]hen the parallel elements are similar not only in structure but in length (that is, the same number of words, even the same number of syllables), the scheme is called **isocolon**. For example: His purpose was *to impress the ignorant, to perplex the dubious, and to confound the scrupulous,*” (1999: 382, emphasis in original). Thus the rule of isocolon “contributes greatly to the rhythm of sentences [and] approach the recurrent beat of verse” (ibid.). This rhythmical aspect of SP reminds us that the art of rhetoric is deeply rooted in spoken language which was aimed to be delivered in public to impress and persuade the audience (we have seen a hint on this quality of parallelism in Aristotelian sentence of same length).

On the other hand, Corbett & Connors regard rhetoric as an applied discipline, and warn readers (i.e. students) not to overuse it: “Obviously, you should not strive for isocolon every time you produce parallel structure,” (ibid.) to avoid monotony (which could be realized as clause extensions or ellipses).

Hence the preoccupation with rhythm and symmetry intrinsically pertain to the matters round parallelism and we may find in all the analysed examples; though – in accord with the recommendation/teaching – authors of the examples did not strive for perfect symmetric and rhythmically balanced form all the time. Only ex. [CC4] and partially ex. [CC5] show a high level of rhythm.

2.1.2.4 Other figures built on structural parallelism (in C&C)

Let us recapitulate the rhetorical definitions of the **schemes of repetition**, which SPs are frequently combined with, to point out the general characteristics. As we are primarily interested in the repetition of clause structure, we cannot omit two complementary schemes that occur at successive clauses: **anaphora** is based on “repetition of words or groups of words at the beginning of successive clauses” (Corbett & Connors

1999: 390), and complementary figure is **epistrophe** – “repetition of the same group of words at the end of successive clauses” (p. 391). Then there are more complex figures of **anadiplosis** – “repetition of the last word of one clause at the beginning of the following clause” (p. 392) which includes exact repetition of a word/phrase, and **chiasmus** – “reversal of grammatical structures in successive phrases or clauses” (p. 394) which does not include repetition of words, only repetition of structure in reversed order.

Analysing SP, special attention should be paid to **antimetabole** which together with chiasmus as C&C say “can be used to reinforce antithesis” (1999: 359) whose simple definition “repetition of words, in successive clauses, in reverse grammatical order” p. 394 *ibid.* is rather vague, but if we study the examples given by Corbett and Connors (p. 394), as in:

[CC7]

Mankind must put an end to war – or war will put an end to mankind.
(J.F.Kennedy, United Nation Speech, 1961)

we will realize that the principle of the scheme is in parallelism of structure with a complex arrangement of lexical repetition that could be represented as follows:

[A must put an end to B]
or
[B will put an end to A].

Thus we will consider antimetabole as a special kind of SP, special due to its complicated lexical constant/repetition.

And talking about the rhetorical principle of repetition we cannot omit the scheme called **climax** defined as repetition of “arrangement of words, phrases, or clauses in an order of increasing importance” (p. 393 *ibid.*) which again needs to be complemented with an analysis of given illustrations as:

[CC8]

Let a man acknowledge obligations to **his family, his country, and his God.** (Student paper) - (1999: 393)

where we can clearly see that repetition consists in multiple clause element with repeated possessive pronoun [his], and also in:

[CC9]

Renounce **my love, my life, myself – and you**. (Alexander Pope, “Eloisa to Abelard”)

where we find the same principle of development of a clause element through coordination, and above all an illustration of the rhetorical art of “point” as we understand the prominence of the last word/phrase due to the lexical change in the last element in the row, here the coordinated object turns from 1st *me/my* to 2nd personal reference *you*, which is repetition that frequently occurs at the ‘level of clause’ as in the following example (ibid.):

[CC10]

It shreds the nerves, it vivisects the psyche – and it may even scare the living daylights out of more than few playgoers. (A review in Time, January 7, 1966)

which can be schematized in a following way:

[it [verb in third person, sg.] obj.]
[it [verb in third person, sg.] obj.]
and [it may [verb] obj. + complement]

to point out the principle of multiplication through the repetition of structure and its effects of prominence in the third/last member.

Last but not least we need to revise the definition of one more scheme of repetition traditionally called **epanalepsis** which C&C define as “repetition at the end of a clause of the word that occurred at the beginning of the clause” (p. 392 ibid.) and the presented examples show the cases when words are repeated within clause (a grammatically simple clause), as in:

[CC11]

Year chases year, decay pursues decay. (Samuel Johnson, “The Vanity of Human Wishes”) (ibid.)

but a category of schemes which, we believe, includes the cases when a word, phrase or even a clause (as rhetoric is little concerned with grammatical categories) may be repeated at the beginning and the end of a clause complex (that need not necessarily be realized in one graphical sentence) and sometimes is called a ‘frame’ (see forth/Ch. 3).

2.1.3 Conclusions from C&C’s examples

Having analysed the above mentioned Corbett and Connors’ definition in the framework of functional grammar, we can say that the term ‘parallelism’, in Corbett and Connors’ broad definition as “similarity of structure in a pair or series of related words, phrases, or clauses” (1999: 381) has broadened the Aristotelian scope based on repetition of structure of clause/sentence in e.g. antithesis in these ways: in rhetoric, the figure ‘parallelisms’ is based on a repetition of structure, hence implicitly ‘structural parallelism’. Secondly, the repetition of structure is based on repetition of clause/s, though the constants of second and following members are often ellipted/omitted and the repetition is realized in explicit coordination of words (as in [CC1], [CC3.2]), coordination of phrases/groups (e.g. [*our* + noun] in [CC2], [noun + **in her** + noun] in [CC4.2]), coordination of clauses (e.g. [verb + **his** +noun/s] in [CC3], [past participle + **out of** + noun] in [CC5.1] and the multiple that-clauses in [C6.1]). Also parallelism is realized in lexical repetition – again explicit and implicit, (here only partially the constant in antithesis in [CC4.3]). Then the semantic level is omnipresent/underlying all parallelisms and as we have said SP serves a framework/skeleton which holds the semantic elements in desired relations (e.g. in contrasting relations which are highly striking in antithesis, or matching relations, “comparing relations”). And the repetition of structure and dominant lexical units has been traditionally used to create rhythm (e.g. poetry); considering parallelism, this feature, known as isocolon, is recommended though not always.

In this particular textbook of rhetoric there was not found an example of parallelism operating across two or more sentences, i.e. (ortho)graphic units, but some illustrative will be supplemented in the section on grammar and discourse/text studies.

2.2 Grammar

Due to an amorphous nature of parallelism that structurally links words, groups/phrases, clauses, or even sentences (and we can now speculate about its ability to link paragraphs and chapters), SP cannot be easily described and classified within the framework of (traditional) ‘sentence grammar’ (see Cook 1990) and is thus relegated to the margin of grammar books. Here we will discuss just two approaches – a more conservative, “traditional” grammar described in Quirk et al. (2005 [1985]) where the last chapter introduces the notion of text, its properties, etc. and where parallelism is listed as one of the cohesive devices.

The second grammar by Biber et al. (1999) is corpora based, thus organized along the frequency of occurrence of individual grammatical elements, hence parallelism is confined to a few tiny though in a way asserting remarks and we see it as complementary to the grammar by Quirk et al.

Obviously we should present Halliday’s approach to parallelism, though in his functional grammar Halliday has developed other terminology as well as concepts he uses for similar examples; and there are just few explicit references to parallelism as a textual device whose principles are not explained.

2.2.1 From sentence to text (Quirk et al. 2005 [1985])

The last Chapter 19 of *A Comprehensive Grammar of English* deals with text as “a stretch of language which seems appropriately coherent in actual use. That is, the text ‘coheres’ in its real-world context, semantically and pragmatically, and it is also internally or linguistically coherent” (2005:

1423); where linguistically coherent is meant by ‘cohesion’ or “the actual forms of linguistic linkage” (ibid.).

Then authors present general types of connections between sentences which may be overt – “connections that texts manifest” (ibid.) and covert/potential. The latter type is exemplified by ‘asyndetic connection’ where “any two neighbouring sentences will be perceived as being connected” (ibid.).

As a second special type of asyndetic sentence connection they pose ‘structural parallelism’ exemplified by this pair of sentences:

[Q1]

Roger’s finished the thesis! Caroline has gone out to the supermarket!
(borrowed from Quirk et al. 2005: 1426).

As we can see in the structure, there are two members with similar structure (concordance in tense and number, partial in person – both are third singular, but different genders) that could be represented as follows:

Tab. 2.9 – Example [Q1] – Pair of clauses (Quirk 2005: 1426).

structural parallelism	co-text	member	constant	variable
[Q1]		1	Roger’s finished	the thesis!
		2	Caroline has gone out	to the supermarket!

Nevertheless in terms of the lexical realization, it is rather difficult to discern lexical constants and variables (therefore interrupted line) as there is no explicit lexical repetition and the similarity lies solely in the structural similarity.

Authors claim that this pair of sentences differ from a “plain” asyndeton – as described above, in that: “there is a slight but significant grammatical relation” (ibid.) realized in the perfect tense (*has finished* and *has gone*) which “certainly helps to suggest a range of possible close connections” (ibid.). They close the discussion with a possible result of the situation outlined in the two sentences as “the completion of the thesis has perhaps released her to go out on an errand; or has caused her to go and buy celebratory wine” (ibid.). Thus the authors follow the system of

reasoning known as syllogism (and dealt with it in logics, see the section on Aristotelian rhetoric).

Quirk et al. then define structural parallelism as “asyndetic (and [...] certainly paratactic), neighbouring **sentences that share grammatical features of tense, aspect, clause structure, or word order** ... and is often **endorsed lexically**” (2005: 1426-7, **bold JK**).

In the next paragraph, authors discuss the effects of unusual word order such as fronting which “is to point to a contrast between sentences” (ibid.) and give three clear examples:

[Q2]

My paintings the visitors admired. My sculptures they disliked. (Quirk 2005: 1427)

with a comment that “only an apparent similarity in structure is sufficient to suggest parallelism between sentences” (ibid.). All the presented examples, rhetoricians would call antithesis.

They also remark on lexical relations in the above mentioned example that it contains *paintings* and *sculpture* belonging to one ‘lexical set’ (cf. Hoey’s example, or Aristotle’s antithesis above).

Next type of connection of sentences is termed ‘connection by sequence’ which is characterized as: “sentences with grammatical features [as the same subject or the same tense] in common ... often imply temporal or causal connection” (2005: 1428); (compare to Winter’s sequential and matching relations). First example is probably invented and based on “two real-world events” in:

[Q3]

The policeman held up his hand. The car stopped (ibid.).

But the second example of ‘sequential connection’ retreats back to rhetorical domain and we find here the ‘Caesarean triad/triplet’ (compare Aristotelian asyndeton) but this time in separate sentences:

[Q4]

I came. I saw. I conquered. (borrowed from Quirk 2005: 1428).

The commentary points out the “special implications” that “the third of the above suggests not merely ‘in further consequence’ but ‘as a still further and climatic consequence’” (ibid.) and also the difficulties of interpretation in case the sequence were reversed as in *I conquered. I came, I saw.*

As we can see, the once rhetorical ‘asyndeton’ is here divided into three separate sentences (compare Aristotelian *I came, I met him, I entreated him.*), though authors admit that “it makes little difference whether a text is punctuated as three sentences or one” (ibid.) and stress the role of intonation that would unite the three sentences in one unit (cf. Aristotle’s comment on the change of intonation).

Apart from the above mentioned types of connection of sentences: (i) asyndetic/juxtaposition, (ii) structural parallelism and (iii) connection by sequence, authors name: (iv) overt syndetic connection, (v) thematic connection, and (vi) rhematic connection, to show that grammar has a “connective potential” (sect. 19:4, 2005: 1425).

Returning to the concept of cohesion, in the following sections authors introduce “four categories of connective features: (a) pragmatic and semantic implication; (b) lexical linkage; (c) prosody and punctuation; and (d) grammatical devices which include parallelism.

Finally, in section 19.59 titled *Pairs and triads*, we read that “coordination is exploited in textual structure to assist the desire for parallelism and balance” (2005: 1473) and following example presents a ‘triad’ of coordinated sentences and form a ‘rhetorical pattern’ that “seems to be especially attractive” (ibid.) due to the climatic effect described above which does not reveal any new features of SP. But interestingly, Quirk et al. attribute to coordination the “balanced effects, ... the momentum and implications of sequence ... even the least self-conscious discourse” (2005: 1474) which broadly corresponds with the rhetorical description.

2.2.2 ‘Grammar in a wider perspective’ (Biber et al. 2004 [1999])

In the new approach to grammar based on large authentic language corpora, SP is mentioned in Chapter 11 on ‘Word order and related syntactic choices’ which is “concerned with the way clauses are adapted to fit the requirements of communication.” (2004: 896). The authors introduce a list of principal **syntactic means** which are: word order, the passive, existential there, dislocation, and clefting, hence devices that “are crucial for making clauses fit in with the context” and “building a coherent text that conveys emphasis and related stylistic effects where required and ease the processing for the receiver” (ibid.). Thus they see these devices as “means of re-arranging the information in a clause” which influence information flow (given/new information), focus and emphasis, contrast, intensification, weight (including end-weight and balance of weight). Biber et al. admit that the syntactic devices are also exploited to employ “irony, surprise, and similar stylistic effects” (ibid.).

And finally, in a brief remark “In the study of information flow it is necessary to view clauses in context. **Structural parallelism** between neighbouring clauses also plays a part” (2004: 897) discloses one of the minor devices.

In the following sections, the foregrounding devices are further discussed and several remarks on structural and semantic parallelism are made, e.g. the last example on fronted objects:

[B1]

Some things you forget. Other things you never do. (2004: 900)

is commented on: “In the last example there is a close parallelism of the clause structures which also highlights the contrast” (2004: 915). Hence the authors declare the existence of SP, but without further explanation about the structure and reason why it was employed. Similarly, in section on *Inversion after the linking forms*, differing examples like:

[B2]

1 A: We used to watch that on TV.

B: Yes, *so did I*.

or

[B3]

5 Gail's in, and *so is Lisa*. (borrowed from Biber et al. 2004: 917)

are presented when the commentary plainly states that: "The pattern expresses **semantic parallelism** and could be paraphrased with subject-verb order plus additive *too*, e.g. *I did too*." (2004: 917). Although the commentary on the examples is not exhaustive, it pointed to the fact that adjacency pairs in dialogues are frequently based on SP that is mostly obscured by ellipses of the lexical constant (cf. Tomášková 1999), but there are exceptions as we will see in Ch. 3.

2.2.3 The grammatical contribution to the problem of SP

As in neither of the grammar books a relation to figures of speech and the principle of foregrounding/backgrounding was made, a reader/student may ask him/herself where these parallelisms come from, whether they are similar with a construction of, for example, if-clauses or comparative clauses which are traditionally part of the language lessons/curriculum.

Though to our rhetorical summa of knowledge, Quirk et al. contributed by a developed description of 'coordination' ("the conjoins of each construction are parallel to one another in meaning, function, and also (generally) in form" (2005: 942)). And, more importantly, that members of structural parallelism "share grammatical features of tense, aspect, clause structure, or word order" (2005: 1426-7) which has been in rhetorical definition only implicitly.

Last but not least, the sometimes brief and superficial notes on parallelism contribute to the overall confusion in terminology, hence we may find 'grammatical parallelism', sentence parallelism, semantic parallelism with no further explanation of the differences (e.g. in Biber), and when we studied the given examples, the differences seem to be minor; not to mention the further potential confusion with the term 'parallel structures' (e.g. arm in arm, from father to son – typically mentioned in grammar books when explaining the omission of articles).

2.3 Poetics – Jakobsonian principle of parallelism

Although poetry is not our prime focus here, we cannot skip Jakobson's seminal paper on poetics and linguistics (1960) where he quotes Hopkins and through his words discovers the fundamental role of parallelism in poetry. On the examples of folklore poetry, Jakobson shows parallelism as one of the features shared by the European languages, which together with the common Graeco-Roman background in rhetoric, opens a way to further thoughts on translation of SP (see Ch. 4 on English – Czech comparison).

Hence Jakobson, with Hopkins (1865) in mind, sees parallelism as the main rhythm making principle in poetry: "The structure of poetry is that of continuous parallelism, ranging from the technical so-called Parallelism of Hebrew poetry and the antiphons of Church music up to the intricacy of Greek or Italian or English verse" (1960: 368). In his *Closing statement*, he introduces two kinds of parallelisms: with clear opposition [we would say antithetic] and transitional or chromatic. Only the first is concerned with the structure of verse where "the recurrence of certain sequence of syllables" (ibid.) makes the rhythm. Hence the key element is recurrence/repetition of structure, and Jakobson stresses out that the structure "begets more marked parallelism in the words and sense" (ibid.), in other words the repeated structure foregrounds the meaning.

Then he discusses folklore and oral traditions which offer "the most clear-cut and stereotyped forms of poetry" (1960: 369). In his paper, he mentions several types of parallelism: 'grammatical parallelism' connecting consecutive lines in Finno-Ugric patterns of verse and Russian folk poetry; the traditional Slavic 'negative parallelism' (parallel verses beginning with negation); the Hebrew parallelism in Bible, etc. to discern the different uses of the patten.

Moreover, in another study characteristically called 'Poezie gramatiky a gramatika poezie' (Jakobson 1995), we also find

‘synonymický paralelismus’ (parallelism of synonyms²⁸) and ‘slovesný paralelismus’ ([verbal parallelism] functioning on the concept of isocolon and mentioned in connection to the Greek term *pariosis*).

As we can see, the Aristotelian three types of parallelism may be further categorized according to the type of lexical repetition (synonymous), the dominant repeated element (verbal), the polarity of clause (negative) and congruence of grammatical categories (grammatical), and perhaps many more.

2.4 Stylistics

However, stylistic variety has not been considered as a unique stylistic device but it has been dialectically opposed to various modes of repetition of the same words and constructions. The application of the sameness and similarity was achieved through the use of many tropes and figures such as *geminatio*, *anaphora*, *epiphora*, *climax*, *parallelism*, *chiasm*, *tautology* etc. That is why, since antiquity, **not only variations but also purposeful repetitions of the same have been evaluated as aesthetically stimulating devices of good style.** (Kraus 1994: 237, bold JK)

Generally, stylistics as a study of the style forming devices and text styles maintain the rhetorical definition of parallelism, so we are not going to overview of available books on stylistics, but to point out just the few influential authors and the newly described approaches to parallel structures, and to claim that not only variation but also “purposeful repetition” contribute to the stylistic “value” as Kraus claimed in his above quoted paper thus reviving the rhetorical principle (cf. Halliday’s view of repetition in Ch. 1).

In our view which has been formed by linguistically orientated British stylistics as conceived in Leech & Short, Freeborn, Simpson, Fowler, and Chapman²⁹, stylistics offers apparatus of concepts that become tools of

²⁸ translations of the terms into English by the author JK

²⁹ In comparison to Czechoslovak stylistics (Bečka, Mistrík, Čechová) which still seems to be very prescriptive and SP is mentioned in passing – see e.g. Kraus’s negative delimitation in the quotation above.

text analysis, thus help to understand texts and – as Tárnyiková puts it, “trace the language devices (and their configurations) in particular text types” (Tárnyiková 2002: 26).

As particularly helpful we consider Leech & Short’s *Checklist of linguistic and stylistic categories* (1995: 74-82) which constitutes a universal style “detecting” framework that may be further developed and adapted to all text types (in contrast to rhetoric that “teaches” how write/speak).

2.4.1 Parallelism rule for interpretation (Short 1996)

The ‘parallelism rule’ might be better characterised as follows: ‘if two structures are obviously parallel in linguistic form look for a semantic relation as well’. (Short, M.: *Exploring the Language of Poems, Plays, and Prose*. 1996:65)

Short, as a co-author of *Style in Fiction*, further developed the *Checklist of linguistic and stylistic categories* in his book on the language not only of fiction/prose but also plays/drama and poems and confirms the assumption that “deviation turns up in [all] modes of literary writing, and indeed in non-literary writing as well” (1996: 10).

In the section on ‘foregrounding’ and ‘deviation’ (we understand as a linguistic concept which helps to explain the syntactic and lexical choices (optional) at the level of text as opposed to compulsory grammatical choices at the level of sentence – see section 1.3.), Short claims that foregrounding is realized in three ways: via deviation (e.g. inversion), via repetition, and via parallelism. Hence in his system of foregrounding, parallelism is not a mere figure of speech, but a principle based on repetition that creates “perceptual prominence [and] invite the reader to search for meaning connections between the parallel structures, in particular in terms of the parts which are varied” (1996: 14).

He likes to call this the ‘**parallelism rule’ for interpretation**. In other words, Short assign parallelism to the devices that “a writer can use to control our understanding of, and reactions to, what is written” (1996: 16).

Besides the role of parallelism in interpretation of text, Short brilliantly grasped the amorphous nature of parallelism and summarized it in his Check-sheet in this complex way:

„Are there any parallelisms? If so, note the linguistic levels at which they occur: phonetic, graphological, metrical, morphological, syntactic, lexical, discursal, semantic, pragmatic, other (note that parallelism may occur at more than one linguistic level at the same time).” (Short 1996: 35)

But unfortunately he did not provide further explanation or examples of e.g. parallelism at discursal or pragmatic level that would be surely very instructive.

Now it has been explicitly expressed the idea that underpins in many books we have and will discuss, that anything in text can be repeated and thus foregrounded. The difference lies in the degree of prominence which is a combination of configuration of deviant/foregrounded elements: e.g. triplet is more prominent than pair, asyndeton more than conventional syndetic connection of clauses/sentences, lexical repetition is more striking – and therefore generally considered undesirable in literary text – than structural repetition, etc., and in opposition to the dominant features of a text type.

2.4.2 Extra structure, extra meaning (Fowler 1996)

Fowler's *Linguistic Criticism* (1996) foreshadows the subsequent new discipline - critical discourse analysis which he and the analysts like Fairclough founded. Hence this book is partly stylistics, partly literary criticism with pragmatic dimension, but above all an excellent analysis of language which is anchored in Hallidayan functional grammar/linguistics.

In the chapter characteristically called 'Extra Structure, extra Meaning', Fowler complements the basic features of textual organization (basically Halliday & Hasan's cohesive devices), with foregrounding which may be realized as "an additional structure" in text and introduces the parallelism as one of the processes of foregrounding. His claims are based on the concept of parallelism as it was established by Jakobson (viz.

2.3); though he refuses “their claim that foregrounding and parallelism are special qualities of ‘poetic language’ which distinguish it from ‘ordinary language’” (1996: 95). For him, “foregrounding and parallelism are bases for a number of linguistic techniques through which texts are made into discourses [language in situation] which are deemed ‘poetic’ by readers” (ibid.). In connection to “effects”/function of foregrounding, he aptly maintains that: “the perceptual salience it produces is not, despite authorities, physical prominence of the expressive medium for its own sake, but extra discourse structure inviting *interpretation* (1996: 97, author’s emphasis).

Hence in his synthesis of Jakobsonian poetics, functional grammar and stylistics Fowler pioneered the complex approach to text and in a way we are attempting to follow his model.

2.4.3 Latest approaches to SP (Gregoriou 2009; Jeffries 2010)

In her *English Literary Stylistics* (2009), which appears to be a compile of modern stylistics with sections describing some practice, Gregoriou ascribes parallelism a role of ‘linguistic foregrounding’ in poetry. Due to the eclectic nature of her classification of ‘poetic figures’ – mostly depending on the works by Leech & Short (1981), and Short’s ‘parallelism rule’ (1996), we will limit to a brief remark, that she specifies SP as ‘unexpected regularity’ contrasted to ‘unexpected irregularity’ embodied in deviation/foregrounding, thus probably emphasizing the aspect of change, development of text in “unexpected” way and partly confirming the general stylistic approach to SP as something unwanted in literary text.

On the other hand Jeffries (2010) brings a new, refreshing approach to linguistic style which she has combined with the tools of critical discourse analysis (CDA). As CDA seems to be dominating the latest streams of any text analysis, we cannot miss this opportunity to get an informed insight by this originally stylistician who “plunged into” the sometimes controversial field of study.

Jeffries comes with the idea of equating and contrasting that are omnipresent in texts and are produced by ‘syntactic triggers’ with a list of structures and simple examples that we reprint here:

1) Negated opposition	(X, not Y)	Home not dry
2) Transitional opposition	(Turn X into Y)	Turn water into wine
3) Comparative opposition	(More X than Y)	More stupid than evil
4) Replacive opposition	(X instead of Y)	Gold instead of yellow
5) Concessive opposition	(Despite X, Y)	Despite her anger, she danced
6) Explicit oppositions	(X by contrast with Y)	Steel by contrast with water
7) Parallelism	(He liked X. She liked Y.)	He liked beer. She liked wine
8) Contrastives	(X, but Y)	She was young, but ugly

(borrowed from Jeffries 2010: 55)

As we can see, parallelism is one of ‘syntactic frames’, which in Jeffries’ opinion, has “the capacity, frequently used, to set up new synonymies and oppositions, sometimes between words that we would never relate to each other out of context, and sometimes between phrases or clauses, or even whole paragraphs” (2010: 52). Her schema “He liked X. She liked Y.” may remind the example [Q1] from Quirk et al., though Jeffries does not provide any description of congruence in structure and simply focuses on the potential of parallelism to establish new lexical pairs and thus bring about new interpretations.

2.4.4 Summary of SP in stylistics

The stylisticians, whose approach we have discussed, sees figures of speech, including parallelism, as something deviant (Jakobson, Gregoriou), or as extra level (Fowler), which makes a text different and hence literary/poetic/marked. This is in a sharp contrast to the point of view of rhetoric, where figures (better said schemes) are based on repetition which is omnipresent in text and the effect is caused by deliberate high frequency of this repetition. Thus the contribution of stylistics is the effort put into decoding, unearthing the source of “effects” which can be now traced and allocated in particular linguistic elements, not only in literary critics’ opinions.

2.5 Text and discourse studies

Now from one point of view, the main interest of the text is what it leaves out. (Halliday 1984: 60)

As has been stated in the first chapter, we understand the term cohesion in a broad sense as it is outlined in Beaugrande & Dressler (1981) because they explicitly list parallelism as one of the long-stretch cohesive devices while otherwise influential text linguists Halliday & Hasan first explicitly exclude structural devices (in *Cohesion in English* (2003 [1976]: 10),³⁰ and in the later version of textual cohesion, Hasan (in Halliday & Hasan, 1990: 81) only introduces structural cohesion (parallelism, Theme-Rheme Development and Given-New Organisation) in a final remark on cohesion, unfortunately without any further comments on form or function.³¹ (Further discussion on cohesion, see: e.g. Tárnayková 2009 [2002], Dontcheva-Navrátilová (2007); Zapletalová (2009).)

Similarly, in van Dijk's *Text and Context* (1992 [1977])³² parallelism was excluded from linguistic theory into the domain of rhetoric and style as van Dijk sees parallelism as non-structural and without rules.

³⁰ „Cohesion refers to the change of possibilities that exist for linking something with what has gone before. Since this linking is achieved through relations in MEANING (**we are excluding from consideration the effects of formal devices such as syntactic parallelism, metre and rhyme**), what is in question is the set of meaning relations which function in this way: the semantic resources which are drawn on for the purpose of creating text“. (Halliday&Hasan, 2003: 10)

³¹ “The continuities created by structural devices have not been mentioned, for example PARALLELISM (Halliday & Hasan, 1976), and the organisation of Theme-Rheme and Given-New (Fries, 1983).” (Halliday & Hasan, 1990: 81)

³² „Another example are those structures which are traditionally called RHETORICAL: **when the sentences in a sequence have the same syntactic structures, for instance, such parallelism has no grammatical function, but it may have a rhetorical function related to the EFFECT of the utterance on the hearer.** We do not want to treat such structures within a linguistic theory of discourse because they are restricted to certain types of discourse or certain STYLISTIC USES of language, and because they cannot be accounted for in terms of a grammatical form-meaning-action rule system: a parallel syntactic structure is not assigned a conventional meaning or conventional speech act.” (van Dijk, 1992: 4)

2.5.1 Cohesion of surface text (Beaugrande & Dressler 1981)

In the Chapter IV on Cohesion of their comprehensive book on text, Beaugrande & Dressler (B&D) describe text as a system whose stability is “upheld via a CONTINUITY OF OCCURRENCES” (1981: 48). Hence repetition (in the broad meaning of the word) makes the texts –in the field of artificial intelligence - stabile, but generally speaking understandable. As in an opposite situation, if people endlessly created new words, phrases, simply utterance and the communication would be impossible, because we would not understand each other. (cf. Halliday (2004) language as a system network offering available units which are realized in particular texts – see Ch. 1.)

B&D thus emphasize the notion of ‘continuity’ which supposes that “various occurrences in the text and its situation of utilization are related to each other” when “the most obvious illustration [of continuity] is the language system of syntax that imposes organizational patterns upon the surface text” (ibid.). B&D’s term ‘cohesion’ is focused on the organizational function of syntax in communication.

B&D discern two levels of syntactic units/patterns:

(1) closely-knit units/patterns such as phrases, clauses, and sentences that are utilized in a short span of time/short-range grammatical dependencies, and

(2) devices “showing how already used structures and patterns can be re-used, modified, or compacted in long-range stretches of text” (1981: 54).

The second level of syntax/hyper-syntax/text syntax is represented by devices, which contribute both to the stability and also economy of text processing, and B&D describe them in following words (we quote them at length to avoid ambiguity, because B&D (re-)use established terms sometimes in a new way and thus imposing new point of view on a otherwise well-established concept – compare the classification of cohesive devices in Halliday & Hasan 1976):

“RECURRENCE is the straightforward repetition of elements or patterns, while PARTIAL RECURRENCE is the shifting of already used elements

to different classes (e.g. from noun to verb). Repeating a structure but filling it with new elements constitutes PARALLELISM. Repeating content but conveying it with different expressions constitutes PARAPHRASE...” (1981: 49)

Concluding the idea that: “The long-range devices are “far less obligatory” than the closely-knits patterns, and “are thus contributors to efficiency rather than being grammatical obligations” (B&D 1981: 54). Thus in the B&D’s view repetition generally (realized as recurrence, partial recurrence, etc.) in text is not only numerous, but also unavoidable and even required in terms of the overall organization, clarity of texts which is a considerable shift in approach to text in comparison to grammar or stylistics. And parallelism is seen as one of the repetitive devices, or as we see it principles, that speakers/writers have at hands to produce cohesive and subsequently coherent text.

2.5.2 Parallelism as a formal link of text (Cook 1990)

In his “practical” book on discourse analysis, Cook characterizes cohesive devices as ‘formal links’ (1990: 14) which operate across sentences; and categorizes formal links in: verb form, parallelism, referring expressions, repetition and lexical chains, substitution, ellipsis, and conjunction.

Concerning repetition, Cook comments on the long-repeated “school prohibition” of repetition that learners are often discouraged from repetition which is often considered as ‘bad style’ and are encouraged to use ‘elegant repetition’; and we can only agree with Cook’s opinion that teachers “need to sensitize students to the interplay of discourse type and the choice between referring expressions, repetition, and elegant repetition” (1990: 19).

Cook claims that formal links are “means of assessing the extent of formal links within a piece of discourse,” although “these links are neither necessary nor sufficient to account for our sense of the unity of discourse. Their presence does not automatically make a passage coherent, and their absence does not automatically make it meaningless.” (1990: 21)

Hence parallelism is considered a basic means of linking sentences and is defined as “a device which suggests a connection, simply because the form of one sentence or clause repeats the form of another.” (1990: 15) and is exemplified in:

[C1]

“**He vastly enriched** the world **by his** inventions. **He enriched** the field of knowledge **by his** teaching. **He enriched** humanity **by his** precepts and his personal example. **He died** on December 17, 1907, and was buried in Westminster Abbey with honours due to a prince of men” (Cook 1994: 15)

This parallelism links three (separate) sentences through the repetition of sentence pattern [S + V + Odir + [by his] + Oind]. Apart from the structural repetition, the following lexical units are repeated: subject [he], the ditransitive verb [enriched] and prepositional phrase [by his]. We may say that in the last sentence not only [He died...] but also the structural parallelism was broken, hence it forms a semantic counterpart of the previous three parallelisms and brings about a climax (viz. Aristotle in 2.1). Cook also mentions the emotional effect (creation of rhythm in text?) and function as *aide-mémoire* of parallelism in e.g. in prayers, football chants, etc.

2.5.3 Grammatical cohesion – multiple recurrence of a sentence pattern (Tárnyiková 2009 [2002])

In her book *From Text to Texture* on processing strategies of text, Tárnyiková does not marginalize structural repetition and extends the list of cohesive devices with a category of ‘**grammatical cohesion**’ which she metaphorically describes: “as a canvas into which more elaborate patterns of lexis are embroidered” (2009: 35). The category includes morphological devices of tense, verbal voice, verbal mood, definiteness, recurrence with a shift in parts of speech; and syntactical devices: apart from structural parallelism (also called ‘multiple recurrence of a sentence pattern’) including recursiveness (cf. Daneš’ sentence development), junction (as in B&D), and punctuation marks: full stop and comma as separators, while colon and semicolon as integrators; that will be also of

concern here as in the authentic samples we will find much variation in punctuation that certainly has a rhetorical effect on the text.

Although structural parallelism is considered “a rather mechanical way of cohesion” (2009: 39) which is based on “the multiple application of the same sentence pattern” (ibid.), Tárnyiková points out that “the stereotypical way of text-processing is partly diminished by the modification in lexical representation of the repeated syntactic patterns” (ibid.). The given example shows a repetitive “There was X” pattern, when the co-ordination of sentences “create a stereotypical cohesive skeleton” (ibid.) which is modified by structural variable with growing lexical realization.

So this description seems to be a functional integration of the rhetorical principle of repetition and the grammatical rules of the concordance of clauses/sentences in tense, person, voice, etc. that helps to create, read and interpret text.

2.5.4 Structural stereotypes (Tárnyiková 2007; 2008)

Having outlined structural repetition in her *From Text to Texture* (2009 [2002]), Tárnyiková elaborates on her view of intended structural repetition as ‘structural stereotypes’ in *Sentence Complexing* (2007) where she focuses primarily on large-scale stereotypes “used in sentence complexing to achieve various communicative goals, cf. foregrounding, reinforcement, etc.” (2007: 178), where small-scale stereotypes as minimal pairing or triplets have the role of “building blocks” that contribute to the “overall information packaging and the attention getting effect beyond any doubt” (ibid.).

The common feature of all structural stereotypes, which we understand as an umbrella term, is the structure made up of structural constants, on which “the stereotypes are based and create a relatively balanced skeleton allowing for semantic (lexical) but also structural

variation” (ibid.) that makes stereotypes overlap with SP, although the former cover broader range of structures.

Concerning the emergence of a stereotype in text, Tarnyiková speaks about a ‘two-step strategy’, in the first step, the stereotype is built and in the second step it is “unpredictably violated [which] can be taken as a prototypical strategy applied in all the more creative (non-formulaic) structural stereotypes” (2007: 180).

In *Sentence Complexes*, Tárnyiková distinguishes two types of ‘intentional structural stereotypes’ which were the most frequent ones in her data: structural stereotype **based on recursiveness**; and structural stereotype **based on framing** and both are illustrated on extensive samples from authentic literary texts. To sum up the core features of both types in the reflection of previous examples, the ‘stereotypes based on recursiveness’ consist basically in multiple repetition of clause structure where the repetition of structure dominates over the lexical repetition, and are closer to grammatical parallelisms as in her example (33) which is a sequence of that-clauses with partial lexical repetition in subject “he” that is changed several times (181); while ‘structural stereotypes based on framing’ is exemplified in her ex. (34) by a multiplet of sentences which have more visible lexical constants of subject “she” + constant modal verb “could” + predicates that all belong to the same semantic field Tarnyiková calls “the ‘cluster’ of verbs of perception” (183).

Apart from the above-mentioned types of SP labelled as ‘creative’ (184), Tárnyiková claims that structural stereotypes include “multiple application of the verb “say” in English, as the most frequent representative of *verba dicendi*” (184) which she considers ‘stereotypes in current use’ but are outside the scope of our research.

The classification of structural stereotypes was further elaborated in the paper ‘Role strukturních stereotypů v textu’ (2008) which presents “a tentative survey of classifying criteria” (2008: 64) based both on

quantitative and qualitative criteria, and a limited range of samples. The taxonomy of stereotypes discern several scales of dynamic modification; first intentional vs. non-intentional stereotypes (cf. 2002), the quantity in small-scale and large-scale stereotypes, and quality of large-scale stereotypes ranging from linear to layered, isolated to integrated and scattered as opposed to compact (that are further characterized and serve as a base of the textual analysis of SP in Chapter 3).

This scalar approach seems to be the only possibility to reveal the “gliding” changes/modifications that occur in the authentic samples of text.

2.5.5 Parallelism as a trigger (Hoey 1996, 2003)

“[W]e seek to show that there are **covert parallelisms in bonded pairs of sentences**, that can be described using a modified form of the notions of repetition and replacement that Winter pioneered in the 1970s” (Hoey 1996: 162, bold JK)

In his seminal work on lexical repetition, Hoey uses the concept/principle of parallelism as a tool how to make hidden lexical links between sentences overt, visible and objective. In Hoey’s view, his methods how to make the link explicit “echo the mental processes of the reader as he or she makes sense of the sentence” (1996: 167).

In the chapter on parallelism, Hoey indicates several parallelisms in Aesop’s Fable and argues that “the parallelism between sentences 1 and 5 [of the fable] triggers the precise expectation that there will be further parallelism between the sentences...” (Hoey 2003: 54).

The parallel sentences need not be only in matching relation of similarity; in his analysis, Hoey describes also the sequence relations and lists several devices which signal the beginning of a new episode within the story, structural parallelism being one of them. (This type of SP we will call a “refrain” as the function is apart from cutting into episodes, also to impose rhythm into text - see section 2.5.6 and Ch. 3).

In the analysis of Blake's poem *A Poison Tree*, Hoey comes with a feature which is shared by all types of parallelism. Hoey discerns two levels of parallelism in that: "the **larger parallelism** is triggered by **local parallelism** amongst the initial sentences of the chunks" (2003: 57), thus developing his previous claim that "repetition, like lexical signalling, not only signals the relations that hold between the sentences of a paragraph, it also signals the organisation of longer passages" (Hoey 1983: 25, and later in 1986 on text colonies).

2.5.6 Structural parallelism as a "text divider" (Tomášková 2005)

In her paper 'On Language and Grafting in Jeanette Winterson's Fiction' (2005) Tomášková comes with another aspect of parallelism found in some of the books of Jeanette Winterson:

"Syntactical parallelism supported by lexical cohesive ties **typically links sub-chapters** (formally signalled by double spacing) **or even individual chapters, paragraphs as well as the sentences within them.** Some appear only once, others are repeated and thus play a role in the overall composition establishing connections between characters and the two time levels. (2005: 264, bold JK)

Tomášková thus characterizes another function of syntactic parallelism³³ in that parallelism of structure supported by lexical repetition (thus almost identical phrases, clauses, sentences) may serve as a "text divider", resembling refrains in poems which both divide the stanzas and at the same time unites, or "cement" the various stanzas (sub-chapters, and chapters) into a larger unit – a poem (novel).

As we will see in Chapter 3 in Winterson's novel *The Passion* (2004) parallelism is employed in a similar way and the repeated lines "I'm telling you stories. Trust me." (we will call "refrains" – see Ch. 3) seem to join paragraphs and chapters, and also reminds a kind of a poetic refrain we know from songs and riddles, poems.

³³ We understand the attribute 'syntactic' as referring to structure, thus broadly corresponding to structural parallelism.

2.5.7 Summary – SP in text linguistics

We have seen that in opposition to general stylistic belief that repetition is a “nuisance”, SP, from the view of text, is one of the text-forming devices (cf. Beaugrande & Dressler) subsumed under the umbrella term of ‘cohesion’ (or ‘grammatical cohesion’ in Tárnyiková), operating both intra- and inter-sententially and also across large stretches of text.

Parallelism contributes not only to organization of texts, but also to creating further meaning of text, sometimes described as covert relations (e.g. Hoey’s trigger) that are so typical of literary texts (the source texts here) and studied in stylistics.

2.6 “The image of parallelism”- Summary of features co-operating in SP

This chapter mapped the concept of parallelism as it is conceived in current linguistic disciplines dealing with text where parallelism is one of the basic textual devices which is realized, and therefore also analysed, at all levels of linguistic strata thus requiring a multidisciplinary approach and combination of tools from all the above mentioned disciplines outlined in Chapters 1 and 2.

Briefly the core of parallelism - first described in **rhetoric** - is based on structural repetition which may be realized at three components of text: structural, lexical and phonological/graphical which led to the traditional, but overlapping, and often confusing, classification of parallelism into: semantic, rhythmical/sound and structural (viz. Aristotle, Jakobson). We agree that there are three types of parallelism, but the boundaries are rather blurred, and eventually form only points on a multiple scales of repetition. As repetition is one of the principles of text development and can be realised as seemingly simple lists of elements, to a string of coordinated clause complexes, even parallel paragraphs (remember stanzas in poetry) and chapters.

If we look at SP realised within a sentence, we may look at the structural repetition as at coordination of sentence elements (words, groups/phrases and clauses) that has been in rhetoric since Aristotle text/chunk of text of higher status (cf. periodic style) and has led to several rules that can be summed up in the words by Hannay & Mackenzie: “Remember, if you spot coordinated units (words, group/phrase, clause, sentence, chunk of text), classical rhetoric recommends you to use parallel structure” (Hannay & Mackenzie 2002, Purdue University website); which reflects the practical/pragmatic nature of rhetoric which is not a descriptive discipline but thus presents one of the conflicting “rhetoric/stylistic imperatives” opposed to the principle of “elegant variation”, the dominance of former or latter imperative is only temporary depending on the general “mood” among rhetoricians and stylisticians (see Kraus 2004, Corbett & Connors 1999).

Moreover parallelism as a traditional tool/device of establishing equivalent of meanings, comparison, specifying or enumerating pairs or series of like things, (e.g. in Kraus 2004: 94, Corbett & Connors 1999: 357) also often serves as a building stone in complex figures of speech as: antithesis, chiasmus, antimetabole, climax, etc. The common ground that SP lends/vests to all the figures, and its dominating rhetorical force, is its potential to create a sense of balance and emotions (Corbett & Connors) which is further studied in “classical” stylistics, nevertheless this approach does not discover any new facet of this multifaceted phenomenon until the come of linguistic stylistics (Leech & Short) that manage to describe the SP for the readers. Short’s ‘parallelism rule for interpretation’ or parallel structures as a ‘syntactic trigger’ of semantic equivalence and contrast (in Jeffries, 2010) (compare the rhetorical “recommendation”) and explain the “rationale” behind the rhetorical effects, as in Fowler’s maxim: “extra structure, extra meaning” and that was later complemented by extra effort in the domain of cognitive linguistics.

From the point of grammar, SP is a lexico-grammatical structure that is repeated and can be analysed into lexical constants and variables (although the broad rhetorical definition of parallelism includes so called ‘grammatical parallelism’ where is usually no explicit lexical constant); employs the “principle of coordination” of sentence elements of whole clauses/sentences. The prototypal structural parallelism is asyndetic (or plain *and*) and the neighbouring elements/clauses/sentences share grammatical features of tense, aspect, clause structure, or word (see Quirk et al. 2005). In its repetitive character, SP goes against the principle of reduction or textual economization (i.e. when the coordinated clauses have identical subjects, prototypically the second and other are deleted – see Tárnyiková 1993, Quirk et al., etc.), and consequently has become the subject of ‘expressivity principle’ (Leech 1983 and Slobin).

On the other hand the negative effect of repetition, monotony, has made SP a focus of the study of textual dynamism as the variable proportion of constant and variable constituents contributes to the dynamic development of isolated sentences into large-scale stereotypical structures (see Tárnyiková 2007: 179).

To sum up, we outline the methodological steps that were initiated in the previous chapter. They form an extensive list, or rather a colony, as there is no true hierarchy, of features that tend to be modified on or connected with SP:

Step 1

→ **rhetorical/stylistic/text analysis** – look for repetition in text

→ indicate whether the repeated structures are coordinated or whether the lexical repetition is framed in structural repetition,

Step 2

→ **(lexico)grammatical³⁴/constitutional analysis** – indicate the rank of the members of repeated structures: word, phrase/group, semi-clause, clause (we will classify the sample according to the highest rank as frequently the other member(s) could be reconstructed/upranked into the same rank)

Step 3

→ **lexical analysis** – try to break the SP down into lexical constants and variables

Step 4

→ **textual analysis** – indicate the configuration of one SP in co-text (SP is compact x with break)

Step 5

→ **textual analysis** – the configuration of two or more SPs to each other/among themselves - linear x layered

Step 6

→ **textual/semantic analysis** – the integration of a SP in co-text (lexico-grammatically/semantically isolated x integrated)

Step 7

→ **analysis of graphical realization** – indicate the punctuation delimiting individual members of SP (comma, colon, semicolon = intra-sentential SP, full stop = intersentential)

Step 8

→ **analysis of connectors** – indicate the use of conjunctions (syndeton, asyndeton, polysyndeton).

³⁴ Although in Halliday grammar and lexis are parts of the same continuum, for working reason grammatical ranking of repeated sequence is indicated first and the repetition in lexis is indicated afterwards.

PART II – ANALYSIS OF TWO CONTEMPORARY NOVELS AND ENGLISH – CZECH COMPARISON

The aim of this part is to use the model analysis developed on the samples from secondary literature on authentic literary texts in order to gather a representative number of samples of SP. The samples are further processed in three stages, first, the quantitative survey is conducted to find the tendencies in realizations of SP; second, the types of SP prominent in our mini-corpus in terms of frequency of use or “novel” realization are further analysed in a qualitative way to establish several scales along which SP may be modified; and finally, the corpus of samples is compared with the published translations. The comparison is also both quantitative and then qualitative, though the number of comparative case studies is considerably lower, as there is a lack of standard methodology to rely on.

Chapter 3 - Structural Parallelism in Two Contemporary

Novels: *The Passion* by J. Winterson and *The Glass Room* by S. Mawer

In this chapter we attempt to apply the enlarged, complex analysis of SP based on the functional systemic grammar and the findings from Chapter Two to the authentic samples from two contemporary novels. We will start with a brief characterization of the source texts (and their authors’ style), and then we will demonstrate the methods of analysis on selected samples. Afterwards, the data will be overviewed (each source text separately) in a quantitative analysis in order to trace the current tendencies and preferences in the use of SP. And finally, a series of case studies will survey different perspectives of text in which parallelism can be realized.

Unable to impose one general classification (see Ch.2), samples from both source texts are arranged along scales where prototypical, or archetypal realizations of SP are complemented and/or contrasted with samples displaying partial similarity.

Due to the large number of extracted samples, only a selection of excerpted samples from each source is presented here and the rest of samples from both the novels are detached in Appendices C (for J. Winterson's novel) and D (for that of Mawer's).

The final part recapitulates and summarizes the key features that emerged from the analysis of authentic samples and serves as a springboard for the English – Czech comparison in the following Chapter 4; hence at places there will be comments and comparisons throughout this chapter.

3.1 Aims

When tracing prototypical language devices (and their configurations) in particular text types, text analysts are usually guided by stylistic features of a given text type, referred to as style-formative features (sometimes traced in binary oppositions of marked vs. unmarked). The configurations of such features are based on findings from various levels of language representation (grammatical, i.e. morphological and syntactic; lexical, semantic). (Tárnyiková 2009: 26)

Having confirmed in Chapter 2 that SP is one of the prototypical language devices of complex nature realized in fact at all levels of text, this chapter is an attempt to trace and describe most of the formative features of SP on samples from authentic text in a series of case studies. Thus we will analyse separately each of the features which in fact simultaneously cooperate and thus contribute to the texture and meaning/message of text, and if recognized, affect the interpretation by the reader.

Apart from a set of analytical “frames” on which SP may be spotted, a selection of authentic samples from two novels will be presented to illustrate the variability of realization of SP. In the first quantitative phase the samples are compiled according to their basic formal features of: grammatical rank and the number of repetition of a particular structure, as this probably is the only clear, unambiguous common ground in all samples. The second qualitative phase will further explore the diverse configurations that were found in authentic, thus often irregular or

unclassifiable, text samples and we will attempt to arrange them along several scales of modification to suggest that each particular detail (grammatical, style/rhetorical, textual) that may be traced in a SP works along a scale and thus is systemic.

3.2. Material and Methods

In the first part of this section we are going to outline the situation of SP across the spectrum of text types and reasons behind the choice of British novels as source texts, followed by a relatively thorough description of methods presented and anchored in the linguistic system of functional grammar.

3.2.1 Source texts – context and reasons

Although SP is not listed among the most influential and expressive rhetorical figures (cf. stylistics and writer's manuals that usually accentuate the monotony of repetition and a boring effect, which gives SP the status of a marginal, or peripheral style device in the mainstream texts) - repetition, and particularly **structural repetition**, realized at the grammatical/structural and lexical/semantic levels of text (see Ch. 2), is omnipresent and we may find examples in any text type: apart from novels that are subject of this study, SP is a basic element of poetry where it helps to create rhythm (see Jakobson 1960); which is also exploited in simple narratives like rhymes and riddles (see Hoey 1986); as well as in modern (popular) songs (e.g. songs by Beatles, U2, Depeche Mode, etc.; in Czech an excellent example is Jan Spálený's blues etc.); similarly in ancient texts like the Bible (see G. Cook 1991: 15), ; in drama (see Tomášková 1999); in commercial media (see Cook 1991; Hopkinson 2009) as in a currently published magazine advertisements that may attract our attention, e.g. on Sikkens design:

(3.1)

“DESIGN IS A TALENT
COLOR A VISION”

(published in: A10 new European architecture # 17, September/October 2007,
publisher: A10 Media BV, Amsterdam),

or a recent billboard along the Czech motorways on Shell petrol stations:

(3.2)

“Přishell, natankoval, občerstvil se”

We may find examples in popular scientific texts, as in Bill Bryson’s

Theory of nearly everything:

(3.3)

“And on that rather unsettling note, let’s return to Planet Earth and consider something that we do understand – though by now you perhaps won’t be surprised to hear that we don’t understand it completely and what we do understand we haven’t understood for long.”

(Bryson 2003: 219)

or in purely scientific texts, as in Hoey’s *Textual Interaction*:

(3.4)

“Too few signals can be exacting on the reader; too many can be boring.”

(Hoey 2003: 30)

to mention just a few. Hence SP is not only a rule from the books of grammar and/or rhetoric, but a living, artistic means of text development and cohesion, appearing in texts but obviously with the differences in frequency with regards to the particular text types.

As the further goal of this thesis is to research the situation of SP in Czech translations, we opted for a text type where the style markers seems to be of a higher and generally accepted value than in e.g. law texts where SP is traditionally demanded; or advertisements, which lose importance within much shorter time period and their translations are frequently domesticated. On the other hand, we avoided poetry, so rich in parallelisms, because the translations of poems are generally considered independent pieces of art and cannot be examined only in terms of textual structure, which is the intention of this study.

In the framework of the functional approach to language, a text is a realization of potential linguistic means which pertain to registers that has a communicative value (see Halliday 1973, 2004); and texts are classified into 'text types' (cf. Beaugrande & Dressler, 1981; van Dijk 1980?); a 'novel' could be characterized as a conglomerate of independent and frequently contrasting text types (e.g. narrative text, conversation or simulation of face-to-face communication, argumentative texts, even poems, reports, etc.) which is reflected in the use of language.

Moreover the label 'novel' implies certain expectations concerning the text structure, topics, etc., and readers expect that novels as 'textual worlds' depart from their real world-knowledge, which is, in fact, the function of novel. Novel is a 'literary' text (see Simpson 1997: 7-20), i.e. a text "whose world of discourse is imaginary, some kind of alternative to what we normally think of as the real world" (Chesterman 1998: 163); compare also Beaugrande & Dressler's "world of discourse" (1981: 185); overcoming the old discrepancy of "literary language" traded in some literary studies (see Fowler 1996).

As there is probably no available electronic corpus that can discern structural schemes (only now there are attempts to develop corpus on metaphors, cf. Charteris-Black 2004, Deignan 2005), the samples were collected as well as classified manually as it was the only way how to process data escaping universal tables and generalizations.

In order to reach a certain level of consistency and objectivity in the selection of samples, we refused the rhetorical practise of picking the best, or unambiguous examples from various source texts (here see Corbett and Connors, or Freeborn, Chapman) which is not suitable in the study of variability of realization, so we limited our 'corpus' to only two 'representative' books (Mawer, Winterson) to allow for a manageable number of parallelisms we are capable to classify and afterwards analyse thoroughly.

For our analysis of SP we have chosen two, considerably different, novels, abounding with parallelisms. In fact the original idea to explore the principles underlying SP came with the work on the translation of Kurt Vonnegut's doomsday novel *Cat's Cradle* where the parallelisms were abundant in English, though scarcely translated in the Czech published text; nevertheless for our functional study of contemporary texts, it was reasonable to choose texts by living author(s) and namely from Britain as we are using mostly British methodology (Halliday, Hoey, Leech, Short) modelled on British texts.

The texts used for the analysis of the realizations of SP are two novels by two different contemporary British authors: Jeanette Winterson's *The Passion* (2004 [first published 1987]; hereafter JWP) and Simon Mawer's *The Glass Room* (2010 [first published 2009]; hereafter SMG).

The novels were chosen because the frequent use of SP can be seen immediately at the first reading. The linguistic intuition proved right when all the occurrences of all types of SP were listed and counted and reached more than four hundred SP in the corpus comprising roughly 207,000 words (approximately 47,000 words on 160 pages of JWP; while SMG comprises the rest of 160,000 words on 405 pages). This corpus is small by comparison with the large computer-analysable corpora like British National Corpus, etc.; though it has yielded more than 400 samples of SP at the level of clause and semi-clause allowing a great range of types and subtypes, while being small enough to enable manual analysis which is the only suitable way of excerpting.

It may be objected that the analysed books are not comparable in length (Winterson's novel reached 160 pages, Mawer's novel extended up to 405 pages), nevertheless we are not primarily interested in the total numbers of SP in each novel, but in the configurations of particular SPs (e.g. rank of parallel structure, number of repetitions of a structure - pairs, triplets and multi-plets, etc.), and above all, in the dynamism of its

emergence and dying out in text, and the consequent variety of their realizations, so we have opted for novels with large amount of SP and creative realizations of SP.

Both texts broadly match the general idea of novel as a literary genre (i.e. a fiction story whose characters create a new, alternative world) and their textual realizations include more text types apart from traditional narrative text and dialogues; in both there are essayistic/philosophical passages, fragments of personal letters in SMG, multilingual labelling of objects and persons: the title of Mawer's *Glass Room*, Glasraum, Skleněný Pokoj, and French names and sayings in JWP, and perhaps many more.

In both novels the authors fabulate a fictive world which is parallel to the official version of European history, both novels are set in past – JWP in period of Napoleon Bonaparte, and SMG in the 20th century of Czechoslovakia. Both texts departs from the acknowledged facts, but JW from the beginning states that she is telling stories and invokes the reader to trust her and repeats this incantation : “I’m telling you stories. Trust me.” (This might remind us of Winterson’s following novel *Sexing the cherry* (1989) where as Tomášková puts it: “The two parallel lines combined with omnipresent reiteration create a composition that is more easily described metaphorically than a matter-of-fact explanation.” (2005: 262); Tomášková also describes the role of repetition in the text when she claims: “The ... concepts of parallelism and reiteration seems to function as the key structuring principles in the novels” (2005: 263)). In *The Passion* Winterson uses repeated stretches of text (will be called ‘refrains’ as a reference to the poetic background of SP) to remind the reader of the truth and, maybe, to maintain an archetypal relationship of old-times storyteller, maybe an old aunt or grandmother, and a “gullible” listener/reader, probably a “grown-up” child. While SM has written a quite pathetic story based on historical events (allusions to the history of Villa Tugendhat, the history of Brno and Czechoslovakia, real historical

characters like Kaprálová, etc.) that are provided with comments on the either wonderful pre-war or horrible war years events that are recorded in our textbooks (thus the official version of history).

Considering the organization of novels, Winterson's novel is narrated by two main characters who tell their part of the story, but in the end we find out that the whole novel is conceived as a personal log written by the two main characters whose lives intersected at one moment. Even though they tell their point of view of the story separately and there is no general narrator who would comment and/or explain facts to readers. On the other hand, Mawer's novel - broken into five chapters (introduced by plans and intersections of the villa) is narrated chronologically (with the exception of the initial introduction) by the omniscient narrator and interspersed by frequent direct speeches, fragments of personal letters and quotations of historical speeches.

In terms of text structure, we will start with Mawer's text, which was shortlisted for the Man Booker prize 2009, and is stylistically highly elaborated, he uses a variety of rhetorical figures at all possible levels of text (apart of SP there are metaphors, alliteration, inversions, rhetorical questions, etc.), but in a quite conventional ways, the figures create balance and tension but soon become repetitive and to certain extent predictable, which we will illustrate on the samples from the very first pages of the novel (for your convenience the first page is reprinted in Appendix B) in the next section.

The second novel by Winterson is also similarly rich in SP, moreover it enriches the overall inventory of types of SPs collected from SMG as the author Jeanette Winterson has taken a different strategy to attract reader's interest to the text: like all Winterson's texts, *the Passion* is very idiosyncratic and in some reviews called "extraordinary and subversive" (Nagy 2003); also "A long serious story, cool but energetic, inventive and brilliant" (the Guardian website); her work with language (and arrangement of text) has been appreciated by many critics, readers

and eventually literary rewards (including the Whitbread Prize for *Oranges are Not the Only Fruit*, and lately an OBE for services to literature in 2006; on more details of Winterson's language - see Tomášková (2005), and her website www.jeanettewinterson.com). Some of these characteristics will be illustrated again on the samples from the first page of the novel (technically p. 3 in 2004 paperback edition; also reprinted in Appendix A).

3.2.2 Sample Collection

The method of collection will be demonstrated on introductory samples from the first pages of both novels, many of which will be problematic and finally excluded from our corpus, but in this way we would like to point to the frequent dilemma that had to be faced during the collection.

Mawer's novel starts *in media res* in a short introductory "preface" under the headline "Return", after many (para)texts before it: Note on Pronunciation, Author's Note and Acknowledgements, (which are symmetrically complemented with an explanatory Afterword in which Mawer comments on the selection of title, its meanings in other two languages its part in the novel) as follows:

(3.5)

Oh yes, [1.1]³⁵ **we're here**³⁶.

She knew, even after all these years. [2.1] *Something about the slope of the road, [2.2] the way the trajectory of the car began to curve upwards, [2.3] a perception of shape and motion that, despite being unused for thirty years, was still engraved on her mind, to be reawakened by the subtle coincidence of movement and indication.*

[1.2] '**We're here,**' she said out loud. ... (SMG 1)

Focusing on repeated structures, the beginning displays two stylistically marked structures to find; the first repetition is realized as a pair of clauses

³⁵ As in Ch. 2, the number in square brackets appoints the beginning of a particular SP; the first number refers to the position of SP in the presented extract, whereas the second number refers to the member of SP.

³⁶ We use mainly **bold** to visualize the parallel structures in the samples, though if there are more different SPs in one chunk of text, we also use *italics* and underline.

in two separate sentences in [1.1] and [1.2] with [1.1] opening the paragraph (and the novel at same time) and [1.2] closing it; as obvious the first is not immediately followed by clause [1.2]; though the structure of the two sentences simulating spoken text corresponds only partially and thus it will be considered partial recurrence in Beaugrande & Dressler categories of cohesive devices and is outside the scope of this study.

Note. The second paragraph also presents a stylistically marked structure - a sentence with multiple subjects arranged as a sequence of three coordinated phrases [2.1. -2.3] that in classical rhetoric would fall into the broad category of 'apposition'; nevertheless, the structures of these three phrases vary and there is no explicit lexical repetition (only semantic nearness), so it is not considered SP and again it is outside the scope of our research.

Another triplet of coordinated elements occurs in the third paragraph (beginning “**We’re here,**’ she said”):

(3.6)

She could smell him. [1] **Damp cloth (it was raining) and [2] cheap aftershave and [3] old sweat.** (SMG 1)

Structurally, here we have a triplet groups [1-3] (first being extended with a bracketed clause) that functionally complement the previous sentence (“She could smell him.”) in that it develops the object “him” in the coordinated way typical in apposition, although it is graphically chopped into a separate sentence. In lexical level we can see the semantic link of smell that prepare the readers to what semantic field they may expect and joins the two sentences semantically; so this structural repetition is both grammatically and semantically integrated in co-text. Nevertheless, structurally it is a triplet of balanced groups (joined in polysyndeton) which does not reach the level of semi-clause and/or clause and it is not included in the corpus.

In the fourth paragraph of SMG, we can find two occurrences of parenthesis/insertion working on the same principle as apposition (“The car – a Tatra, she has been told – drew...”) that also belongs to the core of Mawer’s inventory of frequently used rhetorical devices, though without structural repetition.

And as early as in the sixth paragraph (end of page 1 and beginning of p. 2 in 2010 hardback edition) Mawer introduces the first structural parallelisms at the level of clause and semi-clause:

(3.7)

[1.1] **Viktor should be here.** Physically here, she meant, for in some way he was here, of course. His taste, his vision enshrined. She slid across the seat towards the blur of light that was the open door of the car. A hand gripped her arm and helped her out onto the pavement. There was a brush of rain across her face and the rattle of drops on the umbrella above her head. She straightened up, [2.1] *feeling* the light around her, [2.2] *feeling* the space, [2.3] *feeling* the low mass of the house just there across the forecourt. [1.2] **Viktor should be here.** [1.3] **But Otilie was,** coming to her left side. (SMG 1-2)

The first parallel structure [1]³⁷ is realized as a ‘frame’ of two “echo” sentences [1.1] and [1.2] shelling a description of a situation, with a logical coda in the ellipted sentence [1.3] whose structure has undergone a shift in tense/mood (from *should be* → *was*), and considering lexical realization, *Viktor* was replaced by *Otilie* (Viktor’s daughter in the story, so it may be considered a situational co-hyponym?), *here* was ellipted.

As this sample is an extreme case of repetition consisting in two identical sentences complemented with partial recurrence of structure in “Physically here”, and with the complex shift in the third sentence, we suggest a mere working table focused on structural constants only and restraining the varied elements into variables, as in Tab 3.1:

Tab 3.1 – A pair of clauses (SMG 1)

SP	co-text	member	structural repetition	
			constant	variable
3.1		1	Viktor should be here.	Physically here, she meant, for in some way he was here, of course. His taste...
		2	Viktor should be here.	But Otilie was, coming to her left side.

³⁷ It is not a good example of SP either, though similar structures are frequent in SMG and author wish to demonstrate the approach to such structures.

Of course, there are other ways how to parse the chunk of text, e.g. we may see the partial repetitions (“Physically here.” and “But Otilie was”) as modified constant, though in our approach we attempt to focus on parallelisms with largely explicit repetition of structure while here only a word (*here*) is repeated (and further modified).

The reason why we decided to include this structure in the corpus is that we see it as a point of transition between small-scale stereotypes (e.g. pairs or triplets whose members follow immediately) and large-scale stereotypes spanning long stretches of text (see section 3.4).

After the introductory “wish” sentence that sets the mood of wishing, the character lists her memories of a beloved person in a sequence of free-standing phrases (“His taste, his vision...”) that is abruptly turned into the description of actions taken by the main character who in an emphatic way of a triplet of semi-clauses [2.1-2.3] expresses her feeling and concludes the episode with the repetition of the wishing clause that seems to underline the conditions. The explicit triplet may be represented as in:

Tab 3.2 –A triplet of semi-clauses (SMG 1)

structural parallelism	co-text	member	lexical repetition/parallelism	
			constant	variable
3.2	She straightened up,	1	feeling	the light around her
		2	feeling	the space
		3	feeling	the low mass of the house just there across the forecourt.

Thus the structural repetition is enhanced, made visible, largely through the lexical repetition of “feeling”, while the variable brings into effect the principle of end weigh in the “growing” length of variable of the semi-clauses.

All the structural/syntactic phenomena (chopping, listing, triplets, asyndetic/polysyndetic clauses, structural climax) that occur on the first

page are to be frequently found throughout the whole novel (see section 3.3 for the overview of samples) as well as the rhetorical principle of three (we call triplet) thus becoming Mawer's standard devices throughout his text. Mawer's novel seems to be an elaborated complex of repeated figures, and parallelisms more than "unintentional" repetitions become a kind of artfully entangled structures creating the texture of the novel. So we cannot but agree with the reviewers of the novel that: „It is, unexpectedly, a thing of extraordinary beauty and symmetry,” (The Guardian, 24/1/2009), and to add that the beauty of text may be enhanced by its ornamental style and the symmetry by omnipresent parallel structures creating regularity at all linguistic levels of the text.

In Winterson's novel, the first paragraph of the first chapter called *The Emperor* displays several marked structures:

(3.8)

It was Napoleon who had such a passion for chicken that he kept his chefs working around the clock. What a kitchen that was, with birds in every state of undress; some still cold and slung over hooks, some turning slowly on the spit, but most in wasted piles because the Emperor was busy. (JWP 3)

In comparison to Mawer's syntactically plain first sentence ("We're here") resembling a spoken text; Winterson uses a cleft sentence which characterizes the emperor, Napoleon, who will become the novel's leitmotif. Also the second sentence has an emphatic structure: it starts with the inverted word order in the form of the an exclamation, that is developed by a free-standing phrase (limited off by a comma), and continues with a syndetic list (clearly marked off with semicolon) of three indirect objects with anaphoric repetition of "some" that in the third member turns into the "most" that can be seen as a degree of "some" thus creating a climax (the third member is the longest) similarly as that in Mawer's first triplet – third member in Tab. 3.2.

The triplet of parallel groups may be represented as in Tab. 3.3:

Tab. 3.3 – A triplet of groups – shift in constant, growing length of variable (climax) (JWP 3)

co-text	member	lexical parallelism	
		constant	variable
What a kitchen that was, with birds in every state of undress	1	some	still cold and slung over hooks
	2	some	turning slowly on the spit
but	3	most	in wasted piles because the Emperor was busy

After the rhetorically coloured first paragraph follows a one-sentence paragraph consisting of a fragmentary/ellipted comment: “Odd to be governed by an appetite.”; such an elliptical sentence allows Winterson not to express the “author/writer” who has said the comment, which is a typical feature of literary texts and particularly this text where reader(s) cannot be sure who - which character, as there is no narrator – says what, and eventually at the end of the novel they find out that the whole novel is a personal log of Henry, one of the two main characters.

The third paragraph introduces the first of the two main characters, though without name:

(3.9)

It was my first commission. I started as a neck wringer and before long I was the one who carried the platter through inches of mud to his tent. **He liked me** because I am short. I flatter myself. **He did not dislike me. He liked no one** except Josephine and **he liked her the way he liked chicken.** (JWP 2004: 3)

Here we can see the characterization of person in relation to the Emperor (who serves as an imaginary painter’s background on which we can watch the lives of others) and his likes in a triplet of sentences with structurally constant S-V-O-(comp) pattern with a typical emphasis in length in the last sentence that is “doubled” – there are two coordinated S-V-O-Comp clauses, and thus prominent resembling the rhetorical principle of climax.

In terms of the lexical constants and variables, there is a constant repetition of “He liked”, with one semantic variation in the second member, where the verb “like” changes its polarity, though it is accompanied with negation “not” and thus the total polarity of the clauses/sentence remains the same and we may parse the SP as in Tab 3.4:

Tab. 3.4 – A multiplet of clauses of Ex. 3.5 (shift in polarity in second lex. constant, growing length of lexical variable (climax) (JWP 3)

co-text	member	lexical parallelism	
		constant	variable
	1	He liked	me because I am short.
I flatter myself.	2	He did not dislike	me.
	3	He liked	no one except Josephine
and	4	he liked	her the way he liked chicken.

As we can see the multiplet is divided by a comment (“*I flatter myself.*”) emphasizing the irony of the following double negated clause; such configuration we will call SP with a break which concept we have borrowed from Tárníková’s classification, and which broadly corresponds to the stereotype with a pause/break though it differs in the scope; here the break lays between the members of one SP, while in Tárníková’s classification (2009) as we understand it, it is a break between two or more SPs thus forming a large-scale stereotype (see forth).

The fourth paragraph produces just one structurally interesting structure:

(3.10)

No one over five foot two ever waited on the Emperor. He kept **small servants and large horses.** (JWP 3)

It is a pair of balanced groups whose rhetorical prominence lies in the contrast of the antonymous adjectives “small” and “large” and rhythmical balance (isocolon):

Tab 3.5 - A pair of groups – balanced (JWP 3)

co-text	member	lexical parallelism	
		constant	variable
	1	small	servants
and	2	large	horses

Balanced, in Freeborn’s terminology, means that both members consists of two words, and here also the same number of syllables, thus almost creating rhythm, and we can say that this frequent opposition of small and large is almost predictable, meeting reader’s expectancy and so reminding a riddle, a wit, etc. Although this particular sample is not included in the corpus due to the low rank, we will find some balanced, rhythmical SP at the level of (semi-)clause later.

In the last paragraph of the first page, Winterson continues in the playful description of the Emperor and his servants in lexical puns, and there are two stretches of text where we can find a hint of structural repetition, first (underlined) is enhanced by the repetition of conjunction *when*; second (italics) by the repetition of gerundial verb form:

(3.11)

When he brushed the beast he used a ladder with a stout bottom and a triangle top, but when he rode him for exercise he took a great leap and landed square on the glossy back while the horse reared and snorted and couldn’t throw him, not even with its nose in the dirt and its back legs towards God. They would vanish in a curtain of dust and travel for miles, *the midget clinging to the mane and whooping in his funny language that none of us could understand.* (JWP 3)

These examples broadly meets the definition of structural parallelism, but there is no explicit lexical repetition (so we cannot distribute it in terms of lexical constants and variables) and the parallelisms seem to have not added rhetorical force, so they approach the grammatical end of scale of the rhetorical force and are outside the scope of this study.

We have seen that in terms of structure, Winterson uses the same devices like Mawer (coordinated phrases/clauses/sentences, triplets, asyndetic and polysyndetic clauses/sentences), though in case of Winterson the SPs are more compact, and also the form of pairs, triplets seems to be less perfect, as will be demonstrated in following sections. While Mawer accumulates dozens of coordinated words, phrases and clauses in (rhetorical) apposition, repeating the exact structure (elements of lists are either all modified or none, or the growing style of climax), and the meaning of listed items is frequently close or synonymous, Winterson mostly drifts off the structure “set” in the first member of SP.

It may be not so obvious from the analysis of the first pages, but throughout the whole novel Mawer seems to modify most of the nouns and adverbs (resembling the language of fairy tales where mountains are high and valleys deep – see Ong 1991 on the secondary orality); contrasting with Winterson who slightly more prefers comments, inserted clauses, sayings, etc. than descriptive adjectives (see SP [3.2] in sample (3.7) which represent a frequent way of chaining descriptive sequences in SMG).

Generally, *The Passion* is less “bubbly”, less pompous than Mawer’s “embroidery” of a novel, many scenes are described in a minimalist way and the language is spiced with some “fresh”, ad hoc collocations (as opposed to the frozen, dead metaphors), or less frequent lexis, colloquial lexis (vulgar, slang) and forms of spoken language (contracted forms, substandard grammar), ellipted answers, that make the text, together with Winterson’s irrational reasoning (e.g. Winterson invented parallel (hi)story of Napoleon and changeable geography of Venice), to be less predictable and unconventional, dreamy.

To sum up the structural devices characteristic for the texts, Mawer’s text seems to be highly repetitive, both in structure (coordinated lists of objects; frequent appositions of various clause elements; juxtaposition of contrasting sentences, etc.) and lexis (key concepts like *Glass Room*,

space, clarity, modern, etc. are often repeated and even in three languages (English, German and Czech) – in apposition); he also repeats the motives (escaping and returning, forbidden love and punishment, etc.) with different characters that fit into a illusional (topical) macro-structure of circle (novel starts with a short prelude that describes the last but one scene of the story, but with the beginning of first chapter Mawer starts a chronological narration). In linguistic style, Mawer skilfully exploits the inventory of rhetorical devices; more or less he conforms to the form of classical model texts given in rhetoric (e.g. texts in Corbett & Connors like Martin Luther King's, President Kennedy's speeches, the canonical modern novels, etc.) which becomes his norm that he maintains throughout the text.

On the other hand, Winterson's text using the same rhetorical devices, at the local level, displays many irregularities from the general "pattern"; although the text is also rather repetitive (typical remarks and comments are repeated several times in almost identical form/language realization which reminds us of "striking linguistic patterns" in Halliday (1973: 103), or Fowler's "Extra structure – Extra meaning" (1996), the regularity is broken at several levels; first there is no clear narrator hence direct speeches blends with indirect description of setting; text is intertwined with comments, though often it is not certain whose voice it is; as for the macro-structure of the novel, there are four chapters with symbolical titles that are confusing and the text (even the traditional structure of text made of paragraphs coming into chapters is broken, some sections are just dotted off, some clearly numbered); on the linguistic level, the text is fragmentary, sentences are often unfinished, ellipted which is typical in spoken language (and allowing reader's inference) is combined with structural repetition thus creating chains of syntactically/structurally unconventional structures on the verge of grammaticality. First, it may seem shocking or avant-garde, but in the context of other Winterson's books, it is her idiosyncratic style of language which she uses consistently.

Note. SM is a teacher of biology at the secondary school and part-time writer whose texts are “clear”, i.e. clearly written to be understood (see clear vs. opaque texts in Leech and Short 1981). On the other hand, JW is a full-time writer (and part-time editor, and journalist) whose texts are far from being clear or straight (linear stories), her imaginative texts, although frequently intertwined with reference to physics and science, are rather irrational and abolishing all conventional expectations from a novel, from a text.

The fact is that it was Winterson’s book *The Passion* that (together with Kurt Vonnegut’s novel analysed in my diploma thesis) drew my interest to parallelisms and their translation, hence some of the examples have already been presented in the previous papers on syntactic parallelism (in Kaštovská 2009)³⁸ and its translation (in Kaštovská 2010a). Also a few samples from *The Glass Room* by S. Mawer have been presented at the Brno conference in the paper on rhetorical triplets (Kaštovská 2010b).

3.2.3 Methods of data processing

Part II of the present is anchored in the conceptual framework of functional linguistics (outlined in Chapter 1), and complemented by several concepts from stylistics and rhetoric (discussed in Chapter 2).

The data will be processed first in a quantitative analysis intended to determine the common ground of all excerpted SPs, and thus necessarily omitting some of the previously outlined rhetorical features. On the contrary, the following qualitative phase analyses a selection of particular SPs from all of the possible angles, perspectives, to cover most of the features present in SP.

³⁸ The study was initially focused on ‘syntactic parallelism’, though the research has shown that the term syntactic is inadequate as many a time parallelism “outgrows” the limits of a sentence and thus we accepted a term coined in Tárnayiková (2009[2002]) and SP serves here as an umbrella term for various realizations of parallelism.

3.2.3.1 Presuppositions

As there is no similar study of structural schemes that I am aware of, I had no model we could use as a base/platform and test on our samples; thus I solely bear the responsibility for the flaws and imperfections.

The research has been done manually, first using linguistic intuition which was later repeatedly tested and confronted with available linguistic theory; hence there is the human factor which may lead to mistakes we failed to see. Moreover, readers have different thresholds of acceptability, therefore some samples may be refused and on the other hand other researchers, in spite of our thorough effort, may find further examples in the analysed texts. Nevertheless, we will attempt to present a vast range of analyses of authentic samples, to make the subject clear and to test the proposed methods.

It ought to be pointed out that the term ‘structural parallelism’ and its definition used here is a simplification of the reality due to the nature of all texts that are primarily semantic entities, messages (working at three levels – Hallidayan metafunctions), and the structure is “only” the arrangement of the message (studied in rhetoric and stylistics). Thus, whenever we are going to use structural parallelism/stereotype, it is a shorthand for ‘the meaning realised in the parallel structure/form’.

3.2.3.2 Quantity as an indication of prominence

“If there is such a thing as a **recognizable style**, whether of a work, an author, or an entire period or literary tradition, **its distinctive quality can in the last analysis be stated in terms of relative frequencies**, although the linguistic features that show significant variation may be simple and obvious or extremely subtle and complex.” (Halliday 1973: 116)

There is a limited number of studies on realization and distribution of style markers, left alone SP, mainly due to the demanding methods of excerption and processing. Though there have been some studies of style based on statistics (cf. Doležel & Bailey 1969 (eds.) *Statistics and Style*) which have discovered the role of frequency in mapping style choices of

individual authors; and in Burwick's essay 'Stylistic Continuity and Change in the Prose of Thomas Carlyle' (ibid., 178-196), we may find some insightful remarks on the distribution of rhetorical figures in a selection of Carlyle's rather stylized 18th century prose texts³⁹.

Nevertheless, rhetorical figures, that SP surely is, are deliberate/optional and cannot be statistically expressed in the same manner as for example the number of subjects as obligatory elements per sentence, thus in our analysis we will use Hallidayan '**relative frequency**' (or rough numbers) which is a "parenthetical insertion of figures of occurrences designed to explain why a particular feature is being singled out for discussion" (Halliday 1973: 115). Thus the numbers presented are not absolute; they solely support and/or explain our choices of phenomena to be outstandingly frequent in our mini-corpus and thus could be considered an archetype/prototype or simply "preferred realization".

3.2.3.3 Data processing

Focusing on the central types of SP realized as (mostly) lexico-structural repetition; we will detach the cases of purely structural repetition without lexical repetition, (lists of words, groups, or multiple clauses where only conjunction is repeated, to name just a few) that are traditionally called grammatical parallelisms to the margin of our interest; although they are also of a certain stylistic/rhetorical prominence in the overall macrostructure of text as the manuals on writing recommend them as a rule to coordinate the listed items in form (on studied manuals see References, similar rule in rhetoric in Ch. 1), but there is no hard and fast rule that we have to use them (cf. Beaugrande & Dressler's 'contributors

³⁹ Burwick classified sentences "in an array of eight basic patterns" (1969: 178), though the last class includes "all other variants: in the Carlyle texts, 95% of the s8 variants are sentence fragments with no finite predication" (1969:196). Though we cannot see the total number of non-finite sentences in his samples, Burwick states interesting thing (which enlightens our relaxed position towards statistic description to style) that: "for many authors, this would be but a minor point; for Carlyle, it becomes major. He frequently ignores terminal boundaries, and he characteristically treats commas, dashes, semicolons, and periods as rhetorical rather than as grammatical devices" (ibid.).

to efficiency' (1981: 54)) and in comparison to central types of SP with lexical repetition, such SPs have relatively low rhetorical force. Hence we will use the term 'structural parallelism' (SP) as a shorthand for lexico-structural parallelism (echoing Hallidayan lexico-grammar) where lexis and grammar are seen as two ends of one continuum that cooperate.

Nevertheless, for working reasons we have to dissect the two levels and for each sample produce two analyses: structural in which we delimit the structural pattern of constants (represented as the lines in tables), and lexical repetition in which we distribute the structures in terms of lexical constants and variables (for more in Ch. 1) that will be illustrated on triplet of clauses:

(3.12)

As the weeks wore on, we talked about going home and **home stopped being a place where** we quarrel as well as love. **It stopped being a place where** the fire goes out and there is usually some unpleasant job to be done. **Home became** the focus of joy and sense. (JWP 83)

The example shows a (simple) SP (as opposed to double contrast in antithesis) integrated in co-text through lexis (*home*) that has a clear structural constant (*home stopped being a place*) and variable delimited by *where* that could be represented as in Fig. 3.1:

Fig. 3.1 The pattern of structural constant and variables

structural constant	structural variable
[[subj. sg.] + [pred. past simple] + where]	[we] + [pred. pres.simp.] + Mod.
	[fire] + [pred.pres.simp.] and [clause]
	[focus]+ of + Mod.

But we need to complete the picture with the lexical constants and variables, so we attempt to represent the sample in a following table based on Hoey's analysis of repetition and replacement (see Ch. 1):

Tab 3.6 - A triplet of clauses (JWP 83)

co-text	member	lexical repetition	
		constant	variable
As the weeks wore on, we talked about going <i>home</i> and	1	<i>home</i> stopped being a place where	we quarrel as well as love.
	2	<i>It</i> stopped being a place where	the fire goes out and there is usually some unpleasant job to be done.
	3	<i>Home</i> became	the focus of joy and sense.

We believe that such a table is able to better show the dynamic changes in lexical constant (in *home- it-home*, and in verbs *stopped-stopped-became*) and hope that the structural constant and variable is still visible and allows this simplification.

The assumption that structural constant is dominating over lexical constant can be proved in the following sample with no explicit lexical constant as it is in iconic “juxtaposed” triads (cf. Aristotle, Quirk – in Ch. 2), but also in SPs close to grammatical parallelisms as in (3.13):

(3.13)

He **turns away** from the view, **crosses** to the door and **climbs** the companionway to the cabins, from the expanse of one space into the narrow constrictions of the upstairs. (SMG 167)

This triplet of coordinated clauses is not as iconic as samples of bare predicates, though the repeated structure establishes certain expectancy that is broken in the extended variable of the last member thus creating a certain climax (we will call ‘growing development’ in section 3.4) and it may be distributed in the following table:

Tab 3.7 - A triplet of clauses (with no explicit lexical constant – only structural rep. grammatical par.) (SMG 167)

co-text	member	lexical repetition	
		constant	variable
	1	He	turns away from the view
	2	[implicit he]	crosses to the door
and	3	[implicit he]	climbs the companionway to the cabins, from the expanse of one space into the narrow constrictions of the upstairs.

As the generally acknowledged common ground of all SPs is the structure realized at the grammar/syntactic level, the key category is that of the grammatical rank of repeated structure which helped us to further restrict the group of SPs to these which repeat at least at the rank of semi-clause and/or clause thus excluding the omnipresent lists of words (especially in Mawer) and coordinated groups/phrases; explicit repetition means that the predicate, as the decisive element making a sentence a clause, is repeated, including the cases when in compound verb forms, the copula/auxiliary verb is frequently ellipsed, though the finite meaning is easily inferred (this restriction aroused due to the cross-language comparison, facing/mitigating the fact that Czech verbs are mostly mono-verbal and finite).

In the first quantitative phase we had to restrict the number of the features involved in classification in order to be able to establish a reasonable table with manageable number of categories. For this purposes all the text samples were split into individual SPs, so that each repeated structure could be assessed individually (may two or more SPs occur within one sentence, each example from the sample were considered separately and counted) as in:

(3.14)

Kneeling, with the incense **making** me light-headed and the slow repetition of the priest **calming** my banging heart, I thought again about a life with God, thought of my mother, who would be *kneeling* too, far away and *cupping* her hands for the portion of the Kingdom. (JWP 42)

This sample consists of only one graphical sentence, though there are two different parallel structures: pair of clauses (underlined), and a *pair of semi-clauses (italics)* and one string of –ing participles (**in bold**) multiplying the effect of jingle but whose structure is irregular and does not fit the category of SP as it is restricted here; though it is very close and amplify the repetitive effect of the text. The two parallel structures may be represented separately as in Tab 3.8:

Tab 3.8 – A pair of clauses (1) including another pair of clauses (JWP 42)

SP	co-text	member	lexical repetition	
			constant	variable
1	Kneeling , with the incense making me light-headed and the slow repetition of the priest calming my banging heart	1	<u>I thought</u>	again about a life with God,
		2	[I] <u>thought</u>	of my mother, who would be <i>kneeling</i> too, far away and <i>cupping</i> her hands for the portion of the Kingdom. →
2	and	1	who would be	<i>kneeling</i> too, far away
		2	[implicit rep.]	<i>cupping</i> her hands for the portion of the Kingdom.

So, each of these parallel structures was counted separately in overview as well as the translation of each SP will be assessed separately in Ch. 4.

As the principle of repetition in text is rivalled with the principle of language economy, only minority of samples consist of explicit parallel structures that are all at the same rank, thus here we attempt to use a “rule of the highest rank”, i.e. if the highest possible rank in the pair or triplet, or multiplet is a clause, while the other member/s are explicitly of lower rank, we classify the structure as generally at the level of clause as the members of lower rank are usually ellipped and potentially of the level of clause as well. In this way our corpus includes only SPs with a certain level of explicit repetition of structure, so each sample has at least two or

more explicitly repeated parallel structures at the level of (semi-)clause taking repetition of predicate as the key element. It can be demonstrated on the previous sample (3.14) where the first SP has an ellipsis of subject in the second member [1.2], and in the second SP the subject *who* and copulas *would be* are ellipped, though the –ing participle is repeated signalling a clause, so the ellipped elements are implicitly present and can be inferred.

In the quantitative part, the graphical segmentation is backgrounded and the distinction in configurations, e.g. a triplet of clauses within a sentence and a triplet of clauses realized as three separate clauses (or typically two members in one sentence and the third in another sentence), are omitted, and all three illustrative cases are classified as a triplet of clauses (more on graphical segmentation in section 3.4).

When working with SP that is generally considered one of stylistic devices, or in Hallidayan grammar structures of textual prominence, which are by nature arbitrary, deliberate, the occurrence in literary texts is not compulsory/constitutional and also they may be detected only by experienced, or informed readers; we are aware that the collection and classification of samples inevitably depends on the level of reader's experience which may widely differ from the readers with different background either in stylistics or grammar (and e.g. transformational grammarians would probably analyse the samples in a different way). Nevertheless, the analysis is intended to be transparent and complex in that it displays all possible samples of SP in order not to "flatten" or simplify the situation in the source texts; and objective as it is based on examples and models from relevant secondary literature.

3.3 Overview of all samples (quantitative analysis)

In this initial overview all the samples, including large-scale stereotypes exceeding pages of text, were for working reasons dissected into individual repeated/parallel structures in order to show their common ground and to be able to represent them in a modestly organized way: the samples from JWP are presented in Chart 3.1 and from SMG in Chart 3.2. The following discussion will outline some of the typical features of the respective text and hopefully justify the “radical” simplification of SPs.

Chart 3.1 Total Number of All Parallel structures in J. Winterson’s *The Passion* – classified according to the quantity of parallel members and the rank of parallel structure

Structural Parallelism	rank of parallel structure		total no. of parallel structures	%
	semi-clauses	clauses		
Number of members				
Pairs	34	108	142	62.6
Triplets	9	50	59	26
Multiplets	3	23	26	11.4
total	46	181	227	100

Chart 3.2 Total Number of All Parallel structures in S. Mawer’s *The Glass Room* – classified according to the grammatical rank of SP and the rank of parallel members

Structural Parallelism	rank of parallel structure		total no. of parallel structures	%
	semi-clauses	clauses		
Number of members				
Pairs	16	78	94	43.1
Triplets	20	52	72	33
Multiplets	13	39	52	23.9
total	49	169	218	100

First we should remember that JWP has only 160 pages where we have found 227 SPs, so it is approximately 1.5 SP at the rank of (semi-) clause per one page; while in Mawer’s text, otherwise full of coordination at

lower ranks⁴⁰, it is 0.56 SP per one page, so the concentration of clause SP is almost three times higher in JWP and confirming the role and prominence of SP in her texts.

In Chart 3.1 and 3.2 we can find a considerable tendency to use mostly pairs - almost 63% in JWP, in comparison to 43.1% in SMG; but on the other hand in SMG there is slightly more triplets and twice as many multiplets; so we can say that Mawer's SPs tend to be longer (almost 70%), partly confirming the intuitive preference of triplets stated in Kaštovská (2010b).

Considering the numbers of semi-clauses in contrast to clauses, we find out that the proportion is almost the same - semi-clauses in JWP take up 25% while in SMG 30% of samples.

We believe that this quantitative analysis has shown that in the chosen novels, SP has an intensive style-forming role and thus will help to justify our claims in English-Czech comparison in Chapter 4.

Nevertheless the frequency is only relative because it covers only SP at the level of (semi-)clause and moreover the core of the analysis lies in the subsequent qualitative study of all previously described features of SP in the following section 3.4.

3.4 Perspectivization of SP (qualitative analysis)

“We are talking about the finiteness of the colours of the rainbow not the finiteness of peas in a pod.” (Hoey 1983: 186)

During the collection and analysis of samples I realized that the nature of parallelism exceeds any linguistic expectations and my tendency to create a hierarchy of “parallelism properties” that contribute to the rhetorical power has failed; neither my attempt to establish classical binary (+/-) oppositions of the features (original intention was to establish a chart

⁴⁰ The abundance, and also inconsistency, of SP at lower ranks prevented a thorough analysis and on the grounds of co-occurrence of lower rank SP in the samples of clause SP we can only estimate that there are twice as many lower rank SP.

similar to the chart of “colony features” in Hoey 1986); instead, the analysis of samples made me to assemble the multiple features along several scales of opposition on which we can follow the dynamic modification in contrast to a prototypical SP.

In order to pinpoint all possible features of SP in text, each feature will be discussed separately although in real text they cooperate as one complex. So we will focus on particular details or, metaphorically said, we will look at SP from different angles that we will call here ‘perspectives’.

The following studies cover both micro- and macro-perspectives, in that the former concentrate on the configurations of individual parallel structures (here called structural parallelism, SP); while the latter which are taken from the tentative classification by Tárnyiková’s (2009) monitor the variety of configurations between two and more SPs creating one complex structure henceforth called ‘structural stereotype’ being an umbrella term for all SPs in “ultimate” combinations (starting from isolated, standing alone SPs to layered structural stereotype).

Considering the micro perspectives, there are two perspectives of quantity of repetition as the establishing feature of SP; on one hand the quantity of repeated elements in a parallel structure – i.e. the perspective of grammatical rank at which individual parallelism is realized assuming that the higher the rank of the repeated pattern, the more prominent the figure; and on the other hand the quantity of parallel members (=one pattern which is repeated), which is the second “pillar” of the prominency, along the traditional lines of terms of ‘minimal pair’ that establishes a SP (see Tárnyiková 2009), a rhetorical/Aristotelian triplet (see Aristotle, Corbett and Connors 1999, etc.; also known as Caesarean triplet – see Ch. 2) and multiplets that show either the potential of further development, or the drawbacks of repetition that may lead into monotony.

Subsequently we will examine the qualitative aspects of SP based on the configuration of SP members assuming that there is a certain prototypical configuration of constants and variables that might be

represented in a slightly simplified way in tables (see Ch. 1, 2) providing that the structural variables overlap with lexical variables (at least to some extent as illustrated above).

Finally, to make the picture of SP whole, we will look at these structures from the macro-perspective to outline the prototypical configurations of more SPs within a stretch of text (see forth).

The following analysis is not primarily concerned with the textual parameters to which SP contributes as cohesion, emphasis, and retardation of information flow, but largely in the dynamic modification of the repeated structures that occurs in two phases: first the parallelism is established in the text through the repetition to be interrupted/violated in the second phase; and in the configurations of SP – the configuration of members within a SP, and the configurations of SPs in a chunk of text, bearing in mind that many of the characteristics true for one SP, in fact, apply to the configurations of more SPs and the difference is only in the “scope” of text - from the micro-perspective focusing on individual SP members (e.g. a word group, a clause) in a sentence, to the macro-perspective of series of SP in chunks of a text and/or the whole novel.

Starting with the features described in rhetoric and stylistics definitions (see Ch. 2) we will attempt to describe all possible details contributing to the “power” of SP from different perspectives.

Although the scales are numbered for convenient reference, the numbers should not suggest any hierarchy in the aspects of SP because apart from the quantity of repetition, the other aspects are optional, thus many a time only potential and need not be realized; thus these scales form a true “colony” of SP features.

A. Micro-perspective of SP – configuration at the level of sentence/clause/s

From the micro perspective the analysis is concerned with the variety of realizations of structural patterns, and the lexical repetition that is distributed into lexical constants and variables; though there will be remarks on the textual level analysis, the configurations dealt with in other sections as SPs are rarely isolated and we wish to keep the analyses complex, not to simplify the situation.

3.4.1 The perspective of grammatical/structural rank of repeated structure/pattern

We have shown the principles of classification according to rank previously (Ch. 1, and in the introductory samples above), thus here we will restrict the analysis on samples of SP where it is sometimes difficult to indicate the rank of each structure. Thus in listing, the seemingly less complicated structure, the enumerations may be realized as parallelisms of words, groups/phrases, and also lists of verbs with reference to the tradition of Caesarean triplet *Veni, vidi, vici*. But in comparison to a list of nouns or adjectives, the list of verbs may function as semi-clauses or clauses, therefore we may see it as a point of transient between the rank of word and clause (on the ambiguous nature of list of bare predicates – see Dušková 1999). Let us start with this sentence with a seemingly simple structure where we find two coordinated words joined with *and* thus complying with the concept of (grammatical) parallelism:

(3.15)

In this city great fortunes are won and lost overnight. (JWP 89)

In traditional grammar the sample could be seen as a sentence which consists of one clause with multiple predicate, though in my view, I understand the sentence as proposition of two quite contrary activities (winning and losing money) reduced by ellipsis (also in the corpus, similar

samples are taken as a pair of clauses) and can be represented as in Tab. 3.9:

Tab 3.9 - A pair of clauses (JWP 89)

co-text	member	lexical parallelism	
		constant	variable
In this city	1	great fortunes are	won
and	2	[implicit rep.]	lost overnight.

Although relying on a functional approach, we are still in doubt when we have to deal with the following sample:

(3.16)

It [4.1] **freezes** and [4.2] **expands**, [4.3] **melts** and [4.4] **contracts**, levering apart the material. (SMG 308)

Putting aside the traditional analysis in a multiple verb phrase, we are still balancing between two systems, from the level of (ortho-)graphical representation, the sentence consists of two parts divided by a comma (a grammatical diacritic/punctuation in Vachek 1979), so we may say there are two graphical clauses each consisting of a pair of words, but also we can take the functional approach and see it as a “list” of actions described in bare predicates (referring to *Veni, ...*), so we see it, and in our corpus classify it, as a multiplet of clauses represented in Tab 3.10:

Tab 3.10 – A multiplet of clauses (SMG 308)

co-text	member	lexical parallelism	
		constant	variable
	1	It	freezes
and	2	[implicit rep.]	expands
	3	[implicit rep.]	melts
and	4	[implicit rep.]	contracts

Though we admit that the idea of two pairs is very close as it is semantically enhanced by the antonyms: *freeze x melt*; *expand x contract* and forming a perfect antithesis, not to mention the high level of

informational redundancy (second member of the pair can be easily inferred) so typical for Mawer's text.

And this meditation over the character of bare predicates we will complete with a SP from the macro-perspective as it is embedded in this large-scale stereotype, again from Mawer:

(3.17)

Space, light, glass; some spare furniture; windows looking out on a garden; a sweep of shining floor, travertine, perhaps; white and ivory and the gleam of chrome. The elements [1.1] **moved**, [1.2] **evolved**, [1.3] **transformed**, [1.4] **metamorphosed** in the way that they do in dreams, [2.1] *changing* shape and form yet, to the dreamer, [2.2] *remaining* what they always were: *der Glasraum, der Glastraum*, a single letter change [2.3] *metamorphosing* one into the other, the Glass Space [2.4] *becoming* the Glass Dream, a dream that went with the spirit of the brand new country [3.1] in which they found themselves, a state [3.2] in which being Czech or German or Jew would not matter, [3.3] in which democracy would prevail and art and science would combine to bring happiness to all people. (SMG 25)

This extract comprises one paragraph and it is realized as a multiple layered parallelism, beginning with a long list of nouns graphically segmented into various structural units: the semicolons delimit a triplet of words from a triplet of noun groups/phrases whose modification creates the feeling of variety, but grammatically the members are at the same level – the noun phrases. The third of phrases consists of a further triplet of two words and a phrase thus creating a kind of a fractal = never ending development of form we may call ‘growing development’ of structure, by the means of repetition of grammatical rank, i.e. coordination. The first finite clause also presents a “monumental” list of coordinated units; first there is a multiplet of clauses [1] whose last member is greatly extended by one subordinated clause and a multiplet of –ing semi-clauses [2] followed by further three which-clauses [3] (or may be four, as the last which-clause is developed by one more coordinated clause) and we attempted to represent it in the Tab 3.11:

Tab 3.11 - A large-scale stereotype (a complex of multiplet of clauses, multiplet of semi-clauses, triplet of clauses) (SMG 25)

SP	co-text	member	lexical repetition	
			constant	variable
1		1	The elements	moved,
		2	[implicit rep.]	evolved,
		3	[implicit rep.]	transformed,
		4	[implicit rep.]	metamorphosed in the way that they do in dreams,
2		5	<i>changing</i>	shape and form yet, to the dreamer,
		6	<i>remaining</i>	what they always were: <i>der Glasraum, der Glastraum</i> , a single letter change
		7	<i>metamorphosing</i>	one into the other, the Glass Space
		8	<i>becoming</i>	the Glass Dream, a dream that went with the spirit of the brand → 3
3		9	new country	<u>in which</u> they found themselves
		10	a state	<u>in which</u> being Czech or German or Jew would not matter,
		11	[implicit rep.]	<u>in which</u> democracy would prevail and art and science would combine to bring happiness to all people.

3.4.2 The perspective of quantity of repeated structures

Concerning quantity of repetition, it is together with lexical constant the feature that makes SP prominent in text (omitting the cases of isolated sentences as proverbs, adverts, sayings). As the iconic triplets have been discussed in Kaštovská (2010b) and many times elsewhere (e.g. the theory of art, cognitive linguistics), we will focus on minimal pair as an establishing unit preferred by Winterson, and multiplet as a Mawer's "breach" to the "golden mean" traditionally seen in triplets.

Although pairs may be perceived as a structurally simple type of SP in comparison to large-scale stereotypes (e.g. (3.17) above) the research has shown that the realizations may considerably differ starting from a structurally simple SPs as in the following sample where the

structural repetition is complete and we can clearly delimit the constants and variable in the replacement of subjects (*he* → *we*):

(3.18)

He **never spoke of it**. We **never spoke of it**. (JWP 7)

to a more sophisticated/elaborated configurations of constants and variables in antithesis displaying double contrast (see Ch. 2). So let us concentrate on another pair realized as an asyndetic antithesis:

(3.19)

Miss **your way, which is easy to do, and you** will find yourself staring at a hundred eyes guarding a filthy palace of sacks and bones. Find **your way, which is easy to do, and you** may meet an old woman in a doorway. (JWP 49)

Considering the matrix established in Ch. 1 on Hoey's example as a point of departure we suggest the following analysis:

Tab 3.12 – A pair of clauses (Antithesis) (JWP 49)

co-text	member	lexical repetition		
		variable 1	constant	variable 2
	1	Miss	your way, which is easy to do, and you	will find yourself staring at a hundred eyes guarding a filthy palace of sacks and bones.
	2	Find	your way, which is easy to do, and you	may meet an old woman in a doorway.

In this SP we can clearly find double contrast in four variables, though there is just one constant in the middle of variables, so this sample clearly departs from the canonical structure of antithesis (more on configurations of constants and variable see forth).

Having displayed such a departure from traditional form, we may further speculate on the prominence of the two contrasts; looking back at the variable 1 in (3.19) the pair of verbs (*miss* and *find*) are of close semantic relations in collocation/context with the lexical item *way*, so we may say that variable 1 in member 2 may be expected by readers and thus is probably closer to the function of constant than variable (cf. the

discussion of Hoey's example in Ch. 1). This tendency culminates in samples of antithesis where one of the variables consists in a mere negation as in Mawer's asyndetic antithesis:

(3.20)

'**It's** not **intended to be** a sensation. **It's intended to be** a home.' (SMG 63)

We believe that the constants (in bold) clearly delineate the variables of which the first consists in the polarity of verb which will be many cases of simple SP considered constant. The difference lies in structure; while in antitheses, i.e. structures that in my opinion comply with the rhetorical definition and match the models given in secondary literature, the members tend to have almost identical structure (leaving the effect of prominence fully on lexical variables), on the contrary in simple SP where the structural constant does not comprise most of the member, also the lexical constants display greater variability (see forth).

Considering multiplots more typical for Mawer's text, in his relatively large group of 52 samples (almost a quarter of all SPs in SMG), 13 samples can be seen as a subtype we might call a 'triplet + coda'. This working label should imply the "internal organization" of the structure consisting of a relatively homogenous triplet which is followed by another member that semantically completes the idea but whose structure has undergone significant shifts:

(3.21)

She hasn't been in the café where they first met, **she hasn't been** answering the phone number that she gave him, **she hasn't been** at the Grand Hotel when he went there for a drink. **And now here she is**, coming suddenly and unexpectedly out of storm. (SMG 275)

As we can see, the first three coordinated clauses begin with identical subject *she* which is together with auxiliary verb forms *hasn't been* consistently repeated although these might have been ellipted (cf. the principle of economy), thus forming a well prominent lexical constants of the triplet. This is immediately followed by a new sentence with partial

lexical repetition (*she, is* as the form of verb *be*) and introduced by textual conjunction *and* thus linking it close to the triplet, but the structure established in the initial triplet is modified in tense, polarity of verb and there is the inserted *here*; nevertheless, we will consider it as a fourth member of SP and parse the sample as in:

Tab 3.13 – A multiplet of clauses (triplet + coda) (SMG 275)

co-text	member	lexical parallelism	
		constant	variable
	1	She hasn't been	in the café where they first met,
	2	she hasn't been	answering the phone number that she gave him,
	3	she hasn't been	at the Grand Hotel when he went there for a drink.
And now	4	<i>here she is</i>	coming suddenly and unexpectedly out of storm.

So in this subtype we can see the cooperation of structural, lexical and graphical variation that in a seemingly stereotypical stretch of text moves the contrast from lexico-structural variables in end-of-the clause position to the whole structure of the coda thus amplifying the effect of climax. (More multiplets are discussed in sections on macro-perspective.)

3.4.3 The perspective of structural constants and variables

This perspective is an attempt to concentrate on just one of the two dimensions of SP: the structure at the expense of lexical realization; though since structure is realized in lexis, the separation is never complete and the analysis partly overlaps.

This perspective has two scales of variability: a scale of structural modification from minimal structural constant (i.e. concordance in tense, person, number, aspect – generally known as grammatical parallelism) as in:

(3.22)

We **ran** with packs that weighed around 40 lbs, **waded** in and out the sea, **fought** one another hand to hand **and used** all available farming land to feed us. (JWP 37)

to almost total repetition of structure where is a minimal structural variable as in the following example consisting of triplet of (subordinate) clauses where the structural variable lies in the shift of tense in the third member (from *might* to *will*):

(3.23)

He feels **that he might** suffocate, **that he might** explode, **that he will** die. (SMG 324)

and which we can represent in the following table:

Tab 3.14 - A triplet of clauses with a shift in structural constant (SMG 324)

SP	co-text	mem ber	lexical repetition	
			constant	variable
	He feels	1	that he might	suffocate
		2	that he might	explode
		3	that he will	die.

And finally a total structural repetition where the variation is only in lexical realization as in sample (3.24):

(3.24)

The house grew, the baby grew. (SMG 52)

where the only variable is the change in subject *house – baby* (more on lexical variation in following sections).

While the other scale covers the dynamic shift in quantity of constant; it can have a decreasing character in which SP is gradually “dying out” as in this triplet of clauses:

(3.25)

Perhaps he saw how I blushed, **perhaps he knew** my feelings, **he knew** those of most people. (JWP 37)

where the structural constant diminishes in the third member (in *perhaps*), or in this triplet of clauses where only a part of structure is repeated in the

second member [2] and the third member is reduced to a repetition of prepositional phrase (in italics) [3]:

(3.26)

[1] This was **how he would be** at the factory, she guessed; [2] **how he would be** *with the workers' delegations*, [3] *with the foremen and the managers.* (SMG 9)

Due to the progressive ellipsis it is difficult to place the SP into a table, so we use broken line to imply the shift of the variable into constant:

Tab 3.15 - A triplet of clauses with a shift in structural constant – dying out stereotype (SMG 9)

co-text	mem ber	lexical repetition	
		constant	variable
This was	1	how he would be	at the factory, she guessed
	2	how he would be	<i>with the workers' delegations</i>
	3	←	<i>with the foremen and the managers.</i>

or dying out abruptly as in:

(3.27)

I gripped the chalice, though I could feel the priest try and take it from me.
I gripped the chalice. (JWP 42)

Or the number of elements in constant is increased in each following member and SP seems to be “growing” in that the following member repeats more elements from the previous structure as in this triplet:

(3.28)

No. He earns his money. He earns his money supplying the French army with meat and horses. Meat and horses he tells me that wouldn't normally feed a cat or mount a beggar. (JWP 63)

Tab 3.16 - A triplet of clauses with growing constant (JWP 63)

co-text	member	lexical repetition	
		constant	variable
	1	He earns his money	[functional 0]
	2	He earns his money	supplying the French army with meat and horses.
	3	[implicit repetition of var. in 2] Meat and horses	he tells me that wouldn't normally feed a cat or mount a beggar.

This triplet of clauses is an example of “growing constant” that Winter describes as ‘replacement by adding’ where the repetition of “meat and horses” at the beginning of the third member (epiphora in rhetoric) thus becomes a part of constant (adding the variables to the repeated structure and annexing new variable).

Finally, there is the question of configurations of structural constants and variables; the prototypical linear arrangement of simple SP being constant + variable (we have seen in examples 3.10, 3.21 and 3.23) and double contrast in antithesis in [constant 1 + variable 1, constant 2 + variable 2] (as in Ch. 1 or in (3.20)), but there are traditional modifications where variable precedes the constant (reversed) called ‘epistrophe’ or its variations [variable + constant + variable] in (3.19) (Miss your way...), or reversely in [constant + variable + constant] here:

(3.29)

My friends spend money; my husband makes it. (SMG 230)

Tab 3.17 A pair of clauses in antithesis (reversed const. and var.) (SMG 230)

mem ber	lexical repetition			
	constant	variable	variable	constant
1	My	friends	<i>spend</i>	money;
2	my	husband	<i>makes</i>	it.

Another traditional figure based on SP is antimetabole (in rhetoric “criss-cross” structure -see Ch. 2) as in this pair of clauses:

(3.30)

St Paul said **it is better to marry than to burn**, but my mother taught me **it is better to burn than to marry**. (JWP 9)

and the structure better comes out in tabular representation:

Tab. 3.18 – pair of clauses (Antimetabole) (JWP 9)

co-text	member	lexical repetition			
		variable 1	constant 1	variable 2	constant 2
	1	St Paul said	it is better to	marry	than to burn
	2	my mother taught me	it is better to	burn	than to marry

So, even structural constants are liable to variation which contradicts with the general intention to homogenize the groups of samples, but on the other hand it prevents readers from developing a strong expectancy and boredom.

3.4.4 The perspective of lexical constants [LC] and variables [LV]

This perspective focuses on the semantic distance of lexical variables, in other words, on the level of similarity or contrast in lexical variables.

Since Aristotelian *Rhetoric* SP has been used as a device to emphasize similarity of two (or more) things or clearly appoint contrasting features (especially in antithesis, antimetabole); so the lexical variables oscillates from real, novel contrasts (so called instancial collocations) to synonyms (or antonyms in a negated clause), which is used in rhetoric tradition to repeat the initial proposition and thus to impress the listeners/readers, or to amplify the meaning (see Aristotle's exposition on I came, I saw... in Ch. 2), as in this pair of sentences reminding "echo" sentences:

(3.31)

'Your responsibility is to us!' she screamed. 'Your duty is to your family!'
(SMG 298)

where the second member brings very little, if no, semantic variable as the lexical items *responsibility* and *duty* are close synonyms, not to speak about the substitution of *us* and *your family*.

On the same principle is based this triplet of sentences where the initial item varies though it refers to the same referent and seems to be closer to lexical constant than contrasting variables:

(3.32)

The bomb **might have** hit the upstairs terrace. It **might have** plunged through the ferroconcrete and through the white space of the Glass Room, down into the basement. Five hundred pounds of high explosive **might have** blown the whole perfect construction to pieces together with Lanik and his sister. (SMG 312)

Tab 3.19 - A triplet of synonymous clauses (SMG 312)

co-text	member	lexical parallelism	
		constant	variable
	1	The bomb might have hit	the upstairs terrace
	2	It might have plunged	through the ferroconcrete and through the white space of the Glass Room, down into the basement
	3	Five hundred pounds of high explosive might have blown	the whole perfect construction to pieces together with Laník and his sister

In fact this sample is a tautology, a repetition of the proposition to amplify the disastrous effect of a bomb and the lexical constant forms two contiguity chains: one of subject (*the bomb - it - five hundred pounds of high explosive*) and the other of predicate (*hit – plunge – blown*), and the lexical variables may also be seen as a chain of details referring to one entity – the Glass House.

And the second pole of semantic continuum lies in contrasts of antonyms as in the following sample where *the tears of joy* are contrasted with *tears of despair* as in many examples of antithesis in the corpus:

(3.33)

The German papers claim that **they are tears of joy;**
the Czech papers opt for **tears of despair.** (SMG 131)

In between these extremes, there are dozens of examples where the lexical variation is realized in lexemes from the same semantic field, chains of contiguity as in the textually integrated triplet of clauses:

(3.34)

In return **I told stories** about the camp at Boulogne and how we could see the English quaking in their boots on the opposite shore. **I embroidered and invented and even lied.** (JWP 30)

And of course the above mentioned potential to establish momentary synonyms/antonyms (cf. Short, Jeffries in Ch. 2) as in this asyndetic pair of clauses/sentences:

(3.35)

‘We left Czechoslovakia like that. She has everything that’s needed! **It was all right for entering France. It is all right for Spain.**’ (SMG 297)

Although variety in lexical realization is one of the two basic features of SP, there are other features contributing to its prominence in text that are of larger scope than the structure of sentence, so we have to widen the scope on the level of text taking graphical segmentation and junction as a transition stage.

B. Transition from micro- to macro-perspective

Here we present a group of four features that are realized at the level of clauses, though their effect might be better perceived in the context and contrast of larger chunk of text. It is the use of conjunctions which may be intra-sentential but also working across sentences and paragraph; then there is the question of graphical segmentation into sentences allowing several configurations; moreover the parallel structures often create a sense of rhythm sharply contrasting with non-parallel co-text; such effect is sometimes/frequently enhanced by jingles, that is the repetitive use of -ing forms, or of identical words.

3.4.5 The perspective of use of conjunctions (syndeton)

Beaugrande & Dressler (1981) speak about the default junction between (coordinated) sentences that can be made explicated in conjunctions (or disjunctions), in the sentence grammar there is a convention of using conjunction before the last member of list (even a coordinated clause); thus any use differing from this is in the rhetorical tradition expressive (recorded as early as in Aristotelian Rhetoric in the iconic asyndetic triplet *I came, I saw, I entreated*, or Quirk et al. on juxtaposition, here in Ch. 2). There are two extremes: a model of deliberate omission of conjunctions thus creating the effect of closeness, immediacy and/or dynamic flow of actions (see Ch. 2) which is complemented with the opposite extreme that

of polysyndeton that should have the force to attract the attention and multiply the actions; both figures contrasting with conventional use of conjunctions as prescribed in grammar. Let us compare a prototypical parallelism borrowed from Quirk et al. (2005):

(3.36)

We have washed, dried, **and** put the dishes away. (972)

realized as a sequence of coordinated clauses **conventionally** connected by one conjunction before the last element within a sentence. Therefore we decided to test this principle on our mini-corpus of 445 SP. As the members of SP are frequently composed of more than one word, group/phrase or clause which may be linked by conjunctions, we had to clarify the situation and take into account only the conjunctions linking the between of SPs that are only coordinators (mostly and, but, or).

The research has revealed that in our corpus a half of the samples are connected asyndetically, and only a few samples are joined in polysyndeton as can be seen in the following chart:

Chart 3.3 Types of junction in source texts

Type of junction	JWP	%	SMG	%
syndeton	102	45	117	54
asyndeton	113	50	96	44
polysyndeton	12	5	5	2
total	227	100	218	100

The general preferences of individual authors are similar, though in Winterson 10% more samples are asyndetic, and in case of polysyndeton, it is again in JWP where we find twice as many polysyndetons however infrequent they are in general. Thus in corpus we find an authentic sample similarly consisting of a sequence of coordinate clauses within a sentence resembling Quirk's example above linked by multiple repetition of the conjunction *and*, polysyndeton:

(3.37)

There was once a weak and foolish man whose wife *cleaned* the boat **and** *sold* the fish **and** *brought up* their children **and** *went to* the terrible island as she should when her yearly time was due. (JWP 50)

or a triplet structurally resembling the Aristotelian (or Caesarean) asyndeton (i.e. three bare infinitives, note the ellipited subjects in second and third member) that was modified by a pair of coordinators *and* to make a compact triplet suggesting simultaneity (with the use of present simple):

(3.38)
He stands **and** smokes **and** watches. (SMG 157)

And on the other hand asyndeton, as the second end of this scale, which is an attribute of prototypical rhetorically strong parallelism in this asyndetic triplet:

(3.39)
The Emperor **has gone**, Woodrow Wilson **has spoken**, the principle of self-determination **has been established**, and that's it. (SMG 159)

It also slightly resembles the above mentioned iconic model in spite of Mawer's modifications (change in subjects as well as predicates, and implementation of the final commentary clause within the sentence).

On the contrary, Winterson supplies a plain, asyndetic, and therefore supposedly light, compact triplet in:

(3.40)
Time is a great deadener. **People forget, grow old, get bored.** (JWP 32)

And of course there are cases of multiple asyndetons in a line as here a *pair of clauses*, and a **triplet of semi-clauses** (graphically chopped into two sentences):

(3.41)
*I lose all sense of day or night, I lose all sense of work, **writing** this story, **trying** to convey to you what really happened. **Trying not to** make up too much.* (SMG 103)

There also possible variations on the prototype of syndeton (e.g. a sentence complex, where *and* conventionally occurs before the last member (= clause)) as e.g. in this multiplot of clauses, where the

conjunction is placed before the last member realized in a separate sentence (the subtype triplet + coda) as in the following sample:

(3.42)

She thought the Party had the best interests of the people at heart. **She thought** that the future would exist and it would be better than the present; and that the past had existed and it was worse. **She thought** that there was meaning in life. **And she thought** that there might be two different poliomyelitis conferences at the same time in the same city. (SMG 338)

Thus we have seen that the authors fully exploit the range of rhetorical options in the use of conjunctions between the members of SPs (i.e. the coordinators; the subordinators seem to be part of the structure of member). ; and seeing the use to be optional, as we would understand the message of above mentioned polysyndetons if the *ands* were omitted, the deliberate use (or multiple use) of conjunction contributes to the general repetitive character of text; while the absence may be seen as creating extra tension, or expectation for readers and leaves a wide space for reader to infer the relations between the members of SP, thus the global idea of the SP as in the following sample:

(3.43)

„**In the hours we could not meet** we sent messages of love and urgency. **In the hours we could meet** our passion was brief and fierce.“ (JWP 72)

3.4.6 The perspective of graphical segmentation

We have seen the features of SP connected either with repetition of structure and/or lexis (or their combinations), which are universal and work across all text types whether written or spoken; but this section concentrates on the rhetorical potential of written text which also has a long tradition (cf. poems, poems in prose, prose in the form of poems, advertisements, etc.). In this respect, parallelisms show either variability but also limits of the graphical system.

The graphical realizations move along a long established scale of the degree of separation outlined in Ch. 2 starting with comma, semicolon, colon, dash to the limiting full-stop. The category of intra- and inter-

sentential SP was already mentioned in Galperin (1971), later in Miššiková (2003), but this binary approach hardly cover the situation in authentic texts where the graphical realization varies from common intra-sentential SP where the boundaries of a sentence coincide with the structure of SP as here:

(3.44)

The future just happens. **It is happening now**, the whole country poised for disaster; **it is happening now**, he is standing there confronting Kata. (SMG 168)

and that may be easily segmented in terms of constants variables as here:

Tab 3.20 An intra-sentential pair of clauses joined by semicolon (SMG 168)

mem ber	lexical repetition	
	constant	variable
1	It is happening now,	the whole country poised for disaster;
2	it is happening now,	he is standing there confronting Kata.

where the use of punctuation is rather symmetrical and corresponding with the functional segmentation (the commas divide clauses and the semicolon divides two members of the SP).

But there are samples whose structure and punctuation is asymmetric, rhetorical, as in the following triplet of almost semantically identical clauses/sentences arranged in two sentences, where the third member of SP is prominent not only in the lexical shift (from negative [don't say] to positive [continues]) but also it is chopped from the initial pair in a separate sentence:

(3.45)

Hana gives a cry of disbelief, and Oskar asks, 'What did he say?' but [1] the voice **doesn't wait**, [2] **doesn't pause** for the listeners to take in the import of its words. [3] It **continues**, thin, exact and pusillanimous, 'It seems still more impossible that a quarrel which is already settled in principle should be the subject of war. (SMG 174)

and such approach may be called as rhetorical punctuation that emphasizes the end-focus of the last member, but still the punctuation allows a unambiguous segmentation into constants and variables:

Tab 3.21 A triplet of clauses –last member split in a separate sentence (phonological punctuation emphasizing end-focus) (SMG 174)

co-text	mem ber	lexical repetition	
		constant	variable
Hana gives a cry of disbelief, and Oskar asks, ‘What did he say?’ but	1	the voice	doesn’t wait,
	2	[implicit repetition]	doesn’t pause for the listeners to take in the import of its words.
	3	It	continues, thin, exact and pusillanimous,

Tough the novelists go further and sometimes use the punctuation to chop sentences/sentence complexes into a sequence of non-clausal units as in:

(3.46)

However, **I wish** to do different things than the mere construction. **I wish** to create a work of art. A work that is the very reverse of sculpture: **I wish** to enclose a space.’ (SMG 21)

This sample may be segmented in at least two ways: functionally, into explicit clauses realized in separate sentences, as in this proposed table:

Tab 3.22a - A triplet of clauses, asyndeton, **functional segmentation** (chopping) (SMG 21)

co-text	membe	lexical parallelism	
		constant	variable
However	1	I wish to	do different things than the mere construction.
	2	I wish to	create a work of art. A work that is the very reverse of sculpture:
	3	I wish to	enclose a space.

But if we follow the rhetorical graphical segmentation in the sample, the analysis may result in a slightly different table which respects the graphical sentences, i.e. chunks of text delimited by capital letter and full stop:

Tab 3.22b - A multiplet of clauses, asyndeton, graphical segmentation (chopping) (SMG 21)

co-text	member	lexical parallelism	
		constant	variable
However	1	I wish to	do different things than the mere construction.
	2	I wish to	create a work of art.
	3	[impl.rep]	A work that is the very reverse of sculpture:
	4	I wish to	enclose a space.

Such conflicts of segmentation are one of the reasons why SP in general escapes any purely formal categorization; on the other hand chopping and diversity of graphical realization contribute to the overall prominence of structures, or rather of lexical items in order to produce a readable, dynamic text.

3.4.7 The perspective of rhythm and the jingle effect

Rhythm is one of the rhetorical effects traditionally ascribed to parallelism and consist in balanced (isocolon) and regular in text, as the effect on small-scale stretches of text has been thoroughly described in rhetoric (large-scale in poems in poetics) we will concentrate on such on large-scale repetitions that seems to create something similar to jingle effect described in Bolinger (1979). In my view the effect of –ing participles as in e.g. this sample:

(3.47)

Something remarkable is *happening* to the onyx wall: *slanting* through the great windows, the light from the setting sun is **gathering** in the depths of the stone, **seething** inside like a fire, **filling** it with red and gold. (SMG 256)

can be extended on SP working in larger text stretches as here the sentence “The Red Army is coming.” and we will call refrain (see Ch. 1):

(3.48)

At U Dobrého Vojáka, The Good Soldier, the pub at the bottom of the hill past the children’s hospital, Laník hears the news: [1.1] **the Red Army is coming**. There’s a small group of men – mainly workers at the armament factory down by the river – who gather there when they come off the morning shift. News and rumour battle for attention. [1.2] **The Red**

Army is coming. But when? How far are they? Geographical terms mean little: Carpathia, Ukraine, Belorussia, The Don, the Caucasus, Moldava. *How vast* the distances and the areas, *how huge* the numbers of tanks, of aircraft, of soldiers and civilians, of the dead and the dying. [1.3] **The Russians are coming, the apocalypse is coming, but when?** (SMG 311)

and if we look at the text from even “larger distance” we will find a whole system of refrains in Winterson’s text ; here is the most frequent occurring across the chapters and closing the whole novel in last line

(3.50)

I’m telling you stories. Trust me. (JWP pp. 5 - second page, 13, 23 – negative form, 40, 69, 160 - last sentence)

So such repetitions we will call large-scope refrains that have apart from the jingle effect also the use as text divider as (3.47) usually occurs at the end of an episode.

C. Macro-perspective of SP – from the level of text

The final phase of the complex analysis of SP concentrates on the configurations between different SPs in large-scale stereotypes and/or in co-text that ranges from a paragraph to the whole novel. Inspired by Tárnyiková’s tentative taxonomy (2008) we will outline three scales of modification that will complete the mapping of SP as we understand it.

3.4.8 The perspective of integration of SP in text

In this perspective we try to trace the links between SP and the co-text, assuming there is always some semantic relation that readers can and have to infer, we consider the SP integrated in text when it is explicitly lexically embedded in the co-text, and isolated SP appears as a sudden block of repetition without explicit lexical link with the preceding co-text.

We will use the previously mentioned multiplet of clauses in (3.16) (here [4.1- 4.4]) to show its context:

(3.51)

A house without people has no dimension. It just is [1]. *An enclosed space, a box.* [2.1] **Wind rattles** round the shutters of the building. [2.2] **Rain**

falls on the terrace and **batters** against the walls. [2.3] **Snow falls** and **stays** and **melts**. [2.4] **Water**, [3.1] *the death of all structures*, [3.2] *the destroyer of mountains*, [3.3] *the solvent of the caverns and caves of the Moravský Kras to the north of the city*, **insinuates** itself into walls. It [4.1] **freezes and [4.2] expands, [4.3] melts and [4.4] contracts**, levering apart the material. [5.1] **Paint and concrete flake away. [5.2] Tiles loosen. [5.3] Steel is** brushed with autumnal rust. [5.4] **Dust settles** in the cold spaces and [5.5] **draughts whisper** round the wainscot like the hints of what has happened there and, perhaps, may happen again. People walking along the Blackfield Road glance indifferently at the long, low form of the building. Some of them wonder what has happened to the owners. [6.1] Switzerland, people say; [6.2] others say, Britain; [6.3] some, the United States. (SMG 308)

This sample presents first half of a long paragraph (that ends up in a set of rhetorical questions which are not parallel, so not included here) where coordinated listing of elements is the dominant strategy, there are lists of words/groups [1], multiplet of sentences [2] whose last member is extended by a triplet of phrases [3] and then with the multiplet of clauses we have discussed above thus forming just a tiny part of a large-scale structural repetition that is freely extended by another multiplet of sentences [5] that is in semantic contrast with [2] (natural elements vs. elements of the house). And the last sentence we reprint here represents a triplet of coordinated clauses [6] of seemingly irregular parallel structure obscured by inversions and ellipsis.

It would be interesting and enlightening to provide all samples with such a broad co-text and context as behind each parallelism might be found several motivations and goals, and a thorough research of these reasons invites further research in this topic.

3.4.9 The perspective of linearity

Regarding linearity as one of the standards of text, Tárnayková suggests a scale from linear to layered structural stereotypes (stereotype usually contains more SPs), as linear we understand a string of individual SPs following one after another (will be treated in the following section) and layered stereotype as a group of interrelated SPs when a member of one

SP is at the same time member of other SP that can be realized in various ways as for example here (*italics*):

(3.52)

No. Take the heart first. Then you don't feel the cold so much. The pain so much. With the heart gone, there's no reason to stay your hand. Your eyes can look on death and not tremble. *It's the heart that betrays us, makes us weep, makes us bury our friends when we should be marching ahead. It's the heart that sickens us at night and makes us hate who we are.*
It's the heart that sings old songs and brings memories of warm days and makes us waver at another mile, another smouldering village. (JWP 82)

Now we will attempt to represent the stereotype in a table (admitting there are other ways):

Tab 3.23 A layered stereotype (JWP 82)

SP	co-text	member	lexical repetition	
			constant	variable
1		1	It's the heart that	betrays us,
		2	[implicit rep.]	makes us weep,
		3	[implicit rep.]	makes us bury our friends when we should be marching ahead.
2		4	It's the heart that	sickens us at night
	and	5	[implicit rep.]	makes us hate who we are.
3		6	It's the heart that	sings old songs
	and	7	[implicit rep.]	brings memories of warm days
	and	8	[implicit rep.]	makes us waver at another mile, another smouldering village.

So from macro-perspective this complex can be seen as a triplet of sentences with clear structural (initial cleft clause and multiple main clauses) and lexical constant (It's the heart that); but going down in the analysis and in the context of rhetorical asyndeton, Caesarean triplet, etc. we may understand it as three similar but individual SPs delimited by full stop. So there are two layers of repetition and then we could analyse the semantic closeness of individual variables which, in my opinion, form three groups of two semantic triplets and a pair.

Let us illustrate the syntactically confusing situation on another layered stereotype of structurally intertwined SPs often lexically interconnected:

(3.53)

He turns and looks out of the great window again, as though searching for the first signs of their coming. [1a] **But nothing has changed.** The children [2a] *are still playing*, the city [2b] *is still there*, the air [2c] *is still smudged* with the smoke from thousand fires. [1b] **Nothing has changed and yet [1c] everything has changed.** [3a] ‘I don’t want us to be in a panic to get out like all those wretched people from Austria. [3b] **I don’t want** to be grabbing things into a suitcase at the last moment. [3c] **I don’t want** my family to be like that.’ (SMG 134)

In this paragraph we can find three triplets of clauses/sentences we attempt to represent in a table:

Tab 3.24 A layered stereotype (SMG 134)

SP	co-text	member	lexical repetition	
			constant	variable
1		1	But nothing has changed.	
2		2	The children	<i>are still playing</i>
		3	the city	<i>is still there</i>
		4	the air	<i>is still smudged</i> with the smoke from thousand fires.
1		5	Nothing has changed	
1	and yet	6	everything has changed.	
3		7	‘I don’t want	us to be in a panic to get out like all those wretched people from Austria.
		8	I don’t want	to be grabbing things into a suitcase at the last moment.
		9	I don’t want	my family to be like that.’

Hopefully it is obvious that the first triplet of sentences is after first member divided by another triplet of clauses, and after that followed by another triplet of sentences. Allowing another borrowing from poetry we could represent it as a set of rhymes in a sonnet or so appearing a (abbbaacce) pattern.

Of course these samples are only representatives chosen out of immense variety of configurations, but we hope they have outlined the ways structural stereotypes may be further modified.

3.4.10 The perspective of compactness of SP (compact vs. scattered)

Now let us concentrate on another scale of linearity – compact and scattered stereotypes as they make up most of the SPs in our corpus. So compact means that the members of SP are joined together, that the second (and other) member immediately follows the initial, stereotype establishing structure that can be seen in most of the previously analysed samples (e.g.), as this strategy makes the parallel clauses/sentences prominent/foregrounded and easy to attract the readers, on the other hand writers may depart from this strategy and divide the members of parallelism with a pause/break realized as a chunk of non-parallel text ranging from a clause (we do not consider here conjunctions, see above), sentence, a paragraph up to section or chapter in case of novels. Also the realization of sentence may be of interest here as Winterson's text provides such an example:

(3.54) pair of clauses

As I was leaving she said, 'My husband returns tomorrow.'

Oh.

As I was leaving she said, 'I don't know when I will see you again.' (JWP 71)

As we can see, this pair of sentences is divided by a simple one-word interjection which has the graphical status of sentence and paragraph, and we may say that even the power of a paragraph as it creates the needed pause in reasoning without doubts.

Let us compare it with a situation when the chunk dividing members of SP is realized as a conventional paragraph:

(3.55) pair of clauses – small-scale refrain

We had eaten. The bottle was empty. She said she had married late in life, had not expected to marry at all being stubborn and of independent

means. Her husband dealt in rare books and manuscripts from the east.
Ancient maps that showed the lairs of griffins and the haunts of whales.
Treasure maps that claimed to know the whereabouts of the Holy Grail. He
was a quiet and cultured man of whom she was found.
He was away.

We had eaten, the bottle was empty. There was ... (JWP 67)

We are aware that this repetition is very close to (partial) recurrence (as in Beaugrande & Dressler 1981), though similar configurations can be found throughout both novels and seem to form a kind of frame, or rather a text divider (as in Tomášková) that signals a beginning of new chain of ideas, so we decided to call it refrain that in poetry has probably a very similar function. It is true that it is impossible to split such parallelism into lexical constants and variables, as it comprises just the constant, though there are also samples where such a small-scale refrain has a one word but significant lexical variation:

(3.56)

I will write to Villanelle and ask for the seeds.

Strange to think that if Bonaparte hadn't divorced Joséphine, the geranium might never have come to France. She would have been too busy with him to develop her undoubted talent for botany. They say she has already brought us over a hundred different kinds of plants and that if you ask her she will send you seeds for nothing.

I will write to Joséphine and ask for some seeds. (JWP 155)

Such refrain repetitions still occur within a page (that we consider a graphical unit in novels as every reader probably notices how many pages left, etc.), they are easy to spot and compare their realization and possible differences in meaning in comparison to large-span (or long distance?) refrains typical for Winterson's novels (see above) that divide scenes or episodes of the story. There are six chains of them and although they vary in the number of repetitions (from one minimal pair to multiplet of five and six members – see Appendix C – Tab 1.6) the overall quantity (reaching 23 members) definitely attracts readers and make them to watch out for them or look for the reasons behind it. These refrain clearly outgrow the limits of pages and as it is hopefully obvious from Chart 3 the limits of chapters:

Chart 3 - The distribution of Chains of large-span refrains across the chapters of JWP

chain	Refrain	Ch 1	Ch 2	Ch 3	Ch 4	Total
1	I'm telling you stories. Trust me.	4	1		1	6
2	You play, you win ...	1	3		1	5
3	Passion		4			4
4	City of disguises		1	1	1	3
5	Limited victory			2	1	3
6	City of interior				2	2
Total no. of occurrences						23

So the scale starting with compact minimal pairs may end up with such large-span refrains seemingly scattered in the text but in fact helping to organize.

3.5 Conclusion

Having shown so many details of SP, it would be almost impossible to list here all of them in an organized way, thus we use the “literary short-cut” of final examples illustrating the prototypes of SP found in both source texts.

Winterson’s preference of pairs can be illustrated on this (metaphoric) sample rich in pairs:

(3.57)

Rich and poor shared the same water and harboured the same dreams that next year, in its own way, would be better. My mother and father in their bakery gave away the best loaves to the sick and the dispossessed.

In the two sentences we can see the interplay of grammatical/structural repetition (coordinated elements of two ranks) and semantic repetition, the effect of multiplication is particularly obvious in the three pairs of words presenting two antonyms (rich and poor), two co-hyponyms (my mother and father) and two negatively endowed adjectives (the sick and dispossessed) which could be easily substituted by hypernyms (e.g. rich and poor = people, mother and father = parents, sick and dispossessed = e.g. poor) but that would reduce the poetic feeling (it is considered that

unnecessary repetition is poetic as in pleonasm) and lose a part of the impact on readers. Whereas the pair of coordinated clauses (constants in bold) aim at a different principle, that of establishing similarity or contrast.

Meanwhile for Mawer's text is characteristic the "obsession" with triplets at all grammatical ranks (admitting that lower ranks are definitely more numerous than level of (semi-)clause) that he tries to downplay by extending them into a multiplet in a coda like manner as in this paragraph (in bold):

(3.58)

There was an awkward pause. At the head of the table, her father smiled enigmatically from behind his moustaches. 'The war is what killed the Monarchy,' Liesel insisted. 'The war killed the monarchy just as it killed Benno. Stupid old men thinking that they might play around with fighting just as they did throughout the last century. And they found out they couldn't, that **war kills people, ruins lives and destroys countries**. But now perhaps we can build a new one, if they'll let us. **Socialism builds things.**' (SMG 33, italics in original)

With this example we would like to allude to the Caesarean triplet again, the stretch of text "**war kills people, ruins lives and destroys countries**" is a triplet of clauses with identical subject (ellipted in second and third member), not mentioning the concordance in tense in predicates and number in objects; though in a near co-text we may find a sentence of strikingly same structure and negated meaning: "**Socialism builds things**" that in a way completes the idea, so the previous triplet serves as a pre-warmer, it prepares the ground on which the coda can be foregrounded.

Nevertheless, we have analysed only one part of a larger graphical (also conceptual) unit - the paragraph; it starts with a different parallel structure (underlined) using a different pattern of repetition that Winter and Hoey call replacement by adding and we try to represent it like this:

Tab 3.25 – A pair of clauses (replacement by adding) (SMG 33)

co-text	member	lexical repetition	
		constant	variable
	1	‘The war <i>is what</i> killed the Monarchy,’	
Liesel insisted.	2	‘The war killed the monarchy	just as it killed Benno.

But if we concentrate on the structure, the sample may be represented in a following way:

Tab 3.25a – A triplet of clauses with breaks (SMG 33)

co-text	member	lexical repetition	
		constant	variable
	1	‘The war	<i>is what</i> killed the Monarchy,’
Liesel insisted.	2	‘The war	killed the monarchy
just as	3	<i>it</i>	killed Benno.

In fact, both of the last SPs are realized as a direct speech of one of the characters, and the second in Tab 3.25(a) may be seen as a simulation of a restatement (cf. discourse studies in Brown and Yule, Schiffrin), so this parallelism is based on different grounds and therefore may have other qualities than the rhetorical triplet. We believe that such face-to-face speech simulation has been studied elsewhere, so we will not go into details here.

Chapter 4 Mapping the realizations of SP in Czech translations (English – Czech Comparison)

We may come to value certain works of literature more highly than others. Whereas for most types of writing one reading has to be enough and therefore [clause relations] signalling has to be unambiguous and clear, **for a literary work a number of readings may be both necessary, desirable and pleasurable**. In such works **a greater number of relational possibilities may be realised [...]** and the focusing on certain relations may be less clear-cut. **For such works extra readings would reveal extra unexpected connections** and would lead to detection of other relations than those noticed on the first reading. (Hoey 1983: 179, bold JK)

This chapter was inspired by my working translation of part of Kurt Vonnegut's novel – *The Cat's Cradle* which I compared with the existing translation by Jaroslav Kořán and found out major discrepancies in the use of vocabulary (Vonnegut uses a limited stock of words which work rather like 'labels' which are consistently repeated throughout the novel) and sentence configurations (Vonnegut predominantly uses simple sentences, apposition and coordination both intra- and intersentential, free standing sentences, and very frequently polysyndeton, etc.) which has attracted my interest to the variety and potential of parallelism to create extra structures and extra meanings, and led to the study of rhetorical figures where the deliberate repetition of words and structures is not forbidden as the teachers at primary and secondary used to say but "institutionalized" as a regular text/style device.

Although Czech and English are typologically remote languages which use "different strategies to encode the information structure both in the neutral as well as marked form" (Tárnyiková, 2002: 115), we would like to emphasize the common Graeco-Roman cultural and rhetorical heritage of both languages, and its tradition in the folk poetry and riddles (cf. Jakobson, see above), and a certain level of universalism of SP as an "extra" text signal that may encourage readers to the Hoey's "extra readings [which] would reveal extra unexpected connections" (see above).

In these particular novels such approach is also supported by the frequency of SP in the texts. As the previous chapter has shown, SPs are

considerably numerous: in Winterson there is 1.6 SP at the level of clause per page, in Mawer at the level of (semi-)clause appear only 0.54 of SP per page (but SPs at lower ranks are innumerable), and they belong to the core text devices, that is why it is assumed that they have its place in the translations and this chapter surveys the actual realizations.

Last but not least, this survey is not meant as a general criticism of the translations since it is focused on only one of the text-forming devices which is definitely not the strongest or defining one. And of course the lost parallelisms may have been compensated in a different place of the texts, but these shifts are outside the scope of this study and reserved for future discussions in the field of translation studies.

4.1 Aims, Material and Methods of comparison

This chapter compares the realization of SPs in the English source text (ST) with the Czech translations in the target texts (TT) which were published in order to map the situation and trace the tendencies in the use of SP.

The samples from STs by Simon Mawer and Jeanette Winterson were matched with their counterparts TTs *Vášeň* translated by Lenka Urbanová (2001) and *Skleněný pokoj* translated by Lukáš Novák (2009) in a set of parallel tables in order to make them considerably self-explaining and easy to follow. The samples from JWP are to be found in Appendix C, from SMG in Appendix D at the end of the manuscript.

The translation solutions were assessed rather in the framework of functional systemic grammar than in a particular theory of translation (although there is the influence of ‘functional translation’ as conceived by Knittlová 2000); so in the first place we studied whether the parallel structure was retained in the TT, secondarily the lexical realizations were compared, and if there was a shift in one or both of these dimensions, then the rhetorical effect of translated structure was eventually assessed.

4.2 Sample classification

As has been said many times before, the phenomenon of SP is so variable, so it is not in a human force to pinpoint all of its features for each one structure, hence while assessing the translation of individual SPs, we focused primarily on the structural constants, and then on the lexical realization of nuclear clause elements – predicate and subject.

Note. Parallelisms of words and groups/phrases are marked in both ST and TT in brackets, though not taken into consideration while assessing the shifts in translation; the classification is solely based on the changes in structures of semi-clause and clause parallelisms.

To keep the classification as transparent and unambiguous as possible, the chunks of text containing more SPs within a paragraph, that seems to be the least immediate co-text necessary to assess the impression/force of parallelism discussed in Ch. 3, have been dissected into sentences to enable classification and assessment of each SP separately, though many a time two parallel structures occur within one sentence, so such a sentence appears two times in the corpus with clear marking of what part/structure is now analysed, as for example in this extract from Tab. 2.5 Neutralized SP from SMG:

41	p. 298 pair of clauses , (<i>pair of semi-clauses</i> in 2.5) And Liesel and Viktor sat side by side, as far apart as they could get, as far apart as they had ever been , while soldiers walked up and down the platform in that mindless way that they have, <i>striding</i> back and forth, <i>going</i> nowhere.	→ change of str. and lexis A Viktor a Liesel seděli vedle sebe, tak daleko jeden od druhého, jak jen to šlo, vzdálěnější, než si kdy byli , zatímco po nástupišti přecházeli sem a tam tím svým bezmyšlenkovitým způsobem vojáci, <i>sem a tam, ale bez cíle</i> . (LN 289)
42	p. 298 <i>pair of semi-clauses</i> (pair of clauses in 2.5 above) And Liesel and Viktor sat side by side, as far apart as they could get, as far apart as they had ever been , while soldiers walked up and down the platform in that mindless way that they have, <i>striding</i> back and forth, <i>going</i> nowhere.	→ change of structure and lexis A Viktor a Liesel seděli vedle sebe, tak daleko jeden od druhého, jak jen to šlo, vzdálěnější, než si kdy byli , zatímco po nástupišti přecházeli sem a tam tím svým bezmyšlenkovitým způsobem vojáci, <i>sem a tam, ale bez cíle</i> . (LN 289)

(SMG Tab. 2.5)

As we can see, in Sample 41 there are two parallel structures, first we deal with the pair of clauses in **bold** that are compared with the Czech

counterpart on the right of Sample 41 that is considered neutralized (the second SP is labelled in brackets, so it is obvious it was not omitted); the second SP composed of a pair of semi-clauses in *italics* is dealt with in the following Sample 42 (previous SP in brackets) and again separately compared with the Czech translation as neutralized, each time the allocation of the other, not analysed SP is given in the bracket (e.g. “in 2.5 above” in the sample 42).

The classification criteria are complex, in that the shifts in translation copy the scales of modification that were described in Ch. 3, so the basic criteria of classification are restricted to similar features as in the overview of all samples in 3.3. Thus the governing feature while assessing the level of shift is the repetition of structure and repetition of elements in lexical constant. Out of the dominant features previously found in SP, the situation in graphical realization and the use of conjunctions are further surveyed.

The hierarchy of categories reflects the imaginary sum of features that contribute to the rhetorical force of SP, thus a shift in structure is considered a major change, while slight variation of lexical items in otherwise structurally prominent sample is taken as minor, though textually prominent change. As the shifts in lexis and structure frequently overlap, the categories can be seen as points on a scale from both structurally and lexically rendered SP to neutralized structures that have lost the textual prominence.

First category grouped the samples displaying relatively no shift in neither structural nor lexical constants in *Zero shift* tables 1.1 in Appendix C for JWP, Tab 2.1 in App. D for SMG, as e.g. sample 4 in Tab. 1.1:

4	p. 9 pair of clauses - antimetabole St Paul said it is better to marry than to burn , but my mother taught me it is better to burn than to marry .	Apoštol Pavel pravil, že je lépe v stav manželský vstoupiti nežli páliť se , ale maminka mne učila, že je lepší páliť se než vstoupiti v stav manželský . (LU 18)
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(JWP Tab. 1.1)

Although such perfect realization of SP in Czech translation both in terms of structure (note the exact word order seems to be rare and we have to admit there are at times minor shifts in endings resulting from the fact that Czech is a typologically remote language with rich ending system, as here in the extract from Tab. 1.1:

9	p. 25 pair of clauses, asyndeton No one said, <u>Let's leave him</u> , <u>let's hate him</u> . (JWP, Tab. 1.1)	Nikdo neřekl: <u>Pojďme mu utéct</u> , <u>pojďme ho nenávidět</u> . (LU 32)
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where we can find the total lexical correspondence in English *him – him*, though a shift in form in the Czech *mu – ho* caused by the concordance of case ending and the verb. Tough such shifts are inevitable and are not taken into consideration. Also the shift in word order seems to be irrelevant as it was changed in both members alike and thus in TT the members have clear parallel structure.

Second and third categories display shifts in lexical constants, which decreases the textual and rhetorical force of SP in TT but the structural constants are still visible. The second (Tab. 1.2, 2.2) covers the cases when shift occurred as a variation in the lexical constant (typically in one element of the constant), as in:

2	p. 24 triplet of clauses, asyndeton The officers say we can't risk a practice today. Bonaparte, with his coat pulled round his head, says we can. We will.	→ lex.shift + explic. Velení hlásí, že dnes nemůžeme riskovat nácvik. Bonaparte, hlavu schovanou pod kabátem, míní, že můžeme. Tedy budeme. (LU 31)
---	---	---

(JWP, Tab. 1.2)

In English the lexical constant *say we can't* in member 1 is totally repeated in member 2 and echoed in third substitution *will*. In TT the constant in member 2 is weakened by alternation *hlásí* → *míní*.

This and similar shifts are probably the consequence of the universal imperative of “elegant variation”, nevertheless such shift does not neutralize the structural constant and might be perceived as a minor breach to the principle of repetition.

Samples in the third category (Tab. 1.3, 2.3) display further shifts in lexis labelled ‘partial omission of the lexical constant’ when (typically) one element of lexical constant is ellipsed (typically) in the last member:

3	p. 43 triplet of clauses (last member is ellipted) [1.1]“ Steel will be as translucent as water. [1.2] Light will be as solid as walls [1.3] and walls as transparent as air.	→ omitted <i>bude</i> in second memb. “ Ocel bude průzračná jako voda. Světlo § pevné jako zdi a zdi průsvitné jako vzduch. (LN 51)
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(SMG Tab. 2.3)

We place here also the cases when one member of triplet or one or more members of multiplet are omitted but there are still at least two repeated structures so the SP keeps visible as here:

7	p. 135 triplet of clauses/hendiadys, asyndeton ‘ Empires come and go, countries come and go, people come and go. ’ (SMG 135)	→ omission of the last member “ Říše vznikají a zanikají, země vznikají a zanikají §. ” (LN 134)
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(SMG Tab. 2.3)

The survey has shown that sometimes there is a complementary situation when the translation is more explicit than the ST in the way that TT repeats some elements of lexical constant which are implicit in the ST:

103	p. 152 pair of clauses I don’t ever want to be alone again and I don’t want to see any more of world.	→ explic./positive shift Už nikdy nechci být sám a nikdy nechci vidět svět. (LU 141)
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(JWP Tab. 1.1)

Such shifts in fact do not weaken the SP, so they do not form a separate category and are only marked throughout the tables.

The shifts in the remaining categories will be realized in structure, which is the core of SP. The fourth category covers the shifts in structure which correspond to Hallidayan shifts in grammatical ranks: up-ranking when an element of a clause is developed and becomes an individual clause which has been considered one of the typical translation shifts (cf. Levý 1998, the use in translation see Tárnýíková 2007), and the corpus includes a relatively large group of semi-clauses in ST shifted to clauses in TT (Tabs 1.4, 2.4) and may be illustrated as in:

9	p. 40 <i>pair of semi-clauses</i> Now when the men come in, cap in hand, <i>asking</i> for this and that and <i>saying</i> their prayers, that statute's like the rock it's made of.	→ rank shift, conj. Zato když přijdou mužský, čepici žmoulají v ruce, a <i>prosí</i> o to či ono a <i>pomodlí se</i> , socha je jak kámen, co je z něj vytesaná. (LU 45)
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(JWP Tab. 1.4)

where the semi-clauses *saying* and *asking* were shifted into finite clauses *prosí* a *pomodlí se*. Complementary to up-ranking, the corpus includes also a few cases of down-ranking which does not completely neutralize the SP that are also listed in this category, as here:

25	p. 97 pair of clauses There are days when you cannot walk from one end to the other, so far is the journey, and there are days when a stroll will take you round your kingdom like a tin-pot Prince.	→ down-rank shift, shift in lex. V některé dny nepřejdete z jednoho konce na druhý, tak daleká je to cesta, a v jiné dny vás kroky provedou celým královstvím jako princ z Nemanic. (LU 94)
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(JWP Tab. 1.4)

where we can see the structural shift from a main clause “[t]here are days when” to a prepositional phrase “[v] některé dny” thus reducing the prominence of the structural constant, and in the case of the second member in TT rendered as “v jiné dny” also the prominence of lexical realization by variation; although we believe the SP in TT is not completely neutralized, only less textually visual, and it lost a vim of anaphoric poem (e.g. as in “Jsou dny, kdy nepřejdete ... a jsou dny, kdy vás kroky...”). As well as down-ranking where the structural shift does not diminish the repetitive nature as in:

32	p. 134 triplet of identical clauses, polysyndeton The French were tired of going to war and going to war and going to war.	→ down-ranking Francouze už unavovalo vstupovat věčně do války a do války a do války. (LU 126)
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(JWP Tab 1.4)

where the consistent repetitions of conjunction and preposition create a compact rhythmical unit justly emphasizing the repetition of actions. But most cases of down-ranking, i.e. reduction of repeated structure, fell into the last category of TT samples where no structural constant is rendered

thus the rhetorical force and meaning-forming potential of SP is neutralized (Tabs 1.5, 2.5) as e.g. in:

56	p. 341 pair of clauses , asyndeton 'I'm not thinking of the Party. I'm thinking of us.'	→ shift in mean., omission of sec.mem., conj. "Já nemluví m o straně, ale o nás dvou." (LN 330)
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(SMG Tab. 2.5)

In this example the second member was ellipted in a common way forced by the language economy, the lexical repetition was reduced to preposition *o*, thus creating a SP at the level of phrases with definitely low or no level of prominence, together with the shift in graphical segmentation (from two separate sentences to one sentence with multiple objects) this SP is considered neutralized.

Moreover, the authentic data corpus has revealed that the shifts frequently co-occur. If there are two shifts in one SP, the SP is classified according to the structural shift felt as more serious, so if a SP has shift in rank and part of the SP is omitted, this sample goes to the category 1.4 shift of rank with a note that there is also omission as in:

30	p. 112 triplet of semi-clauses, asyndeton I walked, looking for bread stalls, sniffing like a tracker dog, hoping to catch a clue on the air.	→ rank shift, partial omission Chodil jsem, hledal pekařské stánky, čenichal jako pes slídič naději , že mi vzduch přivane nějaké znamení. (LU 108)
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(JWP Tab. 1.4)

Eventually, we would like to stress that the categories have no firm boundaries and should be seen as a scale of shifts where overlapping cases should be taken rather as "bridges" between the types than exceptions.

4.3 The Data

As can be seen in Chart 3.1 Overview of samples, and in the Appendices C and D, we have collected 227 samples of SPs in JWP and 218 SPs in SMG in various configurations whose representative samples were described and discussed in Ch. 3. Here the same data are sorted according to the shift in the translation of the structural and lexical constants.

The first chart presents the distribution of shifts that were indicated in the translation of JWP. The table does not include ‘refrains’, the large-scale stereotypes from JWP that are listed separately at the end of Appendix C in Tab. 1.6 and discussed in the final section.

Chart 4.1 Overview of translation Shift in JWP

Level of shift of SP in TT	No.	%
1.1 Zero shift (both in the structural constant or lexical constant)	111	49
1.2 Zero shift in the structural constant, some shift/variation in the lexical constant	18	8
1.3 Partial omission/neutralization of the lexical constant	17	7.5
1.4 The shift of rank of SP	41	18
Total number of rendered SPs	187	82.5
1.5. Neutralized	40	17.5
Total number of SP	227	100%

The following chart displays the numbers of shifts in the translation of samples from SMG that is of a comparable total number (only 9 samples less).

Chart 4.2 Overview of translation Shift in SMG

Level of shift of SP in TT (SMG)	No.	%
2.1 Zero shift (both in the structural constant or lexical constant)	82	37.6
2.2 Zero shift in the structural constant, some shift/variation in the lexical constant	13	6
2.3 Partial omission/neutralization of the lexical constant	29	14
2.4 The shift of rank of SP	29	13.3
Total number of rendered SPs	153	70.9
2.5 Neutralized	65	29.1
Total number of SP	218	100%

Samples were categorized in the same manner as in previous collection, and show a similar general distribution with minor differences, thus we believe the sub-corpora are comparable, though we are not primarily interested in the comparison of the translation solutions of the two translators, but in their overall approach.

4.4 Overview of the shifts in translation

The discussion of the data in the framework of functional grammar will happen in three separate case studies differing generally in the perspective analogically to the section 3.4 in the previous chapter.

The first general overview is focused on the micro-level of SP dealing with the shifts in repetitions of structure and lexis; the other two studies survey the use of conjunctions and graphical realization composing the “medium-level” of SP and are complementary to the relevant sections in Ch. 3.

4.4.1 Shifts in translation at the micro-level of text

As tables 4.1 and 4.2 have shown, more than two thirds of all SPs at the level of semi-clause and clause were rendered to a certain level (82 per cent in JWP, 70.9 per cent in SMG); in a half of these samples almost no shift in both structural and lexical constants was indicated (approximately two thirds in JWP, and a half in SMG), or the prominent parts of SP were rendered in TT with only minor shifts (in endings, in the use of conjunctions and the level of explicitation).

In the second half of rendered SPs (thus one third of all samples from SMG) there have been some more significant shifts, though the structure of SP in TT was generally retained and can be interpreted by readers. In the case of the last third of the samples, the Czech text do not display any repeated structure (lexical repetition without a structure is not considered here) and that is why the SP are considered neutralized, as they are impossible to be interpreted by readers.

Considering the two grammatical categories – the ranks of SP, we have traced 50 SPs at the level of semi-clauses (mostly in gerund) which, as a device of condensation, is obviously used more frequently in English (especially in written texts – see Vachek 1976) than in Czech where the grammatically closest/corresponding structure ‘přechodník’ is nowadays considered obsolete, very formal, and frequently translated as clauses or

infinitives (see Dušková 2003). Thus there is no wonder that one half of the samples of semi-clauses were up-ranked (in Hallidayan systemic grammar – see Ch. 1), and rendered as clauses (24 times) and only a few samples of SP at the level semi-clause and one at the level of clause displayed down-ranking. Nevertheless, we may find solutions that are hard to categorize as seem to be on the verge as in the following translation:

17	p. 29 triplet of clauses, asyndeton I was given immediate leave. He told me he'd want me with him after that. Told me we were going to do great things. Told me he liked a smiling face with his dinner.	Dostal jsem okamžité volno. Řekl mi, že mě bude potřebovat potom. Že vykonáme velké věci. Že u večere rád vidí usmívající se tváře. (LU 36)
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The shift in the translation of the sample lies in the ellipted verb *told/řekl* which is not explicitly present in the translation, though it can be easily inferred due to the realized conjunction *že* that is on the other hand not explicit in ST. So the translator in fact retained the lexical constant but realized in a different element of the clause. Thus although the verb – the key element of each clause, and more prominent constant than preposition (see above), was omitted, the sample seems to respects both parallelism and TT conventions and is classified as category 1 without shifts in structure.

4.4.2 Shifts in graphological realization of SP

One of the SP features may be objectively assessed is the realization of SP members in (graphical) sentences, and/or the use of punctuation marks between the members (marks within are not assessed) which can be seen as the means of separation and in rhetoric as means of dramatic pause, communicative tension.

As the punctuation of coordinated (semi)clauses is in literary texts to a certain level idiosyncratic (cf. Hallidayan comments on the punctuation of a riddle in 2004, Vachek's rhetorical comma), and does not have to be based on functional relations in text, it may be realized in a variety of ways and used to put extra prominence to any unit of text as we

have seen in section 3.4 (e.g. last member of a SP is chopped into a separate sentence, etc.); so the translation was surveyed to find out the differences. Generally we can say that a mere fraction of SP underwent such shift as the survey has shown that only 11 out of 227 SPs in JWP; and 9 out of 218 in SMG were realized in a different graphical configuration.

In order to bring a concise overview, we decided to describe the shifts in terms of the used punctuation marks rather than the clause/sentence relations in a chunk of text, so a situation, when a sentence complex was divided into two sentences, the shift is marked as change from comma (or semi-colon, or colon) into a full stop. Or reversely, when two graphically separate sentences were joined into one as it happened five times (full stop → colon) and may be illustrated as in:

35	p. 108 pair of clauses – small-scale refrain (epanalepsis) Death in battle seemed glorious when we were not in battle. But for the men who were bloodied and maimed and made to run through smoke that choked them into enemy lines where bayonets were waiting, death in battle seemed only what it was. Death.	→ struct.shift – neutralized, graph.realiz. Smrt v poli se zdála hrdinná , dokud jsme v poli nebyli. Ale muži, co prolili krev či byli zohaveni, co museli vbíhat dusivým dýmem mezi šiky nepřítele, kde číhaly bajonety, považují smrt v poli za to, co doopravdy je: smrt. (LU 104)
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(JWP Tab. 1.5)

The TT segmentation of the last sentence consisting of one word death is highly rhetorical and shift in punctuation has slightly reduced the prominence, though even the colon in such a position seems to be unexpected and rhetorically prominent. The combinations indicated in the corpus are presented in the following chart:

Chart 4.3 Shift in the graphical realization of SP

Type of shift	JWP	SMG
full stop → colon	2	3
comma → full stop	3	2
and → colon	1	0
comma → semicolon	1	0
semicolon → dash	1	0
semicolon → <i>a</i>	1	0
semicolon → full stop	0	6
total	9	11

As obvious, there are certain disproportions between the two translators' solutions in that Urbanová came with a broader variety of shifts that are in total numbers still lower than the number of shifts in Novák.

Although the numbers are low, the shifts may be placed on a scale of separation, where a comma is seen as the least separating mark, colon, semicolon and dash as the central devices and full stop as the other end of the continuum, reflecting the level of separation exploited in rhetorical use in the ST (connectors are discussed separately below as they express the potential relation between elements explicitly).

The most frequent change was from comma (five times) and semicolon (six times) to full stop confirming the tendency described in translation studies as in:

8	p. 230 pair of clauses, antithesis My friends spend money; my husband makes it.	→ graph.real. Moji přátelé rádi utrácejí peníze . Manžel je vydělává . (LN 226)
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(SMG Tab. 2.1)

The translator substituted semicolon which seems to be less frequent in Czech texts (cf. Dušková 1999) with a full stop that is a more conventional realization in TT, despite the fact the number of this shift is very low.

More interesting is the change from the conjunction *and* to a semicolon which is connected with the subject of the following case study about conjunctions and is in the following sample:

13	p. 98 pair of clauses – bordering case We were to play cards and if I won, I should have my freedom to come and go as I pleased and enough money to do so. If I lost, my husband should do with me as he pleased, though he was not to molest or murder me.	→ lex. shift (když – li), shift in tense, conj., graph.shift (and → :) Měli jsme hrát karty: \$ když já vyhraji, budu se moci svobodně a dle libosti pohybovat a on mi k tomu účelu bude poskytovat tolik peněz, kolik bude třeba, vyhraje-li on , provede se mnou, co bude chtít, jen mě nesmí zabít či zohavit. (LU 96)
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On the other hand, there is a tendency to shift asyndeton of ST to conventional syndeton in TT (see forth) that may be accompanied with shift in graphical realization as here, where a full stop was substituted by a

colon and the clause/sentence relations were shifted by the inserted conjunction and:

15	<p>p. 29 pair of clauses (+ <i>logical coda</i>) Domino called her a lady of good sense and claimed that her penniless days she had challenged officers to play billiards. If she lost, they could stay for breakfast. If she won, they were to pay one of her more pressing bills. <i>She never lost.</i></p>	<p>→ shift in graph. segmentation, shift in tenses Domino o ní hovořil jako o dámě se zdravým rozumem a tvrdil, že v dobách, kdy byla bez halíře, vyzývala oficíry na kulečnickový souboj: když prohraje, může oficír zůstat do rána. A když vyhraje, zaplatí z ani ten z účtů, co nejvíce spěchá. <i>Nikdy neprohrála.</i> (LU 35)</p>
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(JWP Tab. 1.1)

This overview of the shifts in graphical segmentation that occurred in our corpus should be seen rather as an illustration of the variability of features which together form SP as a prominent rhetorical device, as for the total numbers of shifts are very low and need further verification on a large corpus.

4.4.3 Shifts in the use of conjunctions in SPs

As we have seen in Ch. 3, both novelists use conjunctions in rhetorical way⁴¹, and a half of the corpus is composed by asyndetic SPs and a minor number of polysyndeton (see Chart 3.3); so it was interesting to contrast it with the realizations in TT.

In the total number of samples 445, the shifts occurred only in about 14 per cent of samples, in comparison to neutralization (17.5% in JWP and 29.1% in SMG, see above). The outcome of the quantitative survey cannot be generalized without further verification, but it presents a range of shifts which are listed and quantified in the chart below:

⁴¹ As in Ch. 3 we assessed only the conjunctions between the members of SPs.

Chart 4.4 Shift in the use of conjunctions

Type of shift		JWP	SMG
towards convention	asyndeton → syndeton	21	19
	polysyndeton → syndeton	3	2
against convention	asyndeton → polysyndeton	1	0
	syndeton → asyndeton	2	5
	syndeton → polysyndeton	1	0
other shifts	swapping	3 (or→a, 2 x but→a)	3 (but→a, and→ale, or→a)
	variation in polysyndeton	1	0
total		32	29

The largest group of shifts is, expectedly, the shift towards conventional syndetic junction, so in 40 asyndetons (out of total 200) a conjunction was inserted, mostly *and* as in:

38	p. 56 multiplet of clauses, asyndeton I fan the cards before him; close them, shuffle them, fan them again.	→ explicitation, slight shift in w.o., conjun. Rozprostřu před ním karty do vějířku, zase ho sklapnu, zamíchám a znovu utvořím vějířek. (LU 59)
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(JWP, Tab. 1.1)

In this particular sample the insertion of *and* slightly breaks the rhythm of the cluster of short, compact clauses and shifts the SP towards a conventional realization.

On the other hand, 5 polysyndetons (out of 17 in total in Chart 3.3) were reduced to syndetons as in:

35	p. 50 multiplet of clauses , polysyndeton There was once a weak and foolish man whose wife cleaned the boat and sold the fish and brought up their children and went to the terrible island as she should when he yearly time was due.	→ shift in conjunctions Žil jednou jeden slaboch a pošetilec, jehož žena čistila loďku, prodávala ryby, vychovala děti a rok co rok, když nadešel její čas, se plavila k onomu strašlivému ostrovu. (LU 54)
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(JWP Tab. 1.1)

This sample presents a multiplet of clauses describing activities that repeat in the life of the character which is implied also by the repetitive *and* that was in TT neutralized to conventional syndeton. Similar shift occurred in the following sample where the omission is even more visible due to the short, one word clauses:

35	p. 157 (Caesarean) triplet of clauses, polysyndeton He stands and smokes and watches. (SMG Tab. 2.1)	→ omitted <i>and</i> Stojí, § kouří a dívá se. (LN 155)
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The opposite shift towards non-conventional junction is considerably less frequent (altogether 9 samples), thus seven syndetons were turned into asyndeton (which can be seen as a small compensation for the previous 40) as here:

13	p. 358 multiplet of clauses (+ coda) , ellipted, (<i>pair of clauses</i> in 1.1) She wanted to talk with her, tell her things, tell her that this doctor who followed her tour of the house is actually her lover, <i>the one who went to Paris with her, the one for whom she dances</i> . And now she can.	→ variation in verbs, explicitation, conj. Chtěla s ní mluvit, vyprávět jí, říct jí, že ten doktor, který s nimi procházel dům, je vlastně její milenec, <i>ten, se kterým byla v Paříži, ten, pro kterého tančila.</i> § Ted' bude mít tedy příležitost. (LN 344)
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(SMG Tab. 1.2)

This ST sample presents a multiplet of clauses (in bold) of which the last member is graphically chopped into a separate sentence, but on the other hand joined with the previous members by and to form the subtype we call a 'triplet + coda'. The translation shows apart from the variation in the verbs of lexical constant, also omission of the conjunction before the last member of SP, which is surprising as the translator of SMG generally tends to shift the text towards conventional realizations (see Chart 4.4) and tries to express the implicit clause/sentence relations as in:

25	p. 197 multiplet of clauses (two antitheses), asyndeton It wasn't the way that Viktor and Katalin looked at each other, it was the way they didn't look . It wasn't the notes, it was the silences between the notes.	→ substitution: conjunction <i>ale</i> instead of struc.repetition Nebylo to v tom, jak se na sebe Viktor a Katalin dívali, ale § jak se nedívali. Nebyly to tóny, ale § ticho mezi nimi. (LN 193)
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(SMG Tab. 1.1)

in that he made explicit the links in ST carefully implied by the multiple structural repetitions which became unnecessary and reduced.

The survey has shown, and partly confirmed conclusions in Dušková (1999) on vagueness in fiction two interesting points about the use of conjunctions between the members of SP, i.e. coordinated elements of text. First the coordinators as *and*, *or*, *but*, can be sometimes omitted without a major change in meaning since the contrast is realized in the lexical constants of clauses/sentences. Second these coordinators may be in some situations interchangeable as we have seen in the previous samples.

4.5 Conclusion

The brief English-Czech comparison has covered the shifts in translation of the dominant features of SP. The samples were categorized according to the shifts at the micro-level of text: shifts in structure in members as the base of all SP, and shifts in realization of lexical constants as the eye-catching elements of SP, and the categories were arranged along a scale of prominence of SP in target text, thus starting with sample without major shifts both in structural and lexical repetition towards cases of neutralization of both main features.

The following case studies focused on the transient level between micro- and macro-level of text (as studied in Ch. 3): the graphical realization (intra-sentential, inter-sentential, etc.) and the use of conjunctions (syndeton vs. asyndeton and polysyndeton) which are features of SP better seen from the perspective of paragraph or higher. The macro-level characteristics of SP were at least hinted throughout this chapter, though a thorough analysis, not to say a classification, appear to be very complex and exceeding this study anchored in functional linguistics thus reserved for a further study in the framework of translation studies.

The survey have partly confirmed Levy's claim that translators tend to explain the implicit logical relations by inserting implicit conjunctions; and/or shift the coordinated clauses into subordinate relations (Levý 1998:

148)⁴² which is repeated and developed in later experiential studies as in Kamenická (2007) and Hopkinson (2008) who claim avoidance of repetitions is one of the universal tendencies in translating.

And finally, the study was also aimed to prove that repetition either of lexis or structures in texts is in translation not forbidden but frequently welcomed as in the case the large-scale stereotypes - refrains, realized as repetitive sentences or chunks of texts scattered throughout Winterson's novel. Urbanová sensitively rendered most of them as is obvious from Table 1.6 in Appendix C; so Czech readers may find the same repetitive remarks on the truthfulness of the story (I'm telling you stories. Trust me.), or incantations of passion that may Czech readers remind the closing phrases in Hrabal's *Obsluhoval jsem anglického krále* ("Stačí vám to? Tím dneska končím.") or grandmothers' tales from childhood.

⁴² "K vysvětlování a k **formálnímu rozvádění myšlenkových zkratk** **táhne překladatel i v syntaxi**. Logické vztahy mezi myšlenkami zůstávají často **v uměleckém textu nevyjádřeny**. Právě prosté souřadné kladení myšlenek vedle sebe působí **dojmem svěžesti a bezprostřednosti**. Překladatelé velmi často **skryté vztahy** mezi myšlenkami, které jsou v textu obsaženy **jen v náznaku, naplno vyslovují a formálně vyjadřují spojkami, mění souvětí souřadná na podřadná.**" (Levý 1998: 148)

Conclusions

The dissertation reviewed a number of influential and autonomous definitions of parallelism as conceived in rhetoric, stylistics, traditional grammar and the latest approaches of text linguistics, in order to generate one complex description of this text device in the framework of functional and systemic grammar (Part I); then it suggested a model analysis developed on the samples from secondary literature which was tested on authentic literary texts in Part II in order to gather a representative number of samples of SP. The samples were further processed in three stages: the quantitative survey to find the tendencies in realizations of SP; second, the qualitative analyses to establish several scales along which SP may be modified; and finally, the corpus of samples was compared with the published translations, and analysed both in quantitative and then qualitative way, though the number of comparative case studies is considerably lower, as there is a general lack of standard methodology both in grammar and/or translation studies on which such a complex research may rely on.

To sum up the features characterizing structural parallelism, we may say that SP oscillates along two axes of repetition: structural and lexical, and the extent of repetition of both types is controlled by textual strategies also moving along the following scales: SP may serve to show the relations between textual units of all ranks ('simple parallelism'), but also to divide stretches of text ('refrain' as text divider); to underline contrasts between lexical units consisting of words, groups/phrases, clauses, sentences, chunks of text, (traditionally called 'antithesis'), or their similarity (parallel structures, or grammatical parallelism).

From a wider perspective, SP serves to attract the readers' attention and it does so also in two ways: the repeated constants either make prominent the replaced, varied elements (in cases when most of structure and lexis is repeated and only a fraction of the structure and/or lexis is

replaced); or on the other hand, SP foregrounds the repeated elements (especially in cases when the structural and/or lexical constant is short when compared with the variable).

The English-Czech comparison has shown that the translators of the analysed texts discovered and processed most of the parallelisms and thus 82.5 in Winterson and 70.9 per cent in Mawer's text of SPs at the rank of (semi)clause were rendered in such a way that Czech readers may find the parallel structure and interpret its meaning. The most frequent shifts in translation were on behalf of economization (lexical constants were omitted) or due to shifts in structure, and last but not least due to explicitation of relations by inserting of conjunctions, merging of graphically separate units into one, or spelling out the potential, ellipted clause elements.

Future research may be seen in the development of the linguistic tools and models both in the in the framework of functional grammar and translation studies which might be used for a more precise and thorough analysis of translated/parallel texts, which would help to justify the linguist's strive for a functional translation of such a universal and frequent device that SP definitely is.

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**Appendix A – The first page of Jeanette Winterson's *The Passion*
London, Vintage 2004.**

It was Napoleon who had such a passion for chicken that he kept his chefs working around the clock. What a kitchen that was, with birds in every state of undress; some still cold and slung over hooks, some turning slowly on the spit, but most in wasted piles because the Emperor was busy.

Odd to be so governed by an appetite.

It was my first commission. I started as a neck wringer and before long I was the one who carried the platter through inches of mud to his tent. He liked me because I am short. I flatter myself. He did not dislike me. He liked no one except Joséphine and he liked her the way he liked chicken.

No one over five foot two ever waited on the Emperor. He kept small servants and large horses. The horse he loved was seventeen hands high with a tail that could wrap round a man three times and still make a wig for his mistress. That horse had the evil eye and there's been almost as many dead grooms in the stable as chickens on the table. The ones the beast didn't kill itself with an easy kick, its master had disposed of because its coat didn't shine or the bit was green.

'A new government must dazzle and amaze,' he said. Bread and circuses I think he said. Not surprising then that when we did find a groom, he came from a circus himself and stood as high as the horse's flank. When he brushed the beast he used a ladder with a stout bottom and a triangle top, but when he rode him for exercise he took a great leap and landed square on the glossy back while the horse reared and snorted and couldn't throw him, not even with its nose in the dirt and its back legs towards God. Then they'd vanish in a curtain of dust and travel for miles, the midget clinging to the mane and whooping in his funny language that none of us could understand.

Appendix B – The First Page of Simon Mawer’s *The Glass Room*, Little, Brown, London 2009.

Return

Oh yes, we’re here.

She knew, even after all these years. Something about the slope of the road, the way the trajectory of the car began to curve upwards, a perception of shape and motion that, despite being unused for thirty years, was still engraved on her mind, to be reawakened by the subtle coincidence of movement and inclination.

‘We’re here,’ she said out loud. She grabbed her daughter’s hand and squeezed. Their escort in the back of the car shifted on the shiny plastic seat, perhaps in relief at the prospect of imminent escape. She could smell him. Damp cloth (it was raining) and cheap aftershave and old sweat.

The car – a Tatra, she had been told – drew in to the kerb and stopped. Someone opened the door. She could hear that, and sense the change in the air. Faint flecks of water on the wind and someone opening an umbrella – like the sail of a boat snapping open in the breeze. She recalled Viktor on the Zürichsee, the little dinghy pitching out into the waves, black trees rising from the blacker water beyond their fragile craft. ‘Like riding a bike,’ he had cried, bringing the dinghy up into the wind, deliberately letting the little craft heel over. ‘You get the sense of balance.’

‘It’s not a bit like riding a bike,’ she had replied, feeling sick.

Viktor should be here. Physically here, she meant, for in some way he was here, of course. His taste, his vision enshrined. She slid across the seat towards the blur of light that was the open door of the car. A hand gripped her arm and helped her out onto the pavement. There was a brush of rain across her face and the rattle of drops on the umbrella above her head. She straightened

Appendix C - Samples of SP from JWP that are rendered in the Czech translation (by Lenka Urbanová 2000)

In the tables only SP at the level of semi-clauses and clauses are included, refrains are in the separate Table 1.6 at the end of the Appendix. As the tables serve as well as for the English – Czech comparison, the samples are classified according to the shifts in translation as defined in Ch. 4.

Notes to the tables:

Each sample is marked in terms of grammatical rank (semi-clause, or clause – the difference of realization in clause(s) or sentence(s) is not taken into consideration – see overview tables in Ch. 3); and in terms of quantity as pair, triplet or multiplet at the head of each sample.

Although there appear notes on a few of lower rank SP (of phrases and words) that occur in the analysed sentences (stated in brackets), only SP of clauses and semi-clauses are assessed and counted.

In terms of coordinators, here we concentrate only on conjunctions used between the members of SP; the conventional syndetic junction is not marked while asyndeton and polysyndeton are labelled next to the number of members and grammatical rank.

In order to save the space, only minimal co-text surrounding SPs is given. If there are two or more SPs in one sentence, each SP is assessed separately, and the one in question is marked (see below) and the category of other(s) is indicated in bracket with a reference to the table in which it/they is placed when sorted according to the shifts in translation, e.g. “(pair of clauses in 1.4)” means that the underlined pair is not analysed here, but in Tab. 1.4. as there has been a shift in translation.

Marking:

Identically with samples in Chapter 3, in each sample **bold**, *italics* and underline are used to highlight the parallel structures (if there are two

structures in one sample the label of a particular SP is in the same font) in the chunks of co-text that has been reduced here in comparison to the chunks of text shown in Ch. 3 (the identification is possible through the number of page and note at each sample in Ch. 3) in order to minimize the length of tables.

Symbol \$ is used in translation marks omission, i.e. a member of SP in ST is omitted in TT. (Sometimes is \$ used to mark a missing conjunction in polysyndeton which is subject of study in part 3... in Ch. 3).

Symbol → means shifts in translation specified after it, placed at the head of Czech translation.

Highlighting is used in the text of samples to mark the place of shift whose nature is marked at the head of each translation (e.g. → explicitation, shift in lexis, or structure, or both).

Tab. 1.1 Samples from JWP - Zero shift in the structural constant, nor the lexical constant in translation

	ST	TT
1	p. 7 pair of clauses, asyndeton He never spoke of it. We never spoke of it. He doesn't come to the bonfire any more.	→ explic. Nikdy víc se o tom slůvkem nezmínil. Nikdo z nás se o tom nikdy slůvkem nezmínil. K vatře od té doby nechodí.
2	p. 7 triplet of semi-clauses , asyndeton I think we wanted him to do it, to do it for us. To tear down our long-houred lives and let us start again. Clean and simple with open hands.	Nejspíš jsme chtěli, aby to udělal, aby to udělal za nás. Aby za nás strhl ten úporný život a mohlo začít znovu. S čistým štítem. (LU 17)
3	p. 9 pair of clauses 'If you haven't then there is nothing sweeter and if you have , well, Bonaparte himself doesn't tire of the same taste day after day.'	"Jestli ne , tak sami uvidíte, že nemůže být nic lepšího, a jestli jo , tak vězte, že ani samotnej Napoleon nepohrdne každéj den stejnou večeří." (LU 18)
4	p. 9 pair of clauses - antimetabole St Paul said it is better to marry than to burn , but my mother taught me it is better to burn than to marry .	Apoštol Pavel pravil, že je lépe v stav manželský vstoupiti nežli pálení se , ale maminka mne učila, že je lepší pálení se než vstoupiti v stav manželský . (LU 18)
5	p. 11 pair of clauses She never went home and she never found the convent either.	Domov už nikdy nespatriła a ani klášter nikdy nenašla. (LU 19)
6	p. 16 pair of clauses, antithesis, asyndeton	Kamarádi ze vsi většinou nedovedli svůj

	For the most part, my friends in the village could not speak of their unease, but I saw it in their shoulders as they rounded up the cattle, saw it in their faces as they listened to the priest in church.	nepokoj vyjádřit slovy, ale vyčetl jsem ho ze sklonu jejich ramenou, když zaháněli dobytek, vyčetl jsem ho z jejich tváří, když naslouchali faráři v kostele. (LU 24)
7	p. 19 pair of clauses, (pair of semi-clauses in 1.4) <u>He woke before us</u> and <u>slept long after us</u> , going through every detail of our training and rallying us personally.	<u>Probouzel se dřív než my</u> a <u>uléhal dlouho po nás</u> , prošel s námi každíčký detail v našem výcviku a osobně nás svolával k nástupu. (LU 27)
8	p. 24 triplet of clauses (ellipted), asyndeton We should have turned on him, should have laughed in his face, should have shook the dead-men-seaweed-hair in his face. But his face is always pleading us to prove him right.	Měli jsme se na něj vykašlat , měli jsme se mu vysmát , měli jsme mu před očima zatřást chaluhovými vlasy mrtvých vojáků . Jeho tvář však vždycky naléhavě žadoní, abychom mu dali za pravdu. (LU 32)
9	p. 25 pair of clauses, asyndeton No one said, <u>Let's leave him</u> , <u>let's hate him</u> .	Nikdo neřekl: <u>Pojďme mu utéct</u> , <u>pojďme ho nenávidět</u> . (LU 32)
10	p. 25 pair of clauses You don't have to ask a child about happy, you see it. They are or they are not .	Dítěte se nemusíte ptát, jestli je šťastné, stačí se na ně podívat. Bud' je, anebo není . (LU 32)
11	p. 27 multiplet of clauses (ellipted), polysyndeton Bible words again, but I am thinking of my father who shaded his eyes on those sunburnt evenings and learned to take his time with my mother. I am thinking of my mother with her noisy heart and of all the women waiting in the fields for the men who drowned yesterday and all the mothers' sons who have taken their place.	Už zase mluvím jako Písmo svaté, ale myslím na svého otce , který si tenkrát za slunných podvečerů stínil oči a naučil se dát si s maminkou na čas. Myslím na matku s jejím halasným srdcem a na všechny ty ženy čekající na poli muže, co se včera utopili, i na všechny ty maminčiny synáčky , co přišli na jejich místo. (LU 33-34)
12	p. 27 pair of clauses with a break <u>They go on</u> . Whatever we do or undo, <u>they go on</u> .	<u>A ony dál jsou</u> . Děj se co děj, <u>ony dál jsou</u> . (LU 34)
13	p. 27 triplet of clauses (<i>triplet of clauses</i> in 1.1 below), polysyndeton All the while that he invented and re-invented and cheered us up , his wife, who never spoke except to say, 'Dinner is ready', worked in the fields and kept house and, because the man liked his bed, she was soon bringing up six children too.	Po celý ten čas, co vynalézal a převynalézal ty své vynálezy a rozveseloval nás, jeho žena, od které jste za celý den slyšeli jen "Oběd je na stole", pracovala na poli, vedla hospodářství, a protože se jejímu muži líbilo v posteli, brzy také vychovávala šest dětí. (LU 34)
14	p. 27 triplet of clauses, polysyndeton (<i>triplet of clauses</i> – in 1.1 above), All the while that he invented and re-invented and cheered us up , his wife, who never spoke except to say, 'Dinner is ready', worked in the fields and kept house and, because the man liked his bed, she was soon bringing up six children too.	Po celý ten čas, co vynalézal a převynalézal ty své vynálezy a rozveseloval nás, jeho žena, od které jste za celý den slyšeli jen "Oběd je na stole", pracovala na poli, vedla hospodářství, a protože se jejímu muži líbilo v posteli, brzy také vychovávala šest dětí. (LU 34)

15	p. 29 pair of clauses (+ <i>logical coda</i>) Domino called her a lady of good sense and claimed that her penniless days she had challenged officers to play billiards. If she lost, they could stay for breakfast. If she won, they were to pay one of her more pressing bills. <i>She never lost.</i>	→ shift in graph. segmentation, shift in tenses Domino o ní hovořil jako o dámě se zdravým rozumem a tvrdil, že v dobách, kdy byla bez halíře, vyzývala oficíry na kulečnickový souboj: když prohraje, může oficír zůstat do rána. A když vyhraje, zaplatí z ani ten z účtů, co nejvíce spěchá. <i>Nikdy neprohrála.</i> (LU 35)
16	p. 29 pair of semi-clauses He told me about the fortune tellers he'd known and how crowds came every week to have <u>their future opened</u> or <u>their past revealed</u> .	Vyprávěl mi o věštkyních, se kterými se znával, a o tom, jak se za nimi týden co týden táhly zástupy lidí bažících <u>poznat svou budoucnost</u> či <u>odhalit tajemství minulosti</u> . (LU 36)
17	p. 29 triplet of clauses, asyndeton I was given immediate leave. He told me he'd want me with him after that. Told me we were going to do great things. Told me he liked a smiling face with his dinner.	Dostal jsem okamžité volno. Řekl mi, že mě bude potřebovat potom. Že vykonáme velké věci. Že u večere rád vidí usmívající se tváře. (LU 36)
18	p. 30 triplet of clauses, polysyndeton, (<i>integrated</i>) In return <i>I told stories</i> about the camp at Boulogne and how we could see the English quaking in their boots on the opposite shore. I embroidered and invented and even lied.	→ explicit. Já jim na oplátku vypravoval o táboře v Bolougne a o tom, jak jsme na druhé straně Kanálu viděli Angličany v těch jejich holinkách, jak se třesou strachy. Leccos jsem si příkrášlil a přimyslel, a dokonce lhal. (LU 36)
19	p. 32 triplet of clauses (Caesarean), asyndeton Time is a great deadener. People forget, grow old, get bored.	„Čas vše důkladně umrtví. Lidé zapomenou, zestárnou, přestanou se zajímat. “ (LU 38)
20	p. 35 multiplet of clauses, ellipted, polysyndeton A great big room with a tub the size of a line-ship and a huge furnace in one corner, where the water was heated and drawn and poured back and reheated over and over again until the moment came and he wanted it.	Obří místnost s vanou o velikosti bitevní lodi a obrovským kotlem v rohu, kde se ohřívala a čerpala voda, a zase lila zpátky a znovu ohřívala a ohřívala , dokud nenadešla chvíle, kdy po ní zatoužil. (LU 40)
21	p. 37 triplet of clauses, asyndeton Perhaps he saw how I blushed, perhaps he knew my feelings, he knew those of most people.	Snad si všiml , jak jsem se zarděl, snad znal mé pocity, znal pocity většiny lidí. (LU 42)
22	p. 37 multiplet of clauses We ran with packs that weighed around 40 lbs, waded in and out the sea, fought one another hand to hand and used all available farming land to feed us.	→ (last member – changed w.o.) Běhali jsme s dvacetikilovými ranci na zádech, brodili se do moře a z moře, zápasili vzájemně v pěstních soubojích a veškerou dostupnou zemědělskou půdu využívali k tomu, abychom se najedli. (LU 43)
23	p. 37 triplet of clauses We stole what we could, spent our wages, when we had them, on tavern food and wreaked havoc on the communities who	Kradli jsme , jak jsme mohli, utráceli žold, dokud byl, za jídlo po krémách a pustošili okolní obce, jež poklidně žily svým životem. (LU 43)

	lived quietly round about.	
24	p. 42 triplet of clauses, asyndeton In the face of the priest I saw dead men accusing me. I saw tents sodden at dawn. I saw women with blue breasts.	Ve tváři kněze jsem viděl , jak mě ti mrtví vojáci obviňují. Viděl jsem zmáčené stany za úsvitu. Viděl jsem ženy s promodralými ňadry. (LU 46)
25	p. 42 pair of clauses, asyndeton <u>I gripped the chalice</u> , though I could feel the priest try and take it from me. <u>I gripped the chalice</u> .	<u>Sevřel jsem kalich</u> a cítil jsem, jak se mi ho kněz snaží odejmout. <u>Sevřel jsem kalich</u> . (LU 46)
26	p. 42 triplet of clauses, asyndeton We would go under the hill with the goblins. We would marry the mermaids. We would never leave homes.	Následovali bychom permoníky pod kopec. Oženili bychom se s mořskými pannami. Nikdy bychom neopustili domov. (LU 47)
27	p. 42 <i>pair of semi-clauses</i> , asyndeton (pair of clauses in 1.2) No bells were ringing, no flares were lit, <i>heralding</i> a new year and <i>praising</i> God and the Emperor.	Nezvonily žádné zvony, nelétaly \$ světlice <i>vítající</i> příchod nového roku a <i>velebící</i> Boha a císaře. (LU 47)
28	p. 42 triplet of clauses (wit a brake, climax) This year is gone, I told myself. This year is slipping away and it will never return.	A rok je pryč , říkal jsem si. Krade se pryč a nikdy se nevrátí . (LU 47)
29	p. 42 pair of clauses , asyndeton If that were true, how could the world go on? How could we ever get up off our knees? How could we ever recover from the wonder of it?	Kdyby to byla pravda, jak by se mohl svět ubírat dál? Jak bychom vůbec mohli , klečíc, povstat? Jak bychom se vůbec mohli vzpamatovat z údivu nad tím? (LU 47)
30	p. 45 pair of clauses, asyndeton Soldiers and women. That's how the world is. Any other role is temporary. Any other role is a gesture.	Vojáci a ženy. Tak to na světě chodí. Všechny ostatní role jsou jen dočasné . Všechny ostatní role jsou jen gesta . (LU 49)
31	p. 45 pair of clauses , asyndeton (<i>pair of semi-clauses in 1.4</i>) The body shuts down when it has too much to bear; goes its own way quietly inside, <i>waiting</i> for a better time, <i>leaving</i> you numb and half alive.	Tělo se uzavře , když toho na ně doléhá příliš, uvnitř si tiše živoří , <i>čeká</i> na lepší časy a <i>nechá</i> člověka otupělého a polomrtvého. (LU 49)
32	p. 49 pair of clauses (antithesis), asyndeton <u>Miss your way, which is easy to do, and you will find yourself staring at a hundred eyes guarding a filthy palace of sacks and bones. Find your way, which is easy to do, and you may meet an old woman in a doorway.</u>	→ explicitation <u>Když zabloudíš, a není to tak nesnadné, možná se ocitneš tváří v tvář stookému davu střežícímu špinavý palác hadrů a kostí. Když nezabloudíš, a není to tak nesnadné, narazíš možná na stařenu stojící na zápraží domu.</u> (LU 53)
33	p. 50 pair of clauses She must leave the offerings on the grave and beg for a clean heart if her child be a girl and boatman's feet if her child be a boy.	To vše musí položit na hrob a prosit za své dítě, bude-li to děvče, aby bylo čistého srdce, a bude-li to chlapec, aby měl převoznické nohy. (LU 54)
34	p. 50 pair of clauses I have seen tourists throw diamonds to the	Už jsem viděla cizince, kteří házeli diamanty rybám, ale nikdy jsem neviděla , že by se

	fish, but I have never seen a boatman take off his boots.	převozník zul. (LU 54)
35	p. 50 multiplet of clauses , polysyndeton There was once a weak and foolish man whose wife cleaned the boat and sold the fish and brought up their children and went to the terrible island as she should when he yearly time was due.	→ shift in conjunctions Žil jednou jeden slaboch a pošetilec, jehož žena čistila loďku, \$ prodávala ryby, \$ vychovávala děti a rok co rok, když nadešel její čas, se plavila k onomu strašlivému ostrovu. (LU 54)
36	p. 52 pair of clauses That man demolished our churches on a whim and looted our treasures.	Ten chlap nám z rozmaru zničil chrámy a ukořistil naše poklady. (LU 56)
37	p. 53 pair of clauses - frame They say Joséphine's a botanist. Couldn't she have found us something a little more exotic? I don't hate the French. My father likes them. They've made his business thrive with their craving for foolish cakes. He gave me a French name too. Villanelle. It's pretty enough. I don't hate the French. I ignore them.	→ explicit. Josefína je prý botanička. To nám nemohla vymyslet něco trošku exotičtějšího? Nemám Francouze v nenávisti. Můj otec je má dokonce rád. Obchody mu díky těm jejich přihlouplým koláčům jen kvetou. A taky mi dal francouzské jméno. Villanella. Je docela hezké. Nemám Francouze v nenávisti. Prostě si jich nevšímám. (LU 56)
38	p. 56 multiplet of clauses, asyndeton I fan the cards before him; close them, shuffle them, fan them again.	→ explicitation, slight shift in w.o., conjun. Rozprostřu před ním karty do vějířku, zase ho sklapnu, zamíchám a znovu utvořím vějířek. (LU 59)
39	p. 57 pair of clauses, ellipted, asyndeton But darkness and death are not the same. <i>The one is temporary, the other is not.</i>	„Jenže tma a smrt, to není totéž. <i>To první je dočasné, druhé nikoli.</i> “ (LU 60)
40	p. 60 pair of clauses, ellipted verb, <u>jingle</u> By three o'clock the revellers were drifting away through the arches around St Mark's or lying in piles by the cafés, <u>opening</u> early to provide strong coffee.	O třetí hodině ranní už hýřilové mizeli loubím kolem svatého Marka, nebo se houfně povalovali před kavárnami, jež <u>otvíraly</u> časně, aby podávaly silou kávu. (LU 63)
41	p. 62 pair of clauses, asyndeton Thus the present is made rich. Thus the present is made whole.	Tak se přítomnost obohatí. Tak se přítomnost ucelí. (LU 64)
42	p. 62 multiplet of clauses (pair of semi-clauses in 1.4) I walked the streets, rowed in circles around Venice, woke up in the middle of the night with my covers in impossible knots and my muscles rigid. I took to working double shifts at the Casino, dressing as a woman in the afternoon and a young man in the evenings. I ate when food was put in front of me and slept when my body was throbbing with exhaustion. I lost weight. I found myself <i>staring</i> into space, <i>forgetting</i> where I was.	Brázdila jsem ulice, proplouvala Benátkami na gondole, budila se uprostřed noci s příkrývkami neuvěřitelně zmuchlanými a se zařatými svaly. V kasinu jsem si brala dvojité směny – odpoledne jsem byla za dívku, večer za chlapce. Jedla jsem , jen když přede mne položili jídlo, a spala jen tehdy, bodalo-li mě tělo vyčerpáním. Pohubla jsem. Přistihovala jsem se , <u>jak zírám</u> do prázdna, <u>jak zapomínám</u> , kam jdu. Byla mi zima. (LU 64)

	I was cold.	
43	p. 67 pair of clauses – small-scale refrain We had eaten. The bottle was empty. She said she had married late in life, had not expected to marry at all being stubborn and of independent means. Her husband dealt in rare books and manuscripts from the east. Ancient maps that showed the lairs of griffins and the haunts of whales. Treasure maps that claimed to know the whereabouts of the Holy Grail. He was a quiet and cultured man of whom she was found. He was away. We had eaten, the bottle was empty.	→ shift in tense Dojedly jsme. Láhev je prázdná. Řekla, že se vdávala pozdě, že se vůbec vdávat nechtěla, protože je svéhlavá a cení si nezávislosti. Její muž obchoduje se vzácnými tisky a rukopisy z Východu. Se starobylými mapami, na nichž jsou zobrazena doupata gryfů a domoviště velryb. Mapy pokladů, jež prý prozrazují, kde je uložen Svatý grál. Je to tichý a kultivovaný člověk a ona ho má ráda. Je na cestách. Dojedly jsme, láhev je prázdná. (LU 68)
44	p. 70 triplet of clauses, polysyndeton Many times that evening as we ate and drank and played dice I prepared to explain.	Mnohokrát za ten večer, kdy jsme jedly a pily a hrály kostky, jsem se jí to chystala vysvětlit. (LU 71)
45	p. 70 pair of clauses But <u>my tongue thickened</u> and <u>my heart rose up in self-defence</u> .	Ale <u>jazyk mi ztěžkl</u> a <u>srdce se bouřilo</u> v sebeobraně. (LU 71)
46	p. 71 pair of clauses As I was leaving she said, ‘My husband returns tomorrow.’ Oh. As I was leaving she said, ‘I don’t know when I will see you again.’	Když jsem odcházela, pravila: “Zítřka se muž vrátí.” Ne. Když jsem odcházela, pravila: “Nevím, kdy se zase uvidíme.” (LU 71)
47	p. 71 pair of clauses <u>There are storms at sea</u> and <u>there are other storms inland</u> .	<u>Jsou bouře na moři</u> a <u>jsou bouře ve vnitrozemí</u> . (LU 71)
48	p. 72 triplet of clauses, asyndeton If I went to confession, what would I confess? That I cross-dress? So did Our Lord, so do the priests. That I steal? So did Our Lord, so do the priests. That I am in love? The object of my love has gone away for Christmas.	Kdybych chodila ke zpovědi, z čeho bych sevyzpovídala? Že se převlékám za opačné pohlaví? To přece i náš Pán, i naši kněží. Že kradu? To přece i náš pán, i naši kněží. Že jsem zamilovaná? Objekt mé lásky ba Vánoce odcestoval. (LU 72)
49	p. 72 pair of clauses (antithesis), asyndeton „ In the hours we could not meet we sent messages of love and urgency. In the hours we could meet our passion was brief and fierce.”	„ Ve chvílích, kdy jsme nemohly být spolu, jsme si posílaly psaníčka lásky a touhy. Ve chvílích, kdy jsme mohly být spolu, byla naše vášně krátká a náruživá.“ (LU 73)
50	p. 73 multiplet of clauses Hopeless heart that thrives on paradox; that longs for the beloved and is secretly relieved when the beloved is not there. That gnaws away at the night-time hours desperate for a sign and appears at breakfast so self-composed. That longs for	Bídne srdce, co tyje z protimlůvu, co touží po milované bytosti, a tajně si oddychne , když je pryč. Co se za noci užívá a zoufale očekává vzkaz, a k snídani usedá klidně a usebrané. Co touží po jistotě, věrnosti, citu, a o vše vzácné hraje ruletu. (LU 73)

	certainty, fidelity, compassion, and plays roulette with anything precious.	
51	p. 79 triplet of semi-clauses , polysyndeton (<i>triplet of groups not included</i>) Every victory leaves <i>another resentment, another defeated and humiliated people</i> . Another place <u>to guard and defend and fear</u> .	→ conjunction Po každém vítězství zbyde <i>další zášť, další porobený a ponížený národ</i> . Další území, jež <u>je nutno střežit, § bránit</u> a o něž se je třeba bát. (LU 79)
52	p. 79 triplet of clauses I lost an eye at Austerlitz. Domino was wounded and Patrick , who is still with us, never sees much past the next bottle.	U Slavkova jsem přišel o oko. Domino byl raněn a Patrik , který je dosud s námi, nevidí o moc dál než na další láhev. (LU 79)
53	p. 79-80 multiplet of clauses – ellipted, asyndeton That should have been enough. I should have vanished the way soldiers do . Taken another name, set up shop in some small village, got married perhaps .	To nám přece mělo stačit. Měl jsem se vytrátit, jak to vojáci dělávají . Vzít si jiné jméno, otevřít si krám v nějaké vesničce, třeba se oženit . (LU 80)
54	p. 80 <u>pair of semi-clauses</u> (triplet of semi-clauses in 1.4) The Russians didn't even bother to fight the Grande Armée in any serious way, they kept on marching, burning villages behind them, leaving nothing to eat, nowhere to sleep .	→ conjun. Rusové se ani nenamáhalo proti Velké armádě bojovat jaksepatří, prostě táhli zemí a pálili za sebou vesnice, aby nebylo co jíst a kde hlavu uložit . (LU 80)
55	p. 82 multiplet of clauses (<u>pair of clauses</u>), asyndeton If you felt for every man you murdered, every life you broke in two, every slow and painful harvest you destroyed, every child whose future you stole , madness would throw her noose around your neck and lead you into the dark woods where <u>the rivers are polluted and the birds are silent</u> .	Kdyby ses trápil pro každého, koho jsi zabil, pro každý život, cos přeťal, pro každou v úmoru dobývanou úrodu, co jsi zničil, pro každé dítě, jemuž jsi uloupil budoucnost , šílenství by ti hodilo smyčku kolem krku a uvedlo tě do temných lesů, kde <u>řeky jsou kalné a ptáci mlčí</u> . (LU 82)
56	p. 82 <u>pair of clauses</u> , (multiplet of clauses) If you felt for every man you murdered, every life you broke in two, every slow and painful harvest you destroyed, every child whose future you stole , madness would throw her noose around your neck and lead you into the dark woods where <u>the rivers are polluted and the birds are silent</u> .	Kdyby ses trápil pro každého, koho jsi zabil, pro každý život, cos přeťal, pro každou v úmoru dobývanou úrodu, co jsi zničil, pro každé dítě, jemuž jsi uloupil budoucnost , šílenství by ti hodilo smyčku kolem krku a uvedlo tě do temných lesů, kde <u>řeky jsou kalné a ptáci mlčí</u> . (LU 82)
57	p. 83 triplet of clauses, asyndeton As the weeks wore on, we talked about going home and home stopped being a place where we quarrel as well as love. It stopped being a place where the fire goes out and there is usually some unpleasant job to be done. Home became the focus of joy and sense.	Týdny se vlekly, my mluvili o návratu domů a domov už nebyl tím místem, kde se nejen milujeme, ale také vadíme. Už nebyl tím místem, kde vyhasíná v kamnech a kde nás obvykle čeká nějaká nepříjemná práce. Domov se stal středobodem radosti a smyslu. (LU 82)
58	p. 83 triplet of clauses	→ word order

	He was already writing surrender notices, filling the space with humiliation and leaving just enough room at the bottom for the Czar to sign.	Už sepsal vyhlášení kapitulace, celý papír počmáral ponížením a nechal jen na spodu stránky trochu místa, aby se car mohl podepsat. (LU 83)
59	p. 86 triplet of clauses, asyndeton I don't want to worship him any more. I want to make my own mistakes. I want to die in my own time.	Už ho nechci uctívat. Chci dělat své vlastní chyby. Chci umřít, až opravdu přijde můj čas. (LU 85)
60	p. 89 pair of clauses – small-scale refrain (<i>multiplet of clauses</i> – not included, pair of clauses in 1.1) <i>It has always been so. Ships that carry silk and spices sink, the servant betrays the master, the secret is out and the bells toll another accidental death.</i> But penniless adventurers have always been welcome here too, they are good luck and very often their good luck rubs off themselves. Some who come on foot leave on horseback and others who trumpeted their estate beg on the Rialto. It has always been so.	Tak tomu bylo odevždy. <i>Lod' převážející koření a hedvábi se potopí keď nu, sluha zradí pána, tajemství vyjde najevo a zvoní hrana dalšímu mrtvému, co zahynul nešťastnou náhodou.</i> Ale u nás byli vždy vítáni i ti dobrodruhové, co neměli ani vindru, protože přinášejí štěstí a často se na ně štěstí usměje. Někteří, co přišli po svých, odjíždějí na koni, a jiní, co vytrubovali do světa své bohatství, žebrají na Rialtu. Tak tomu bylo odevždy. (LU 88)
61	p. 89 pair of clauses Some who come on foot leave on horseback and others who trumpeted their estate beg on the Rialto.	Někteří, co přišli po svých, odjíždějí na koni, a jiní, co vytrubovali do světa své bohatství, žebrají na Rialtu. (LU 88)
62	p. 90 pair of clauses , asyndeton (pair of clauses in 1.1) He lost heavily, as gamblers do; he won surprisingly, as gamblers do, but never showed much emotion, never led me to suspect that much important was at stake.	Utrpěl těžké prohry, jak to uhráčů chodí; shrábl úžasné výhry, jak to uhráčů chodí, ale <u>nikdy na sobě nenechal nic znát, nikdy mi nezavdal důvod si myslet, že dává všanc něco podstatného.</u> (LU 89)
63	p. 90 pair of clauses , asyndeton, (pair of clauses) He lost heavily, as gamblers do; he won surprisingly, as gamblers do, but never showed much emotion, never led me to suspect that much important was at stake.	Utrpěl těžké prohry, jak to uhráčů chodí; shrábl úžasné výhry, jak to uhráčů chodí, ale <u>nikdy na sobě nenechal nic znát, nikdy mi nezavdal důvod si myslet, že dává všanc něco podstatného.</u> (LU 89)
64	p. 91 triplet of clauses (inner dialogue), asyndeton What could it matter to him that he might lose fortunes? <i>He had fortunes to lose.</i> What could it matter to him that he might lose mistresses? <i>There are women enough.</i> What would it matter to him that he might lose his life? <i>He had one life. He cherished it.</i>	Co mu na tom záleží, že přijde o peníze? Má jich tolik, že o ně může přicházet. Co mu na tom záleží, že přijde o milenky? Žen je na světě dost a dost. Co mu na tom záleží, že přijde o život? Život je jen jeden. Ten je mu vzácný. (LU 90)
65	p. 91 triplet of clauses , asyndeton (pair of semi-clauses in 1.1) There were those that night who begged	Našli se té noci tací, kdo ho zapřísahali, ať vezme sázku zpět, kdo zahlédli zlověstné znamení v onom neznámném starci, kdo se

	him not to go on with it, who saw a sinister aspect in this unknown old man, who were perhaps afraid <u>of being made the same offer and of refusing</u> .	možná báli , <u>že dostanou stejnou nabídku a odmítnou</u> . (LU 90)
66	p. 91 <u>pair of semi-clauses</u> (triplet of clauses in 1.1 above) There were those that night who begged him not to go on with it, who saw a sinister aspect in this unknown old man, who were perhaps afraid <u>of being made the same offer and of refusing</u> .	Našli se té noci tací, kdo ho zapřísahali , ať vezme sázku zpět, kdo zahlédli zlověstné znamení v onom neznámém starci, kdo se možná báli , <u>že dostanou stejnou nabídku a odmítnou</u> . (LU 90)
67	p. 91-2 triplet of clauses, asyndeton A game of three. The first , the roulette, where only fate is queen. The second , the cards, where skill has some part. The third , the dominoes, where skill is paramount and chance is there in disguise.	Budou se hrát tři hry. První ruleta, kde osud hraje prim. Druhá karty, kde i um má své zastoupení. Třetí domino, kde um má převahu a štěstěna je tu v převlečení. (LU 90)
68	p. 92 triplet of clauses, ellipted If the Devil plays dice , <i>will he come like this?</i> <i>Will he come so quietly and whisper in our ear?</i> If he came as an angel of light , <i>we should be immediately on our guard</i> .	→ second member obscured by change in w.o. + explicit. Kdyby ďábel hrál kostky , <i>vypadal by nějak takhle?</i> <i>Taky by se tak hezky tiše přikradl a šeptal do ouška?</i> Kdyby přišel jako anděl světla , <i>měli bychom se ihned mít na pozoru</i> .
69	p. 94 pair of clauses (ellipted) Between the finger and thumb of the left was a roulette ball and between the finger and thumb of the right , a domino.	Mezi palcem a ukazováčkem levé ruky byla kulička z rulety a mezi palcem a ukazováčkem pravé ruky kostka domina. (LU 92)
70	p. 94 pair of clauses It was a woman I loved and you will admit that is not the usual thing . I knew her only five months. We had nine nights together and I never saw her again. You will admit that is not the usual thing .	Zamilovala jsem se do ženy, a asi uznáte, že to není obvyklé . Zнала jsem ji pouhých pět měsíců. Prožily jsme spolu devět nocí a už nikdy jsem ji nespatriła. Asi uznáte, že to není obvyklé . (LU 92)
71	p. 95 <u>pair of semi-clauses</u> Love is a fashion these days and in this fashionable city we know <u>how to make light of love</u> and <u>how to keep our heart at bay</u> .	Láska se dnes nosí a v našem módním světě umíme <u>brát lásku na lehkou váhu a držet svá srdce na uzdě</u> . (LU 93)
72	p. 97 triplet of clauses, asyndeton They talked about the mountain ranges and the opera. They talked about animals with metal coats that can swim the length of a river without coming up for air. They talked about the valuable, fabulous thing that everyone has and keeps a secret.	Rozmlouvali spolu o horách a opeře. Rozmlouvali o zvířatech s kovovou srstí, která proplují pod vodou celou řeku, aniž se jedinkrát nadechnou nad hladinou. Rozmlouvali o nenahraditelné drahocennosti, již každý znás vlastní a každý ji sřeží coby tajemství. (LU 95)
73	p. 100 pair of clauses, asyndeton Snow doesn't look cold, it doesn't look as	Sníh nevypadá studený, nevypadá , že by vůbec měl nějakou teplotu. (LU 97)

	though it has any temperature at all.	
74	p. 100 pair of clauses, asyndeton And when it falls and you catch those pieces of nothing in your hands, <i>it seems so unlikely that</i> they could hurt anyone. <i>Seems so unlikely that</i> simple multiplication can make such a difference.	A když padá a ty chytáš do dlaní ty kousky ničeho, <i>zdá se tak nemožné, že</i> by mohly člověku ublížit. <i>Zdá se nemožné, že</i> prostým zmnožením vznikne takový rozdíl. (LU 97)
75	p. 103 <u>pair of clauses</u> When I think of that night, here in this place where I will always be, <u>my hands tremble and my muscles ache</u> .	Když pomyslím na tu noc, tady na tomto místě, kde budu žít nadosmrti, <u>ruce se mi chvějí a svaly bolí</u> . (LU 99-100)
76	p. 103 multiplet of clauses, ellipted, asynd. Bonaparte always claimed [1] <u>he knew what was good for a people</u> , [2] <u>he knew how to improve</u> , [3] <u>how to educate</u> . [4] <i>He did</i> ; he improved wherever he went, but he always forgot that even simple people want the freedom to make their own mistakes.	→ conjun. Ten vždycky prohlašoval, <u>že ví, co je pro lid dobré, že ví, co vylepšovat, jak lid vychovávat. A to taky činil</u> – kudy chodil, tudy vylepšoval, jenom pořád zapomínal na to, že i prostí lidé chtějí svobodně dělat své chyby. (LU 100)
77	p. 104 pair of clauses (<u>multiplet of words</u> not counted) We are not especially civilised, <u>we wanted what he wanted</u> for a long time. <u>We wanted glory and conquest and slaves and praise</u> .	→ shift in meaning (misinterpretation) Nejsme nijak zvlášť civilizovaní, moc dlouho <u>jsme chtěli to, co jsme chtěli</u> . <u>Chtěli jsme slávu a dobytá území a otroky a vynášení do nebes</u> . (LU 101)
78	p. 104 multiplet of clauses - antithesis <u>He</u> saw what <u>we</u> felt. <u>He</u> reflected on <u>our</u> losses. <u>He</u> had tents and food when <u>we</u> were dying. <u>He</u> was trying to found a dynasty. <u>We</u> were fighting for our lives.	Věděl, co jsme cítili. Znevažoval naše ztráty. Měl stany plné jídla, když my jsme umírali hladu. Chtěl založit dynastii. My bojovali o holý život. (LU 101)
79	p. 106 <u>triplet of clauses</u> , polysyndeton (<u>triplet of clauses in 1.1</u>) He <u>sweated and shook and shouted</u> that <u>he was freezing to death, that the Devil had got into his lungs and was breathing damnation at him</u> .	<u>Potil se a třásl a křičel, že umzne, že mu do plic vlezl čert a srší do něj zatracení</u> . (LU 102)
80	p. 106 <u>triplet of clauses</u> (<u>triplet of clauses in 1.1</u> above) He <u>sweated and shook and shouted</u> that <u>he was freezing to death, that the Devil had got into his lungs and was breathing damnation at him</u> .	<u>Potil se a třásl a křičel, že umzne, že mu do plic vlezl čert a srší do něj zatracení</u> . (LU 102)
81	p. 107-8 triplet of clauses <u>Could he see us now? Could he look down</u> from his place next to the Blessed Virgin and <u>see us</u> walking away thinking of him?	<u>Vidí nás teď? Shlíží dolů</u> ze svého místečka po boku Panny Marie a <u>vidí</u> , jak na něj za pochodu myslíme? (LU 103)
82	p. 119 pair of clauses - dialogue <u>'How will I get in?'</u> I whispered as she tied her boat to an iron ring.	→ conj., explic. <u>"Ja se dostanu dovnitř?"</u> zašeptal jsem, když uvazovala gondolu k železnému kruhu.

	<p>‘With this.’ She gave me a key. Smooth and flat like a gaoler’s key. ‘I kept it for luck. It never brought me any.’</p> <p>‘How will I find your heart? This house is six storeys.’</p> <p>‘Listen for its beating and look in unlikely places. If there’s a danger, you’ll hear me cry like a seagull over the water and you must hurry back.’</p>	<p>“Tímhle odemkneš.” A podala mi klíč. Hladký aplochý jako klíč žalárníka. “Nechala jsem si ho pro štěstí. Ale štěstí mi nepřinesl.”</p> <p>“A jak to tvé srdce najdu? Vždyť ten dům má šest poschodí.”</p> <p>“Poslouchej, zda ho neuslyšíš bít, a prohledávej neobvyklá místa. (LU 113)</p>
83	<p>p. 121 pair of clauses, antithesis</p> <p>‘Don’t think about it any more, I have my heart, you have your miracle.</p>	<p>“Tak už na to nemysli, mám své srdce, ty máš svůj zázrak. (LU 115)</p>
84	<p>p. 123 multiplet of clauses</p> <p>She’d vanish for days at a time and I’d weep. She’d forget we had any children and leave <u>me to take care of them.</u> She’d gamble our house away at the Casino, and <u>if I took her to live in France she’d grow</u> to hate me.</p>	<p>Zmizela by na dlouhé dny a <u>mně by zbyly jen oči pro pláč.</u> Zapomněla by, že máme děti, a <u>nechala by mě,</u> ať se o ně starám. Prohrála by v kasinu dům, <u>a kdybych ji odvedl do Francie,</u> začala by mě nenávidět. (LU 117)</p>
85	<p>p. 125 pair of clauses, ellipted, asyndeton</p> <p><u>There’s no red plush as shockingly red as the red you dream up.</u> <u>No women with legs as long as you think they’ll be.</u></p>	<p><u>Červený plyš není tak dráždivě červený jako v představách.</u> <u>Ženy nemají tak dlouhé nohy, jak bys čekal.</u> (LU 119)</p>
86	<p>p. 133 pair of clauses, asyndeton</p> <p><u>You must protect what you have won.</u> <u>You must take it seriously.</u></p>	<p><u>Musíš hájit, cos vyhrál.</u> Musíš to brát jako závazek. (LU 125)</p>
87	<p>p. 133 multiplet of clauses, asyndeton</p> <p>He never slept, he had an ulcer, he had divorced Joséphine and married a selfish bitch (though he deserved her), he needed a dynasty to protect his Empire. He had no friends.</p>	<p>Nespal, měl žaludeční vřed, rozvedl se s Josefínou a místo ní si vzal sobeckou potvoru (ačkoli si ji vlastně zasloužil), potřeboval dynastii, která by hájila jeho impérium. Přátele neměl. (LU 125)</p>
88	<p>p. 137 triplet of clauses, asyndeton</p> <p>And on the sixth day they came for us. They came early, as early as the vegetable boat on their way to market. They came without warning. Three of them, in a shiny black boat with a flag.</p>	<p>A šestého dne si pro nás přišli. Přišli časně z rána, včase, kdy čluny zelinářů vyplouvají na trh. Přišli bez varování. (LU 129)</p>
89	<p>p. 139 pair of clauses (dialogue), asyndeton</p> <p>‘You’re insane,’ said the lawyer. ‘No sane man would kill like that.’</p> <p>‘No sane man would live like he did.’</p>	<p>“Jste blázen,” on na to. “Nikdo duševně zdravý by nezabil takovýmto způsobem.”</p> <p>“Nikdo duševně zdravý by nežil tak jako on.” (LU 130)</p>
90	<p>p. 139 pair of clauses, asyndeton</p> <p>‘You didn’t kill him, I killed him. I’m not sorry.’</p>	<p>→ explicitation</p> <p>Vždyť tys ho nezabila, já jsem ho zabil. A nelituju toho. (LU 131)</p>
91	<p>p. 140 triplet of clauses – ellipted (<i>pair of semi-clauses</i> in 1.4)</p> <p>She hoped I’d learn it that way, but I heard nothing except the fire <i>spitting</i> and the steam <i>rising</i> from the water she heated for my father’s wash. I heard nothing but her</p>	<p>Chovala naději, že tak se to naučím, jenže já neslyšel nic než praskání ohně a páru <i>syčící</i> z hrnce, v němž ohřívala otcí vodu na mytí. Neslyšel jsem nic než její srdce a necítil nic než její hebkost. (LU 131)</p>

	heart and felt nothing but her softness.	
92	p. 142 triplet of clauses (<u>pair of groups not counted</u>) dialogue ‘You’re imagining it, Henri, hold on to yourself, you’ll be free soon. There are no voices, no shapes. ’ But there are . Under that stone, on the windowsill. There are voices and they must be heard.	“To se ti všechno jenom zdá, Henri, vzmuž se, vždyť za chvíli budeš volný. Žádné hlasy ani duchové nejsou. ” Ale jsou. Pod támhle tím kamenem, na okenní římsě. Hlasy jsou a musíme je vyslechnout. (LU 133)
93	p. 143 pair of clauses A house with six storeys like hers, with long windows that <u>let in the light and caught the sun in pools.</u>	Dům o šesti podlažích, jako má ona, s dlouhými okny, která <u>vpouštěla dovnitř světlo a zrcadlila se v kalužích.</u> (LU 133-4)
94	p. 143 pair of clauses, asyndeton More than eight years had passed, but when I knocked on her door I didn’t feel like an heiress who had walked from Moscow and seen her husband murdered. I felt like a Casino girl in a borrowed uniform.	Uběhlo přes osm roků, ale když jsem klepala na její dveře, nepřipadala jsem si jako ta bohatá dědička, co přišla pěšky z Moskvy a dočkala se vraždy manžela. Připadala jsem si jako děvče z kasina ve vypůjčené uniformě. (LU 134)
95	p. 144 pair of clauses (antithesis), asyndeton <u>He believed his map to be definitive. He believed the treasure to be absolute.</u>	<u>Věřil, že už má definitivní mapu. Věřil, že poklad bude úplný.</u> (LU 134)
96	p. 144 <i>triplet of clauses</i> , asyndeton (pair of semi-clauses in 1.4) Sometimes, drinking coffee with friends or walking alone by the too salty sea, <i>I have caught</i> myself in that other life, <i>touched</i> it, <i>seen</i> it to be as real as my own.	Někdy, když jsem pila kávu s přáteli nebo si sama vyšla k přeslanému moři, <i>ocitla jsem se</i> na chvíli v tom druhém životě, <i>dotkla se</i> jej, <i>viděla</i> , že je stejně skutečný jako můj vlastní. (LU 135)
97	p. 145 pair of clauses, asyndeton I have had affairs. I will have more, but passion is for the single-minded.	→ conj. Měla jsem jiné lásky. A budu mít další, ale vášně, ta je pro zapálené. (LU 135)
98	p. 145 pair of clauses small-scale refrain When passion comes late in life for the first time, it is harder to give up. ...[paragraph] When passion comes late in life it is hard to bear.	Když vášně přichází prvně ve zralém věku, hůř se s ní loučí. (LU 135) ... Když vášně přichází ve zralém věku, je těžké ji unést. (LU 136)
99	p. 148 pair of clauses, asyndeton He had no notion of what men do, he had no notion of what his own body did until I showed him.	Neměl ponětí o tom, co muži dělávají, neměl ponětí o tom, co dělá jeho vlastní tělo, dokud jsem mu to neukázala. (LU 138)
100	p. 148 pair of clauses, asyndeton Two things happened. I told him I was pregnant. I told him he would be free in about a month.	→ conj. Přihodily se dvě věci. Řekla jsem mu, že čekám dítě. A řekla jsem mu, že do měsíce bude volný. (LU 138)
101	p. 151 pair of clauses, asyndeton Now that I have it back? Now that I have been given a reprieve such as only the stories offer?	Ted’, když ji už zase mám? Ted’, když se mi dostalo omilostnění, jaké se vyskytuje jen v pohádkách? (LU 140)

102	p. 151 pair of clauses, asyndeton Not because I don't think about her, not because I don't look for her from my window every day.	Ne snad proto, že bych na ni nemyslel, ne proto, že bych ji den co den nevyhlížel z okna. (LU 141)
103	p. 152 pair of clauses I don't ever want to be alone again and I don't want to see any more of world.	→ explic./positive shift Už nikdy nechci být sám a nikdy nechci vidět svět. (LU 141)
104	p. 152 triplet of clauses , asyndeton I had run away with her before, come as an exile to her home and stayed for love. Fools stay for love. I am a fool. I stayed in the army eight years because I loved someone. You'd think that would have been enough. I stayed too because I had nowhere else to go. I stay here by choice.	→ conj. Už jsem s ní jedenkrát utíkal , jako vyděděnec přišel do jejího domu a zůstal z lásky. Jen pošetilci zůstávají z lásky. Já jsem pošetilec. V armádě jsem taky zůstal osm let, protože jsem někoho miloval. Řekli byste, že už bych toho mohl mít dost. A zůstal jsem i proto, že jsem neměl kam jít. Tady zůstávám o své vůli. (LU 142)
105	p. 153 triplet of clauses - ellipted I believed I was <i>walking</i> to a better place. I believed I was <i>taking</i> action and <i>leaving</i> behind the sad and sordid things that had so long oppressed me.	Věřil jsem, že se ubírám někam, kde bude líp. Věřil jsem, že беру život do svých rukou a všechen smutek a špínu, co mě tak dlouho sužovaly, nechávám za zády. (LU 142)
106	p. 155 pair of clauses, asyndeton <u>I dream of dandelions.</u> <u>I dream of a wide field</u> where flowers grow of their own accord.	<u>Sním o pampeliškách.</u> <u>Sním o širém poli</u> , kde květiny rostou, jak se jim líbí. (LU 144)
107	p. 155 pair of clauses, small-scale refrain I will write to Villanelle and ask for the seeds. Strange to think that if Bonaparte hadn't divorced Joséphine, the geranium might never have come to France. ... I will write to Joséphine and ask for some seeds.	Napišu Villanelle o nějaká semínka. To je divné, když pomyslím, že nebýt toho, že se Napoleon rozvedl s Josefínou, nepěstovalaby se ve Francii gardénie. ... Napišu Josefíně o nějaká semínka. (LU 144)
108	p. 157 triplet of clauses - ellipted I like to feel the earth, to squeeze it hard and tight or to crumble it between my fingers.	Rád cítím v rukou hlínu, drtím ji v dlaních nebo drolím mezi prsty. (LU 145)
109	p. 157 triplet of clauses – ellipted, asyn. I am still in love with her. Not a day breaks but that I think of her, and when the dogwood turns red in winter I stretch out my hands and imagine her hair. I am in love with her, not a fantasy or a myth or a creature of my own making. Her. A person who is not me. I invented Bonaparte as much as he invented himself.	Stále ji miluji. Jediný rozbřesk neuplyne , abych na ni nepomyslel, a v zimě, když zčervená svída, vztahuji k ní ruce a představuji si její vlasy. Miluji ji. Nikoli chiméru či mýtus nebovybájení stvoření. Ji. Člověka, kterým nejsem já sám. Bonaparte jsem si vybájl, stejně jako on si vybájl sebe sama. (LU 146)
110	p. 159 pair of clauses - ellipted I prefer to stay in my room and look out of the window.	To radši zůstávám na cimře a dívám se z okna. (LU 147)
111	p. 159 pair of clauses - ellipted There is a frost tonight that will brighten	Dnes večer je mráz, co rozjasní zem a zatvrdí hvězdy. (LU 147)

	the ground and harden the stars.	
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Tab. 1.2 Samples from JWP - Shift in the lexical constant in translation

	ST	TT
1	p. 12 triplet of clauses, polysyndeton Thanks to my mother's efforts and the rusty scholarliness of our priest I learned to read in my own language, Latin and English and I learned arithmetic, the rudiments of first aid and because the priest also supplemented his meagre income by betting and gambling I learned every card game and a few tricks . I never told my mother that the priest had a hollow Bible with a pack of cards inside.	→ lex.variation 1.2, conjun. Díky maminčině úsilí a našemu faráři, který oprášil své dávné znalosti, jsem se naučil číst v mateřtině, latině a angličtině, § vyučil jsem se aritmetice, základům první pomoci , a protože si důstojný pán ke skrovnému platu přilepšoval sázením a hraním, znal jsem rovněž kdejakou karetní hru I jak fixlovat . (LU 20)
2	p. 24 triplet of clauses, asyndeton The officers say we can't risk a practice today. Bonaparte, with his coat pulled round his head, says we can. We will .	→ lex.shift + explic. Velení hlásí, že dnes nemůžeme riskovat nácvik. Bonaparte, hlavu schovanou pod kabátem, miní, že můžeme. Tedy budeme . (LU 31)
3	p. 26 triplet of clauses, asyndeton <u>We're dry, the tents are drying, the soaked barges are upturned in the dock.</u>	→ lex.shift, explic. <u>Už jsme se usušili, stany taky skoro uschly, promoklé čluny jsou dnem vzhůru v přístavišti</u> . (LU 33)
4	p. 28 pair of clauses <u>They don't know how but they do know how to forget</u> , and little by little they put aside the burning summer in their bodies and all they have instead is lust and rage.	→ lex.shift <u>To sice nedovedou</u> , ale <u>umějí zapomínat</u> , a kousek po kousíčku setřásají horoucí léto svých těl, zbývá jen běsnění a chtíč. (LU 35)
5	p. 40 Pair of clauses , asyndeton (<i>pair of semi-clauses in 1.4</i>) Now the women come in with their tears and flowers and I've hidden behind a pillar and I'll swear on all the saints that the statue moves. Now when the men come in , cap in hand, <i>asking</i> for this and that and <i>saying</i> their prayers, that statute's like the rock it's made of.	→ shift in lexis (chodí x přijdou), variation in conj. (now = a, zato) A ženský chodí a brečí a nosí kytky, já jsem schovanej za sloupem, a ta socha se hejbe, přísahám na všechny svatý. Zato když přijdou mužský , čepici žmoulají v ruce, a <i>prosí</i> o to či ono a <i>pomodlí se</i> , socha je jak kámen, co je z něj vytesaná. (LU 45)
6	p. 42 <u>pair of clauses</u> , asyndeton (<i>pair of clauses in 1.1</i>) Kneeling, with the incense making me light-headed and the slow repetition of the priest calming my banging heart, <u>I thought</u> again about a life with God, <u>thought</u> of my mother, <i>who would be kneeling</i> too, far away and <i>cupping</i> her hands for the portion of the Kingdom.	→ lex./verb variation, shift in segmentation Poklekl jsem , z vůně kadidla se mi motala hlava a pomalé odříkávání kněze tišilo mé bušící srdce. <u>Pomyslel jsem</u> znovu na život v Bohu, <u>vzpoměl</u> jsem na matku, která nyní také asi <i>klečí</i> , daleko, a <i>nastavuje</i> dlaň pro svůj příděl Božího království. (LU 46)
7	p. 55 pair of clauses Satisfying our guests is what we do best. The price is high but the pleasure is exact .	→ lex.variation Uspokojovat návštěvníky, to my umíme nejlíp. Cena je vysoká, ale potěšení stojí za to . (LU 58)
8	p. 64 multiplet of clauses (<i>pair of groups</i>),	→ lex.variation in verb, (in groups up-

	<p>asyndeton</p> <p>It seems that Bonaparte wins his battles quickly or not at all. That's his way. He doesn't need quality, he needs action. He needs his men on their feet for <i>a few days' march and a few days' battle</i>. He needs horses for a single charge. That's enough.</p>	<p>ranking)</p> <p>Bonaparte vyhrává bitvy buď rychle, nebo vůbec. Takové už jsou jeho způsoby. Nežádá si kvalitu, vyžaduje rychlý spád věcí. Po svých vojácích chce, aby <i>pár dní maširovali a pár dní se bili na bitevním poli</i>. Koně potřebuje na jedno použití. To mu stačí. (LU 65)</p>
9	<p>p. 66 pair of clauses (antithesis), asyn.</p> <p>Lovers drink too much from nervousness and cannot perform. They eat too little and faint during their fervently wished consummation.</p>	<p>→ lex.shift</p> <p>Milenci z nervozity moc pijí, a pak nepodají žádný výkon. Nemůžou jíst, a během horečně vysněného milování omdlí. (LU 67)</p>
10	<p>p. 69 triplet of clauses – small-scale refrain</p> <p>Could I walk on that water? Could I?</p> <p>I faltered at the slippery steps leading into the dark. It was November, after all. I might die if I fell in. I tried balancing my foot on the surface and it dropped beneath into the cold nothingness.</p> <p>Could a woman love a woman for more than a night?</p>	<p>→ lex. variation in 3rd verb, shift in tense</p> <p>Dokážu kráčet po vodě? Dokážu to?</p> <p>Na kluzkých schůdkách, vedoucích do tmy, jsem zavravorala. Vždyť je listopad. Jestli tam spadnu, můžu i umřít. Zkusila jsem udržet nohu na hladině, ale propadla se do chladné nicoty.</p> <p>Může žena milovat ženu déle než jedinou noc? (LU 70)</p>
11	<p>p. 79 triplet of clauses (pair of clauses in 1.5)</p> <p>We marched out of Boulogne leaving our little barges to rot and fought the Third Coalition instead. We fought at Ulm and Austerlitz. Eylau and Friedland. We fought on no rations, our boots fell apart, <u>we slept two or three hours a night and died in thousands every day.</u></p>	<p>→ lex.shift</p> <p>Odtáhli jsme z Boulogne, zanechavši naše bárky na pospas tlení, a radši jsme bojovali proti Třetí protifrancouzské koalici. Bili jsme se u Ulmu a Slavkova. U Eylau a Friedlandu. Bojovali jsme bez proviantu, boty rozpadlé, <u>v noci jsme naspali dvě tři hodiny a unírali denně po tisícovkách.</u> (LU 79)</p>
12	<p>p. 82 pair of clauses, asyndeton</p> <p>I had heard stories about the human body and the human mind, the conditions it can adapt to, the ways it chooses to survive. I had heard tales of people who were burned in the sun and grew another skin, thick and black like the top of overcooked porridge.</p>	<p>→ lex. shift, expl.</p> <p>Slyšel jsem různá vyprávění o lidském těle a duchu, o tom, jakým podmínkám se přizpůsobí, jakými způsoby dokáže přežít. Slyšel jsem vyprávět o lidech, co jim slunce sežehlo kůži a narostla jim nová, tlustá a černá jako škraloup na převařené kaši. (LU 81)</p>
13	<p>p. 98 pair of clauses – bordering case</p> <p>We were to play cards and if I won, I should have my freedom to come and go as I pleased and enough money to do so. If I lost, my husband should do with me as he pleased, though he was not to molest or murder me.</p>	<p>→ lex. shift (když – li), shift in tense, conj., graph.shift (and → :)</p> <p>Měli jsme hrát karty: když já vyhraji, budu se moci svobodně a dle libosti pohybovat a on mi k tomu účelu bude poskytovat tolik peněz, kolik bude třeba, vyhraje-li on, provede se mnou, co bude chtít, jen mě nesmí zabít či zohavit. (LU 96)</p>
14	<p>p. 103 triplet of clauses, (pair of clauses in 1.1, pair of clauses in 1.1, triplet of semi-clauses in 1.5, triplet of semi-clauses in 1.5)</p> <p>When [1.1] I think of that night, here in this</p>	<p>→ shift in lex.const (pomyslím-vybvám-myslím)</p> <p>Když pomyslím na tu noc, tady na tomto místě, kde budu žít nadosmrť, <u>ruce se mi</u></p>

	place where I will always be, <u>my hands tremble and my muscles ache</u> . <i>I lose all sense of day or night, I lose all sense of work, writing this story, trying to convey to you what really happened. Trying not to make up too much. [1.2] I can think of it by mistake, <u>my eyes blurring the words in front of me, my pen lifting and staying lifted</u>, [1.3] I can think of it for hours and yet it is always the same moment I think of.</i>	<u>chvějí a svaly bolí</u> . <i>Úplně ztrácím pojem o tom, zda je noc či den, ztrácím pojem o své práci, tedy psaní tohoto příběhu, který vám chci sdělit, co se skutečně stalo. A příliš si přitom nevymýšlet. Ta noc se mi vybaví třeba nechtěně, <u>před zrakem se mi hemží zapsaná slova, pero se zastaví a zůstane viset ve vzduchu, myslím na ni celé hodiny, a přece myslím vždy jen na jediný okamžik.</u></i> (LU 99-100)
15	p. 108 pair of clauses, asyndeton I wanted him to be in Heaven even though I didn't believe there could be such a place. I wanted him to see us home.	→ shift in lex.const. (přál-chtěl) Přál jsem si, aby byl v nebi, i když jsem nevěřil, že by takové místo vůbec mohlo být. Chtěl jsem, aby nás doprovázel domů. (LU 104)
16	p. 120 pair of clauses, asyndeton I did not dare to unstopper it. I did not dare to check this valuable, fabulous thing and I carried it, still in the shift, down the last two floors and out into the empty night.	→ lex.shift (neodvážil-netroufal) Neodvážil jsem se jí odzátkovat. Netroufal jsem si pokoušet tu nenahraditelnou drahocennost a snesl ji, ještě zabalenou v hedvábí, zbývyjící dvě patra dolů a pak ven do pusté noci. (LN 114)
17	p. 133 pair of clauses, antithesis, asyndetic The end of every game is an anti-climax. <u>What you thought you would feel you don't feel, what you thought was so important isn't any more</u> . It's the game that's exciting.	→ lexical shift (očekával-považoval), graph. realization (comma-semi-colon) Každá hra končí rozčarováním. <u>Pocity, které jsi očekával, se nedostaví; cos považoval za důležité, už důležité není</u> . To hra sama je vzrušující. (LU 125)
18	p. 134 pair of clauses When they won hands down a second time and chose for him a darker rock where <u>the tides were harsh and the company unsympathetic</u> , they were burying him alive.	→ shift in lex.leading to explicit.in second member Když podruhé hladce zvítězili a vybrali mu tentokrát temnější skálu, kde <u>zuří vlnobití a společnost je nevlídná</u> , pohřbili ho zaživa. (LU 126)

Tab. 1.3 Samples from JWP - Partial Omission of lex.-struct. constant in translation (though SP visible)

	ST	TT
1	p. 6 triplet of clauses, asyndeton I was homesick from the start. I missed my mother. I missed the hill where the sun slants across the valley. I missed all the everyday things I had hated. ...	→ part.omission „Hned od začátku se mi stýskalo . § Po mamince. § Po kopci, nad níž se slunce kloní do údolí. Stýskalo se mi po všech těch obyčejných věcech, které mi dřív vadily.“ (LU 16)
2	p. 8 pair of clauses We knew about the English; how they ate their children and ignored the Blessed Virgin.	→ partial omission, graph. (semi-colon – dash), conj. Věděli jsme, co jsou Angličani zač – že

	How they committed suicide with unseemly cheerfulness.	pojídají své děti a pohrdají Panenkou Marií. A \$ s jakou nemístnou radostí pášou sebevraždy. ...
3	p. 15 triplet of clauses (with <i>Anadiplosis</i>), asyndeton At last, on a hot morning when the sea left salt craters in between the dock stones, <i>he came</i> . He came with his Generals Murat and Bernadotte. He came with his new Admiral of the Fleet. He came with his wife, whose grace made the roughest in the camp polish his boots twice.	→ partial omission (third member changed) „A ten se, za parného rána, kdy moře zanechalo mezi kameny v přístavišti slané krátery, konečně <i>dostavil</i> . Přijel spolu s generály Muratem a Bernadottem. Přijel s ním i nový admirál válečné flotily. Přijela s ním choť, která byla tak noblesní, že i ti nejotrlejší z tábora si kvůli ní dvakrát přeštili holinky.“ (LU 23-4)
4	p. 26 multiplet of clauses This morning I smell the oats and <i>I see</i> a little boy watching his reflection in a copper pot he’s polished. His father comes in and laughs and offers him his shaving mirror instead. But in the shaving mirror the boy can only see one face . In the pot he can see all the distortions of his face. He sees many possible faces and so he sees what he might become.	→ partial omission (third member), explic. Dnes ráno cítím vůni ovsa a vidím hošíčka, jak se zhlíží vměděném kotlíku, který vycídl. Vejde jeho otec, zasměje se a podá mu své holící zrcátko. Ale v holícím zrcátku hošík vidí jen jedinou tvář . Zato v měděném kotlíku, tam se zrcadlí všechny možné její zkomoleniny . \$ Co tvář, to možnost, a chlapec tudíž vidí , co všechno by z něj mohlo být. (LU 33)
5	p. 42 pair of clauses , asyndeton (<i>pair of semi-clauses</i> in 1.4) No bells were ringing, no flares were lit, heralding a new year and <i>praising</i> God and the Emperor.	→ partial omission Nezvonyly žádné zvony, nelétaly \$ světlice <i>vítající</i> příchod nového roku a <i>velebící</i> Boha a císaře. (LU 47)
6	p. 43 multiplet of clauses, asyndeton This was no lukewarm appeal to an exacting God but love and confidence that hung in the rafters, pushed open the church door, forced the cold from the stone, forced the stones to cry out. The church vibrated.	→ partial omission in memb. 4 Žádné vlažné prosby k přísnému Bohu, nýbrž láska a důvěra visela v krovkách, rozrazila dveře kostela, vyhnala zimu z kamene, až začal ronit slzy. Kostel se otrásal. (LU 47)
7	p. 57 multiplet of clauses There is no dark like it. It’s soft to the touch and heavy in the hands. [1] You can open your mouth and [2] let it sink into you till it makes a close ball in your belly. [3] You can juggle with it, [4] dodge it, [5] swim in it. [6] You can open it like a door.	→ adding/explicitation Takové tmě se nic nevyrovná. Je hebká na dotek a v rukou tě tíží. Můžeš otevřít ústa a vpíjet ji do sebe, až ti v břicho utvoří těsný míč. Můžeš s ní žonglovat, uskakovat před ní, můžeš v ní plavat. Můžeš ji otevřít jako dveře. (LU 60)
8	p. 63 triplet of clauses – ellipted, asyndeton No. He earns his money . He earns his money supplying the French army with meat and horses. Meat and horses he tells me that wouldn’t normally feed a cat or mount a beggar.	→ explicitace, third member neutralized Kdepak. Vydělává je sám . Vydělává je tak, že dodává francouzské armádě maso a koně . Maso , které by nežrala ani kočka, a koně , na něž by nesedl ani vandrák. (LU 65)
9	p. 68 pair of clauses (triplet of phrases → part of large-scale refrain)	→ omission of verb Kdesi mezi močálem a horami . Kdesi mezi

	Somewhere between the swamp and the mountains. Somewhere between fear and sex. Somewhere between God and the Devil passion is and the way there is sudden and the way back is worse.	strachem a sexem. Kdesi mezi bohem a d'áblem leží vášeň a cesta k ní je přímá a cesta zpátky § klikatá. (LU 69)
10	p. 92 pair of semi-clauses, asyndeton We drank throughout the first game, watching the red and black spin under our hands, watching the bright streak of metal dally with one number, then another, innocent of win or lose.	→ partial omission Při první hře jsme pili, sledujícíe , jak se nám červená a černá točí pod rukama, § jak si ten jasný proužek kovu pohrává s jedním číslem, pak s druhým, on sám bez viny na tom, kdo vyhraje či prohraje. (LU 90)
11	p. 93 pair of clauses, asyndeton None of us spoke up, none of us tried to stop him.	→ partial omission Nikdo z nás se neozval, nikdo § se ho nepokusil zadržet. (LU 91)
12	p. 96 triplet of clauses So it goes and the weeks pass waiting for the tenth night, waiting to win again and all the time losing bit by bit that valuable fabulous thing that cannot be replaced.	→ partial omission in third member A tak týdny ubíhají v čekání na noc desátou, v čekání na opětovnou výhru, a mezitím kousek po kousku ztrácíš tu vzácnou drahocennost, za níž není náhrady. (LU 93)
13	p. 96 multiplet of clauses, asyndeton There was a man who had wanted me for some time, a man I had refused, cursed. A man I despised. A rich man with fat fingers.	→ partial omission in memb. 4, conj. Jistý pán už měl o mě delší dobu zájem, pán, kterého jsem odmítla, proklela a § který se mi hnusil. Boháč s masitými prsty. (LU 93)
14	p. 97 pair of clauses - antithesis <u>In the faces of strangers I saw one face and in the mirror I saw my own.</u>	→ partial omission <u>Ve tvářích všech lidí jsem spatřovala jedinou tvář a v zrcadle § svou vlastní.</u> (LU 94)
15	p. 104 pair of clauses – ellipted, antithesis, asyndeton Talleyrand wrote to the Czar and said, <i>The French people are civilised, their leader is not...</i> [italics in original]	→ partial om.of str. Talleyrand napsal carovi: <i>Francouzi jsou civilizovaní, jejich vůdce nikoli...</i> (LU 101)
16	p. 143 triplet of clauses- ellipted He said he didn't notice them. He said he had his notebooks and he was busy.	→ partial omission Říkal, že si jich nevšimá. § Že má svoje deníky a že se zabaví. (LU 133)
17	p. 154 triplet of clauses My friend the priest, for all his worldliness, found his freedom in God, and Patrick found it in a jumbled mind where goblins kept him a company. Domino said it was in the present, in the moment only that you could be free, rarely and unexpectedly.	→ partial omission and adding Můj přítel farář, vzdor vši té světskosti, nacházel svobodu v Bohu, a Patrik zas § v rozházené mysli, kde mu dělali společnost skřítkové. Domino ji nacházel v přítomnosti, v jediném okamžiku, kdy může být člověk svobodný, vzácně a nečekaně. (LU 143)

Tab. 1.4 Samples from JWP - Shift of ranks in translation

	ST	TT
1	p. 8 pair of semi-clauses Bonaparte had her exiled because she complained about him censoring the theatre and suppressing the newspapers.	→ rank shift Bonaparte jí dal vyhnat, protože si stěžovala, že cenzuruje divadlo a umlčuje tisk. (LU 18)
2	p. 19 pair of semi-clauses (<u>pair of clauses in 1.1</u>)	→ rank shift Probouzel se dřív než <u>my</u> a <u>uléhal</u> dlouho po

	<u>He woke before us</u> and <u>slept long after us</u> , going through every detail of our training and rallying us personally.	nás, prošel s námi každíčkový detail v našem výcviku a osobně nás svolával k nástupu. (LU 27)
3	p. 23 pair of semi-clauses Judging his moment, Domino hit once and once only, not with his fists but with both feet, hurling himself sideways or backwards or pushing off from a lightning handstand.	→ rank shift, explit. Jakmile usoudil, že takový okamžik nastal, uštědřil jednu jedinou ránu, nikoli pěstí, nýbrž oběma nohama, které vykopl tak, že sebou mrskl stranou či dozadu, anebo se vymrštil z bleskového stoje o rukou. (LU 30)
4	p. 23 pair of semi-clauses, asyndeton He could see the Admirals in their white leggings and the sailors running up and down the rigging, altering the sail to make the most of the wind.	→ rank shift, conj. Viděl admirály v bílých kamaších a námořníky, jak šplhají nahoru a dolů po ráhnoví a nastavují plachty tak, aby loď co nejlépe využila větru. (LU 30)
5	p. 30 pair of semi-clauses, asyndeton It took me a week to get home, riding where I could, walking the rest.	→ rank shift Cesta domů mi trvala týden – když to šlo, svezl jsem se , jinak jsem musel pěšky . (LU 36)
6	p. 31 pair of semi-clauses We stayed up late so many nights drinking Claude's rough cognac and sitting till the fire was the colour of fading roses.	→ rank shift Kolik večerů jsme vysedávali do noci, pili Claudovu reznou a nešli spát, dokud oheň nenabyl barvy vadnoucích růží. (LU 37)
7	p. 32 triplet of semi-clauses I went from home to home gossiping and seeing friends, helping with whatever had to be mended or gathered.	→ rank shift, w.o., conj. Chodil jsem dům od domu, navštěvoval přátele, klábosil i přiložil pomocnou ruku, bylo-li potřeba něco sklízet či spravovat. (LU 38)
8	p. 33 pair of semi-clauses, asyndeton Domino will be there grooming his preposterous horse, teaching the mad beast to walk in a quiet line with Court animals.	→ rank shift, conj. Pojede i Domino – bude hřebelcovat Napoleonova nezvedeného koně a učít tu splašenou stvůru pochodovat ve spořádaném štrůdlu s ostatními dvorními koni. (LU 39)
9	p. 40 pair of semi-clauses Now when the men come in, cap in hand, <i>asking</i> for this and that and <i>saying</i> their prayers, that statute's like the rock it's made of.	→ rank shift, conj. Zato když přijdou mužský, čepici žmoulají v ruce, a prosí o to či ono a pomodlí se , socha je jak kámen, co je z něj vytesaná. (LU 45)
10	p. 42 pair of semi-clauses (pair of clauses in 1.1) Kneeling, with the incense making me light-headed and the slow repetition of the priest calming my banging heart, <u>I thought</u> again about a life with God, <u>thought</u> of my mother, who would be <i>kneeling</i> too, far away and <i>cupping</i> her hands for the portion of the Kingdom.	→ rank shift Poklekl jsem , z vůně kadidla se mi motala hlava a pomalé odřikávání kněze tišilo mé bušící srdce. <u>Pomyslel</u> jsem znovu na život v Bohu, <u>vzpoměl</u> jsem na matku, která nyní také asi <i>klečí</i> , daleko, a <i>nastavuje</i> dlaň pro svůj příděl Božího království. (LU 46)
11	p. 44 pair of semi-clauses, asyndeton Arm in arm, huddled together, some running , some walking with long strides like wedding guests.	→ rank shift Zavěšení do sebe, choulíce se k sobě, někteří utíkají , jiní si to rázuji dlouhými kroky jako svatebčané. (LU 48)
12	p. 45 pair of semi-clauses, asyndeton (pair of	→ rank shift, graph., conj.

	<p>clauses in 1.1) The body shuts down when it has too much to bear; goes its own way quietly inside, <i>waiting</i> for a better time, <i>leaving</i> you numb and half alive.</p>	<p>Tělo se uzavře, když toho ne ně doléhá příliš, uvnitř si tiše živoří, <i>čeká</i> na lepší časy a <i>nechá</i> člověka otupělého a polomrtvého. (LU 49)</p>
13	<p>p. 62 pair of semi-clauses, asyndeton I found myself <i>staring</i> into space, <i>forgetting</i> where I was.</p>	<p>Přistihovala jsem se, <u>jak zírám</u> do prázdna, <u>jak zapomínám</u>, kam jdu. (LU 64)</p>
14	<p>p. 74 pair of clauses, asyndeton Bask in it. In spite of what the monks say, you can meet God without getting up early. You can meet God lounging in the pew.</p>	<p>→ rank, substitution (God-ho) Sluň se v těch paprscích. Navzdory tomu, co tvrdí mniši, můžeš Boha potkat, i když nevstáváš časně. Můžeš ho potkat, když si hoviš v kostelní lavici. (LU 74)</p>
15	<p>p. 79 pair of semi-clauses Could so many straightforward ordinary lives suddenly become <u>men to kill and women to rape?</u></p>	<p>Jak se mohlo tolik upřímných a obyčejných lidí zničehonic proměnit v <u>muže, jež je nutno střílet</u>, a v <u>ženy, jež je nutno znásilňovat?</u> (LU 79)</p>
16	<p>p. 80 triplet of semi-clauses, asyndeton (<u>pair of semi-clauses in 1.1</u>) The Russians didn't even bother to fight the Grande Armée in any serious way, they kept on marching, burning villages behind them, leaving nothing to eat, <i>nowhere to sleep.</i></p>	<p>→ shift of rank, expl., conj. Rusové se ani nenamáhali proti Velké armádě bojovat jaksepatří, prostě táhli zemí a pálili za sebou vesnice, aby nebylo co jíst a kde hlavu uložit. (LU 80)</p>
17	<p>p. 82 triplet of clauses, asyndeton (pair of groups not counted) It's the heart that betrays us, makes us weep, makes us bury our friends when we should be marching ahead. It's the heart that sickens us at night and makes us hate who we are. It's the heart that sings old songs and brings memories of warm days and makes us waver at another mile, another smouldering village.</p>	<p>→ down-ranking To srdce nás zrazuje, nutí nás k pláči, <u>nutí nás zakopat přítele</u>, když bychom měli maširovat dál. To srdce nás v noci plní hnusem a říká nám, abychom se nenáviděli za to, co jsme. To srdce zpívá staré popěvky, zavane k nám vzpomínku na slunné dny a přiměje nás potácet se další míli k další doutnající vesnici. (LU 82)</p>
18	<p>p. 83 pair of semi-clauses, asyndeton To keep home safe, to keep home as we started to imagine it.</p>	<p>→ up-ranking Aby doma bylo bezpečno, aby to doma bylo dál takové, jak o tom sníme. (LU 82)</p>
19	<p>p. 84 pair of clauses, asyndeton I think it was that night that I knew I couldn't stay any longer. I think it was that night that I started to hate him.</p>	<p>→ down-ranking Myslím, že právě té noci jsem poznal, že už nemohu dál zůstat. Myslím, že právě té noci jsem k němu pojal nenávisť. (LU 84)</p>
20	<p>p. 90 pair of semi-clauses I knew a man like that; <u>not a drunkard sniffing</u> after every wager nor an addict <u>stripping</u> the clothes off his back rather than <u>go home.</u></p>	<p>→ rank shift, shift in segmentation Jednoho takového jsem znala. <u>Nebyl to opilec, co větrí za každou sázkou, ani chorobný hráč, co vsadí i spodní prádlo, než aby šel domů.</u> (LU 89)</p>
21	<p>p. 90 multiplet of <i>semi-clauses</i> On a quiet evening, when the tables were half empty and the domino sets lay in their boxes, he was there, <i>wandering, fluttering, drinking and flirting.</i></p>	<p>→ up-ranking, conj. Jednoho tichého večera, kdy hrací stoly málem zely prázdnotou a kostky domina odpočívaly v krabičkách, se objevil, <i>procházel hernou, chvěl se vzrušením, popíjel, flirtoval.</i> (LU 89)</p>
22	<p>p. 93 triplet of semi-clauses, asyndeton</p>	<p>→ rank shift</p>

	They played deftly, judging the gaps and the numbers, making lightning calculations, baffling each other.	Počínali si při hře obratně, hodnotili mezery a čísla, prováděli bleskové kalkulace, blafovali . (LU 91)
23	p. 93 triplet of clauses, asyndeton It was past midnight. I heard the water lapping at the stones below. I heard my saliva in my throat. I heard the dominoes clicking on the marble table.	→ rank shift of the -ing verbs Přešla půlnoc. Slyšela jsem, jak pod námi pleská voda o kameny. Slyšela jsem sliny ve svém hrdle. Slyšela jsem, jak kostky domina klapou o mramorový stůl. (LU 91)
24	p. 95 pair of semi-clauses, asyndeton For nine days and nights we stayed in her house, never opening the door, never looking out of the window.	→ rank shift Devět dní a nocí jsme zůstaly v jejím domě, neotvíraly nikomu, nevyhlédly z okna . (LU 93)
25	p. 97 pair of clauses There are days when you cannot walk from one end to the other, so far is the journey, and there are days when a stroll will take you round your kingdom like a tin-pot Prince.	→ down-rank shift, expl. V některé dny nepřejdete z jednoho konce na druhý, tak daleká je to cesta, a v jiné dny vás kroky provedou celým královstvím jako princ z Nemanic. (LU 94)
26	p. 103 triplet of semi-clauses I can think of it by mistake, <u>my eyes blurring the words in front of me, my pen lifting and staying lifted</u> , I can think of it for hours and yet it is always the same moment I think of.	→ rank shift Ta noc se mi vybaví třeba nechtěně, <u>před zrakem se mi hemží zapsaná slova, pero se zastaví a zůstane viset ve vzduchu, myslím na ni</u> celé hodiny, a přece myslím vždy jen na jediný okamžik. (LU 99-100)
27	p. 105 pair of semi-clauses For the last day or so he had been silent, hardly eating and not wanting to talk.	→ rank shift Teď však už asi den nezpíval, skoro nevzal do úst a nepromluvil . (LU 102)
28	p. 110 pair of semi-clauses Her eyes flickered from the domes to cats, embracing what she saw and passing a silent message that she was back.	→ rank shift Očima těkala z chrámů na kočky, objímala , co se dalo, a předávala tichou zprávu, že je doma. (LU 105)
29	p. 110 pair of semi-clauses They drew up chairs and sat close by so that all our knees touched and her mother kept leaping up and running out to fetch trays of cakes and jugs of wine.	→ rank shift Přitáhli židle k sobě a sesedli jsme se tak blízko, že jsme se dotýkali koleny, a matka pořád vyskakovala a odbíhala pro podnosy s koláči a džbánky vína. (LU 106)
30	p. 112 triplet of semi-clauses, asyndeton I walked, looking for bread stalls, sniffing like a tracker dog, hoping to catch a clue on the air.	→ rank shift, partial omission Chodil jsem, hledal pekařské stánky, čenicnal jako pes slídič v naději , že mi vzduch přivane nějaké znamení. (LU 108)
31	p. 125 pair of semi-clauses, asyndeton I thought of my village and the bonfire we hold at the end of winter; doing away with the things we no longer needed; celebrating the life to come.	→ rank shift, conj. Vzpomínal jsem na naši ves ana vatru, kterou zapalujeme ke konci zimy, abychom skoncovali s tím, co nepotřebujeme, a oslavili život , jenž nás čeká. (LU 119)
32	p. 134 triplet of identical clauses, polysyndeton The French were tired of going to war and going to war and going to war .	→ down-ranking Francouze už unavovalo vstupovat věčně do války a do války a do války . (LU 126)
33	p. 142 pair of semi-clauses I only began to feel afraid when the voices	→ rank shift Začal jsem se bát, až když začaly ty hlasy a

	started, and after the voices the dead themselves, walking the halls and watching me with their hollow eyes.	po nich když mě začali navštěvovat mrtví, kráčeli po chodbách a sledovali mě prázdnými očními důlky. (LU 133)
34	p. 144 pair of semi-clauses (<i>triplet of clauses</i> in 1.1) Sometimes, drinking coffee with friends or walking alone by the too salty sea, <i>I have caught</i> myself in that other life, <i>touched</i> it, <i>seen</i> it to be as real as my own.	→ rank shift Někdy, když jsem pila kávu s přáteli nebo si sama vyšla k přeslanému moři, <i>ocitla jsem se</i> na chvíli v tom druhém životě, <i>dotkla se</i> jej, <i>viděla</i> , že je stejně skutečný jako můj vlastní. (LU 135)
35	p. 147 triplet of semi-clauses Bonaparte, larger than life, sweeping him off to Paris, spreading his hand at the Channel and making Henri and those simple soldiers feel as if England belonged to them.	→ rank shift Bonaparta, co byl větší než život, co ho vyrval z domova a do Paříže, co natáhl ruku nad La Manche, a Henri spolu s ostatními prostými vojáčky měli pocit, že jim patří Anglie. (LU 137)
36	p. 149 pair of semi-clauses, asyndeton I went to fetch him, running up the stairs two at a time, opening his door with my own key as I always did.	→ rank shift Pospíchala jsem proněj, brala schody po svou, otevřela mu vlastním klíčem, jak jsem to dělávala vždycky. (LU 138)
37	p. 152 pair of semi-clauses, asyndeton Only the gold chain remained, lying thin in a pool of water, glittering .	→ rank shift, conj. Zůstal jen zlatý řetízek, ležel v malé loužičce a třpytil se . (LU 141)
38	p. 153 pair of semi-clauses, asyndeton I thought I was doing a service to the world, setting it free , setting myself free in the process.	→ rank shift, conj. Myslel jsem si, že prokážu světu službu, že ho osvobodím , a při tom osvobodím i sebe sama . (LU 143)
39	p. 156 pair of semi-clauses, asyndeton So I go from my room in the morning and make the journey to the garden very slowly, feeling the walls with my hands, getting a sense of surface, of texture.	→ rank shift A tak ráno vyjdu z cimry a pomalu kráčím k zahradě, dlaněmi ohmatávám zdi, vnímám jejich povrch, tkanivo. (LU 145)
40	p. 158 pair of semi-clauses I stay up the whole night, listening to the dead moan round the rock and watching the stars move across the sky.	→ rank shift Zůstanu celou noc vzhůru, naslouchám vzdechům mrtvých kolem skály a hledím na hvězdy jak putují oblohou. (LU 147)
41	p. 159 pair of semi-clauses We have a service here on San Servolo and a ghoulish business it is most of the inmates in chains and the rest jabbering or fidgeting so much that for the few who care it's impossible to hear the Mass.	→ rank shift, conj. (or-a) I tady na San Servelu máme bohoslužbu a je to pěkně přízračná záležitost, protože většina chovanců je v řetězech a zbytek se ošívá a drmolí , takže těch pár z nás, které mše svatá zajímá, vůbec neslyšíme. (LU 147)

Tab. 1.5 Samples from JWP – Neutralized SP in translation

	ST	TT
1	p. 3 multiplet of clauses It was my first commission... He liked me because I am short. I flatter myself. He did not dislike me. He liked no one except Josephine and he liked her the way he liked chicken .	→ neutralized Oblíbil si mě , protože jsem malý. Ba ne, to si lichotím. Neměl mě v neoblibě. On neměl rád nikoho jiného než Josefínu, a tu měl rád asi tak jako kuřata . (LU 13)

2	p. 11 <u>triplet of clauses</u> (pair of groups not counted) She said yes. <u>She couldn't go</u> home. <u>She couldn't go</u> to a convent so long as her father was bribing every Mother Superior with a mind to a new altar piece, but <u>she couldn't go</u> on living with this quiet man and his talkative neighbours unless he married her.	→ neutralized, conj., graph.segm. Nakonec souhlasila. <u>Domů jít nemohla</u> . <u>Do kláštera \$ také ne</u> , protože otec uplatil každou matku představenou, co měla záslusk na nový oltářní obraz. <u>A žít u tohoto tichého muže bez sňatku a vedle klevetivých sousedů, to také nešlo</u> . (LU 20)
3	p. 13 multiplet of clauses, asyndeton What would you do if you were an Emperor? Would soldiers become numbers? Would battles become diagrams? Would intellectuals become a threat? Would you end your days on an island where the food is salty and the company bad?	→ neutral. Co byste dělali vy, kdybyste byli císařem? Stala by se z vojáků jen čísla? \$ Z bitev schémata? Znamenali by pro vás intelektuálové hrozbu? Dožili byste své dny na ostrově, kde je jídlo slané a společnost neslaná nemasťná? (LU 21)
4	p. 27 <u>triplet of clauses</u> (<u>triplet of groups</u> not counted) We never think of them here. We think of their bodies and now and then we talk about home but we don't think of them as they are; <u>the most solid, the best loved, the well known</u> .	→neutralized (lex.variab., omission) Tady na ně vůbec nepomyslíme . \$ Na jejich těla, to ano, a tu a tam zavzpomínáme na domov, ale nepřemýšlíme o nich jako takových – o ženách z masa a kostí, milovaných, důvěrně známých. (LU 34)
5	p. 28 pair of clauses, polysyndeton New recruits cry when they come here and <u>they think about</u> their mothers and <u>their sweethearts</u> and <u>they think about going home</u> .	→ neutralization Když rekruti narukují, pláčou při vzpomínce na matku či na své děvče a \$ chtějí domů . (LU 34)
6	p. 29 pair of clauses, asyndeton ' <u>I don't care about the facts</u> , Domino, <u>I care about</u> how I feel.	→ neutral. "Na fakta kašlu, Domino, jde mi o to, jak to sám cítím. (LU 35)
7	p. 30 multiplet of clauses In my soldier's uniform I was treated with kindness, fed and cared for, given the pick of the harvest.	→ neutralized Měl jsem uniformu vojáka, a tak mě všude rádi viděli \$ a \$ častovali mě tím nejlepším, co jim úroda dala. (LU 36)
8	p. 32 pair of clauses, asyndeton <u>It gives me pleasure to think</u> of them. <u>It gives me pleasure to love</u> them.	→ neutral. Ráda na rodiče myslím. Láska k nim mi činí radost. (LU 38)
9	p. 36 pair of clauses, asyndeton 'No, Majesty. <u>I couldn't do melon</u> . <u>I can only do chicken</u> . I've been trained.'	→ neutralized "Ne, Výsosti. \$ melouny bych si neporadil. Umím to jen s kuřaty. Jsem na to vycvičen. (LU 41)
10	p. 49 triplet of clauses, asyndeton Your bloodhound nose will not serve you here. Your course in compass reading will fail you. Your confident instructions to passer-by will send them to squares they have never heard of, over canals not listed in the notes.	→ neutralization, conj. Tady ti ani nos loveckého psa nepomůže . Směr udaný kompasem tě zradí . Spolehlivě poradíš cestu chodcům a oni skončí na náměstích, o nichž nikdy neslyšeli, a půjdou přes kanály, o nichž nikde není zmínky. (LU 53)
11	p. 49 pair of clauses – second ellipted When a boatman's wife finds herself pregnant she waits until the moon is full and the night empty of idlers .	→ neutralized Když se převozníková žena ocitne s outěžkem, počká si, až luna dospěje k úplňku a nocí se už nikdo nepotuluje. (LU 53)

		53)
12	p. 51 pair of clauses (antithesis), asyndeton She hadn't thought of my father since his boat had sunk. She hadn't thought of him much while it was afloat.	→ neutralized Na mého otce si od potopení loďky ani nevzpoměla . Ne že by na něj myslela o moc víc, dokud byla ještě loďka nad hladinou. (LU 55)
13	p. 58 multiplet of clauses , asyndeton Nowadays, the night is designed for the pleasure-seekers and tonight, by their reckoning, is a <i>tour de force</i> . There are fire-eaters frothing at the mouth with yellow tongues. There is a dancing bear. There is a troupe of little girls, their sweet bodies hairless and pink, carrying sugared almonds in copper dishes. There are women of every kind and not all of them are women.	→ neutralized V naší době se noc řídí lovci požitků, a ta dnešní, soudě podle jejich útraty, je opravdovou <i>tour de force</i> . Jsou tu polykači ohňů, kteří z úst chrlí žluté jazyky. § Tancuje medvěd. Máme tu houf děvčátek, hebka růžová tělíčka bez jediného chloupku, roznášející v měděných mísách mandle v cukru. § (LU 61)
14	p. 61 pair of clauses He's a curious man; a shrug of the shoulders and a wink and that's him. He's never thought it odd that his daughter cross-dresses for a living and sells second-hand purses on the side. But then, he's never thought it odd that his daughter was born with webbed feet.	→ neutralized Je to zvláštní člověk – vždycky jen pokrčí rameny a zamrká, nic víc. Nikdy mu nepřipadalo divné, že se jeho dcera pro obživu převléká za chlapce a navrch si přivydělává prodejem peněženek z druhé ruky. Ale on se vlastně nepozastavil ani nad tím , když jsem se narodila s plovacími blánami na nohou. (LU 63)
15	p. 62 pair of clauses, ellipted There is no sense in forgetting and every sense in dreaming .	→ neutralized in w.o. Nemá smysl zapomínat a velký smysl má snít . (LU 64)
16	p. 68 pair of clauses – echo question What was she thinking? What was she feeling?	→ neutralized Nač asi myslela? Jaké pocity se jí zmocňovaly? (LU 69)
17	p. 72 multiplet of semi-clauses, antithesis, asyndeton Church basking is taking what's there and not paying for it. Taking the comfort and joy and ignoring the rest.	→ neutralized Slunění v kostele se přímo nabízí a nic nestojí . Vyberu si to příjemné a radostné a zbytek nechávám být. (LU 72)
18	p. 73 pair of clauses, antithesis, asyndeton <u>Gambling is not a vice</u> , <u>it is</u> an expression of our humanness.	→ neutralized, conj. <u>Hraní není neřest</u> , <u>nýbrž</u> výraz lidskosti. (LU 73)
19	p. 73 pair of clauses, ellipted, asyndeton We gamble. <u>Some do it at the gambling table</u> , <u>some do not</u> .	→ neutralized Hrajeme. <u>Ten to dělá u hracího stolu</u> , <u>ten zas jinde</u> . (LU 73)
20	p. 74 pair of clauses (<i>three pairs of words</i> not counted) <i>Rich and poor shared the same water and harboured the same dreams</i> that next year, in its own way, would be better. <i>My mother and father</i> in their bakery gave away the best loaves to <i>the sick and the dispossessed</i> .	Bohatí sdíleli tutéž vodu s <i>chudými</i> a každý po svém , ale svorně snili o tom , že nadcházející rok bude lepší než ten minulý. Mí rodiče, vyšňoreni ve svátečním pekařském, rozdávali nemocným a vyděděncům bochníky chleba.
21	p. 79 pair of clauses , (triplet of clauses)	→ neutralization

	<p>We marched out of Boulogne leaving our little barges to rot and fought the Third Coalition instead. We fought at Ulm and Austerlitz. Eylau and Friedland. We fought on no rations, our boots fell apart, <u>we slept two or three hours a night and died in thousands every day.</u></p>	<p>Odtáhli jsme z Boulogne, zanechavši naše bárky na pospas tlení, a radši jsme bojovali proti Třetí protifrancouzské koalici. Bili jsme se u Ulmu a Slavkova. U Eylau a Friedlandu. Bojovali jsme bez proviantu, boty rozpadlé, <u>v noci jsme naspali dvě tři hodiny a unírali denně po tisícovkách.</u> (LU 79)</p>
22	<p>p. 80 pair of clauses, antithesis, asyndeton We couldn't outmanoeuvre them. We could hardly walk.</p>	<p>→ neutralized (explicit.) Ale my je nedokázali nahánět. <u>Vždyť jsme sotva stáli na nohou.</u> (LU 80)</p>
23	<p>p. 82 triplet of clauses, asyndeton There's no pawn shop for the heart. You can't take it in and leave it awhile in a clean cloth and redeem it in better times. You can't make sense of your passion for life in the face of death, you can only give up your passion. Only then can you begin to survive.</p>	<p>→ neutralized, graph.realization Srdce se nedá dát do zastvárný. Nemůžeš ho vzít a nějaký čas ho tam nechat v čistém šátku, a až nastanou lepší časy, zase si ho jít vyzvednout. <u>Máš-li vášeň žít, nedává tváří v tvář smrti smysl. Jen když se té vášně vzdáš, můžeš začít přezívat.</u> (LU 82)</p>
24	<p>p. 86 multiplet of semi-clauses <u>Eight years had passed</u> and I was still at war, cooking chickens, waiting to go home for good. <u>Eight years of talking</u> about the future and seeing it turn into present. <u>Years of thinking</u>, 'In another year, I'll be doing something different,' <u>and in another year doing</u> just the same.</p>	<p>→ neutral.-variation in verb forms (finite, substantivization, finite) <u>Uběhlo osm let</u> a já byl pořád na vojně, vařil kuřata, čekal na to, jak se nadobro vrátím domů. <u>Osm let tlachání</u> o budoucnosti a přihlížení tomu, jak se mění v přítomnost. <u>Roky si myslím</u> "Tak napřesrok už budu někde jinde", a <u>napřesrok</u> jsem zas tam, kde jsem byl. (LU 85)</p>
25	<p>p. 89 pair of clauses I come from the city of chances, where everything is possible but where everything has a price.</p>	<p>→ neutralized Pocházím z města nekonečných možností, kde můžete všechno, ale vždy za nějakou cenu. (LU 88)</p>
26	<p>p. 89 pair of clauses In this city <u>great fortunes are won and lost</u> overnight.</p>	<p>→ neutralized V našem městě se dá za noc vyhrát pohádkové bohatství, <u>ale také o ně přijít.</u> (LU 88)</p>
27	<p>p. 90 pair of clauses - antithesis (<i>pair of groups</i> not counted) The astute gambler always keeps something back, something to play with another time; a pocket watch, a hunting dog. But the Devil's gambler keeps back something precious, something to gamble with the only once in a life time.</p>	<p>→ neutralised in first member, explicitation Prozíravý hráč vždycky myslí na zadní vrátka a ponechá si v záloze něco, co může vsadit příště – <i>kapesní hodinky, loveckého psa</i>. Ale d'ábelský hráč, ten si v záloze ponechá pouze věc nesmírné hodnoty, něco, co se dá vsadit jen jedinkrát za život. (LU 88)</p>
28	<p>p. 90 <i>pair of clauses, asyndeton</i> You see, <i>I like passion, I like to be among the desperate.</i></p>	<p>→ neutralized Já totiž ráda vášeň, <i>jsem ráda ve společnosti zoufalců.</i> (LU 89)</p>
29	<p>p. 91 triplet of clauses, asyndeton The wager was a life. The winner should take the life of the loser <i>in whatsoever way he chose. However slowly he chose, with whatever instruments he chose.</i></p>	<p>→ neutralized, conj. Tou sázkou byl život. Vítěz vezme život tomu, kdo prohraje, a vybere si způsob smrti dle libosti. Ať je to smrt jakkoli pomalá, způsobená jakýmkoli nástrojem. (LU 89)</p>

30	p. 94 pair of clauses, asyndeton Such games can only be played once. Such games are better not played at all.	→ neutralized, conj. Taková hra se hraje jen jedenkrát. A neměla by se hrát vůbec. (LU 92)
31	p. 99 pair of clauses – ellipted, asyndeton I was to join the army, to join the Generals for their pleasure.	→ neutralized (shift in str. and omission) Měla jsem jít k armádě, § pro povyražení generálů. (LU 96)
32	p. 101 pair of clauses, asyndeton From them, through Villanelle's interpretation, we learned how little of the country had been spared, how comprehensive had been the burnings.	→ neutralized Dozvěděli jsme se od nich – Villanelle nám tlumočila -, že jen malý kus země byl ušetřen, jinak byla důkladně spálena. (LU 98)
33	p. 103 pair of clauses, asyndeton (tripletof semi-clauses in 1.5) I lose all sense of day or night, I lose all sense of work, writing this story, trying to convey to you what really happened. Trying not to make up too much.	→ neutralised Úplně ztrácím pojem o tom, zda je noc či den, § ztrácím pojem o své práci, tedy psaní tohoto příběhu, který vám chci sdělit, co se skutečně stalo. A příliš si přitom nevymýšlet. (LU 99-100)
34	p. 103 tripletof semi-clauses, asyndeton (pair of clauses) I lose all sense of day or night, I lose all sense of work, writing this story, trying to convey to you what really happened. Trying not to make up too much.	→ neutralised, conj. Úplně ztrácím pojem o tom, zda je noc či den, § ztrácím pojem o své práci, tedy psaní tohoto příběhu, který vám chci sdělit, co se skutečně stalo. A příliš si přitom nevymýšlet. (LU 99-100)
35	p. 108 pair of clauses – small-scale refrain (epanalepsis) Death in battle seemed glorious when we were not in battle. But for the men who were bloodied and maimed and made to run through smoke that choked them into enemy lines where bayonets were waiting, death in battle seemed only what it was. Death.	→ struct.shift – neutralized, graph.realiz. Smrt v poli se zdála hrdinná , dokud jsme v poli nebyli. Ale muži, co prolili krev či byli zohaveni, co museli vbíhat dusivým dýmem mezi šiky nepřítele, kde číhaly bajonety, považují smrt v poli za to, co doopravdy je: smrt. (LU 104)
36	p. 117 pair of clauses, asyndeton We depend on the river. We depend on the sun.	→ word order changed, neutralized Na té řece jsme závislí. Jsme závislí na slunci. (LU 112)
37	p. 122 multiplet of clauses, asyndeton (tripletof coda) They are all looking for something, travelling the world and the seven seas but looking a reason to stay. I'm not looking , I've found what it is I want and I can't have it.	→ lex. variation, neutralization, conj. Ti všichni za něčím jdou, cestovali přes hory a dolů, a hledají důvod zůstat. Já za ničím nejdu ; už jsem to své našel, ale není mi dopřáno to mít. (LU 116)
38	p. 140 pair of semi-clauses, asyndeton (tripletof clauses – ellipted in 1.1) She hoped I'd learn it that way, but I heard nothing except the fire <i>spitting</i> and the steam <i>rising</i> from the water she heated for my father's wash. I heard nothing but her heart and felt nothing but her softness.	→ changed w.o., rank shift/imbalance, neutralized Chovala naději, že tak se to naučím, jenže já neslyšel nic než praskání ohně a páru syčící z hrnce, v němž ohřívala otcí vodu na mytí. Neslyšel jsem nic než její srdce a necítil nic než její hebkost. (LU 131)
39	p. 145 pair of clauses, asyndeton It may be that you are settled in another place, it may be that you are happy, but the one who took your heart wields final power.	→ neutralized § Usadíte se jinde, můžete být třeba i šťastní, ale ten, kdo vás připravil o srdce, třímá v rukou nejvyšší moc. (LU 135)

40	p. 151 pair of clauses <u>A few drowned but a few have drowned</u> before.	→ neutralized <u>Pár se jich utopilo, ale nebylo to poprvé.</u> (LU 141)
41	p. 152 pair of clauses <u>Her eyes were bright and her hands were full</u> <u>of running away.</u>	→ neutralized <u>Oči ji svítily a rukama už byla na útěku.</u> (LU 141)

1.6 Large-Scale Refrains from JWP and their translation

(not included in the previous tables)

1.6.1. Refrain “Stories” from JWP and translation

	ST	TT
1	p. 5 I’m telling you stories. Trust me.	Mně můžete věřit, mým báchorkám. (LU 15)
2	p. 13 I’m telling you stories. Trust me.	Mně můžete věřit, mým báchorkám. (LU 22)
3	p. 23– negation of Trust me. Don’t believe that one.	Ale tomu nevěřte. (LU 30)
4	p. 40 ‘Trust me, I’m telling you stories.’	<u>Mejm</u> báchorkám můžeš věřit.” (LU 44)
5	p. 69 I’m telling you stories. Trust me.	Mně můžete věřit, mým báchorkám. (LU 70)
6	p. 160 (last page, last line) I’m telling you stories. Trust me.	Mně můžete věřit, mým báchorkám. (LU 148)

1.6.2. Refrain “You play” from JWP and translation

	ST	TT
1	p. 43 You play, you win, you play, you lose. You play. It’s the playing that’s irresistible.	Hraješ, vyhraješ, hraješ, prohraješ. Hraješ. To hraní samo je tak přitažlivé. (LU 47)
2	p. 55 „Queen of spades you win, Ace of clubs you lose. Play again.“ (LU 55)	Piková dáma – výhra, trefové eso – prohra. Hraje se dál. (LU 58)
3	p. 66 You play, you win, you play, you lose. You play.	Hraješ, vyhraješ. Hraješ, prohraješ. Hraješ. (LU 67)
4	p. 133 You play, you win, you play, you lose. You play.	Hraješ, vyhraješ, hraješ, prohraješ. Hraješ. (LU 125)

1.6.3 Refrain “Passion” from JWP and translation

	ST	TT
1	p. 62 Somewhere between fear and sex passion is.	Kdesi mezi strachem a sexem je vášeň. (LU 64)
2	p. 68 triplet of clauses - ellipted, pair of clauses - refrain	Kdesi mezi močálem a horami. Kdesi mezi strachem a sexem.

	Somewhere between the swamp and the mountains. Somewhere between fear and sex. Somewhere between God and the Devil passion is and the way there is sudden and the way back is worse.	Kdesi mezi bohem a d'áblem leží vášně a <u>cesta k ní je přímá a cesta zpátky klikatá.</u> (LU 69)
3	p. 74 The hardship is a man-made device because man cannot exist without <i>passion</i> . <i>Religion is somewhere between fear and sex.</i>	Protivenství a úmor jsou lidské vynálezy, neboť člověk nedokáže žít bez vášně. <i>Náboženství je kdesi mezi strachem a sexem.</i> (LU 74)
4	p. 76 In between freezing and melting. In between love and despair. In between fear and sex, <i>passion is.</i>	Mezi mrazem a táním. Mezi láskou a zoufalstvím. Mezi strachem a sexem je vášně. (LU 76)

1.6.4. Refrain “City of disguises” from JWP and translation

	ST	TT
1	p. 92 This is the city of disguises.	Toto je město převleků. (LU 90)
2	p. 150 This is a city of disguises.	Toto město je město převleků. (LU 140)

1.6.5 Refrain “Limited victory” from JWP and translation

	ST	TT
1	p. 79 There's no such thing as a limited victory.	Není konečného vítězství. (LU 79)
2	p. 104 There's no such thing as a limited victory.	Není konečného vítězství. (LU 101)
3	p. 133 There's no such thing as a limited victory. <u>You must protect what you have won. You must take it seriously.</u>	Není konečného vítězství. Musíš hájit, cos vyhrál. Musíš to brát jako závazek. (LU 125)

1.6.6 Refrain “City of interior” from JWP and translation

	ST	TT
1	p. 150 The cities of the interior are vast, do not lie on any map.	Města vnitrozemí jsou nezměrná, neleží na žádné mapě. (LU 140)
2	p. 152 The cities of the interior are vast, do not lie on any map.	Města vnitrozemí jsou nezměrná a neleží na žádné mapě. (LU 141)

Appendix D – Samples from SMG and their Czech translation by (Lukáš Novák 2009)

Tab 2.1 Zero shift in the structural constant nor lexical constant, nor lexical constant in translation

	ST	TT
1	<p>p. 1 pair of clauses - frame Viktor should be here. Physically here, she meant, for in some way <i>he was here</i>, of course. His taste, his vision enshrined. She slid across the seat towards the blur of light that was the open door of the car. A hand gripped her arm and helped her out onto the pavement. There was a brush of rain across her face and the rattle of drops on the umbrella above her head. She straightened up, <i>feeling</i> the light around her, <i>feeling</i> the space, <i>feeling</i> the low mass of the house just there across the forecourt. Viktor should be here. But Otilie was, coming to her left side.</p>	<p>→ tense shift Škoda že tu Viktor není. Tedy fyzicky není, pomyslela si, protože svým způsobem tam samozřejmě byl. Jeho vkus a jeho vize, vše pečlivě uschované. Posunula se na sedadle směrem ke skvrně, která představovala otevřené dveře auta. Něčí ruka ji uchopila za paži a pomohla jí ven, na chodník. O tvář se jí otěl déšť, do deštníku nad její hlavou zabubnovaly kapky. Narovнала se a cítila světlo kolem sebe, cítila prostor, cítila nízkou masu domu na druhé straně malého nádvoří. Škoda že tu Viktor není. Ale je tu Otilie, která k ní zleva přistupuje. (LN 12)</p>
2	<p>p. 12 pair of clauses (second ellipted), (<i>pair of phrases</i>) She looked round. He was smoking, holding two glasses of champagne in one hand and his cigarette in the other. He seemed older than the Italian, as old as Viktor maybe, with the look of a boxer in the early part of his career, before he has begun to suffer much damage – <i>a bluntness to his nose, a heaviness to his brow</i>. (SMG 12)</p>	<p>Ohlédla se. Kouřil, v jedné ruce držel dvě sklenky šampaňského, v druhé cigaretu. Vypadal starší než Ital, spíš ve Viktorově věku, a vzezřením připomínal začínajícího boxera, na kterém ještě kariéra nenapáchala tolik škod – <i>silný nos, masivní čelo</i>. (LN 22)</p>
3	<p>p. 25 multiplet of clauses [2], (<i>multiplet of semi-clauses</i> [3] in 1.4 rank shift; [4] not included in corpus) The elements [2.1] moved, [2.2] evolved, [2.3] transformed, [2.4] metamorphosed in the way that they do in dreams, [3.1] <i>changing</i> shape and form yet, to the dreamer, [3.2] <i>remaining</i> what they always were: <i>der Glasraum, der Glastraum</i>, a single letter change [3.3] <i>metamorphosing</i> one into the other, the Glass Space [3.4] <i>becoming</i> the Glass Dream, a dream that went with the spirit of the brand new country [4.1] <u>in which</u> they found themselves, a state [4.2] <u>in which</u> being Czech or German or Jew would not matter, [4.3] <u>in which</u> democracy would prevail and art and science would combine to bring happiness to all people.</p>	<p>→ conj. Jednotlivé elementy se pohybovaly, vyvíjely, proměňovaly a transformovaly tak jako vidiny ve snu, <i>měnily</i> tvar a formu, a přesto pro sničího <i>zůstávaly</i> stále tím, čím byly: <i>der Glasraum, der Glastraum</i>, jediným písmenkem se jedno <i>měnilo</i> v druhé, Skleněný prostor <i>se stával</i> Skleněným snem, snem, který se hodil k atmosféře nového státu, v němž žili, státu, kde nebylo podstatné, kdo je Čech, kdo je Němec a kdo Žid, kde vládla demojracie a kde věda a umění společně usilovaly o to, aby přinesly štěstí všem. (LN 34-5)</p>
4	<p>p. 26-27 pair of clauses (antithesis) (+ <i>triplet of groups</i>) She laughed at the absurd compliments. He was not a smug businessman, he was a performer,</p>	<p>Smála se těm nesmyslným lichotkám. Nebyl to namyšlený obchodník, byl to herec, umělec nepostrádající elán ani instinkty. (LN 36)</p>

	<i>an artist of verve and flair.</i>	
5	p. 32 pair of clauses (echo question, frame) ‘You know what?’ There was something in his expression, a suppressed excitement, the thrill of a secret that, for the moment, he alone possessed. ‘You know what?’	“ Víte co? ” V jeho výrazu byla potlačovaná radost, vzrušení nad tajemstvím, které v ten moment znal jen on sám. “ Víte co? ” (LN 41)
6	p. 41 <i>multiplet of semi-clauses</i> (asyndeton) Sometimes the swelling makes her feel big and clumsy; at other times she feels almost translucent, as though the creature inside her can be seen through the wall of her abdomen, <i>a fish swimming there in the ocean of its own amnion, an amphibian climbing out onto a tidal bank, a reptile raising its ugly head, a mammal couched in fur, an animal re-enacting its evolutionary development there in the primeval world of her womb.</i>	Někdy si kvůli němu připadá velká a neohrabaná, jindy se cítí skoro průsvitná, jako by ta bytost v ní mohla být vidět skrz břišní stěnu, <i>ryba plující si tam v oceánu vlastní zárodeční blány, obojživelník vystupující na přílivový břeh, plaz pozvedávající ošklivou hlavu, savec hovící si v srsti, živočich rekonstruuující svůj evoluční vývoj v pravěkém světě její dělohy.</i> (LN 49)
7	p. 46 multiplet of semi-clauses At the moment there is no more than a sketch in bold strokes, written into von Abt’s mind, transferred onto sheets of paper then revised, reconsidered, discussed for the slightest detail, and now drawn out in the bold horizontals and verticals of reddened steel, a three-dimensional maze raised into the misty air.	Je to jen náčrt hrubými tahy, naskicovaný ve von Abtově mysli, přenesený na papír a pak revidovaný, přehodnocovaný, diskutovaný do nejmenšího detailu a teď narýsovaný v odvážných vertikálách i horizontálách z nerezavějící oceli, trojrozměrný labyrint na pozadí mlhavého dne. (LN 54)
8	p. 51 pair of clauses - ellipted ‘My contribution was minimal.’ ‘But vital.’ (SMG 51)	→ tense, explicitace “Moje zásluha o to je nepatrná.” “Ale klíčová.” (LN 58)
9	p. 53 triplet of clauses (<i>triplet of phrases</i>) He stood now in the shadows of the unfinished living space, and extolled the virtues of his idea, described the <i>complex veining of the rock, the lucidity, the delicate colour of honey and gold.</i>	Teď stál v přítmi nedokončeného obývacího pokoje a bánil o působivosti svého řešení, popisoval <i>složitou žilnatinu kamene, jeho průzračnost, jemnou barvu medu a zlata.</i> (LN 60)
10	p. 54 pair of clauses (ellipted, antithesis + apposition not included in corpus) That was the end of the viewing, really, a sour note of cost intruding on the exercise of fantasy that was required to imagine the house as it would be, not as it was – a thing of light and reflection, not this dull box of concrete. They saw von Abt off on the Vienna train and returned to their turreted villa in silence.	A tak prohlídka skončila, disonantní tóny diskuse o ceně zrovna nepřály zapojení představivosti, která byla nutná k tomu, aby místo viděli takové, jaké má být, ne takové, jaké teď je – světlo a jeho zrcadlení, ne tuhle těžkopádnou šedivou krabici z betonu. (LN 61)
11	p. 58 pair of clauses (ellipted) The hotel was old-fashioned and rather run down, a relic from pre-war years when people had more money and a greater need to move around, days when the city was imperial capital rather	Hotel byl staromódní a notně omšelý, relikt předválečných časů, kdy měli lidé víc peněz a větší potřebu cestovat, časů, kdy město bylo hlavou impéria, ne přednostou okleštěného státu. (LN 65)

	<u>than the overfed chief city of a rump state.</u>	
12	p. 63 pair of clauses (antithesis) 'It's not intended to be a sensation. It's intended to be a home.'	→ joined sentences into one "Nemá to být senzací, má to být domov." (LN 69)
13	p. 65-66 triplet of clauses – ellipted, asyndeton Von Abt's assistant already had ideas, already had samples, already knew.	Von Abtova asistentka už měla připravené návrhy, už měla vzorky, už měla jasno. (LN 72)
14	p. 65-66 triplet of clauses – ellipted, asyndeton 'It'll be a revolution,' she said, 'a casting off of the past. A new way of living.'	"Bude to revoluce," říkala, "odvržení minulosti. Nový styl života." (LN 72)
15	p. 66 triplet of clauses He turned helplessly to Liesel. It was understandable that she was reluctant to stay overnight when they had only intended a single day's visit. It was natural that she wished to get back to Ottilie who was even now taking her first tottering steps. It was inevitable that the plan should be changed: Liesel would return home as arranged – Laník the chauffeur would be there to meet her at the station – while Viktor would find a room at the Bristol or the Sacher and attend this nuisance of a meeting the next morning.	Bezradně se obrátil na Liesel. Bylo pochopitelné, že se jí nechtělo zůstat přes noc, když cestu plánovali na jeden den. Bylo přirozené, že se chtěla vrátit k Ottilii, která právě začínala dělat první nemotorné krůčky. Bylo nevyhnutné, aby změnili plány: Liesel se vrátí domů tak, jak bylo plánováno – na nádraží ji vyzvedne Laník – a Viktor si najde pokoj v Bristolu nebo Sacheru a druhý den ráno se zúčastní toho otravného jednání. (LN 72)
16	p. 84 <u>pair of clauses</u> (<i>pair of phrases</i>), polysynd. But he doesn't know. She comes <i>out of the anonymous world of the city, out of the mix of German and Slav and Magyar, and there are things he knows about her and things he doesn't.</i>	Ale on neví. Kata vystupuje z <i>anonymity města, z té směsice německého, slovanského a maďarského živilu, a on o ní něco ví, a něco neví.</i> (LN 88)
17	p. 86 pair of clauses – antithesis, asyndeton By day she walked , a cool white ghost, in the open spaces of the Glass Room; by night she lay alone , motionless beneath a sheet.	→ graph. realiz. (split into two sentences) Ve dne přecházela jako chladný bílý duch po otevřeném prostoru Skleněného pokoje. V noci ležela sama bez hnutí pod pokrývkou. (LN 90)
18	p. 87 pair of clauses, asyndeton Perhaps it had to do with the difficulties of the birth and the subsequent illness. Perhaps it was something in his own behaviour, a distance of mind even when there was no distance at all of body.	Možná to bylo obtížností porodu a následnou těžkou nemocí. Možná to bylo něco v jeho vlastním chování, nepřítomnost ducha, i když tělem byl víc než jen přítomný. (LN 91)
19	p. 87 pair of clauses (the second member is ellipted) Perhaps this was what one expected as a relationship matured: love translated into affection, and lust into a kind of placid contentment.	→ conj. Snad to bylo to, co se dá očekávat od vyzrálého vztahu: láska se proměnila v tichou náklonnost, vášně v poklidné uspokojení. (LN 91)
20	p. 112 multiplier of clauses (from the second member are ellipted) They are standing before the windows, looking out over the evening garden, sipping their drinks – under Hana's tuition Viktor has mixed cocktails	Stojí u oken, dívají se na večerní zahradu, upíjejí ze svých drinků – Hana učila Viktora míchat koktejly – a jen tak klábosí. (LN 112)

	– and chatting quite idly about things. (SMG 112)	
21	p. 121 triplet of clauses The two women talk some more, in subdued tones now, the laughter and the acting gone. They talk of love and friendship and men and women. They talk of Oskar and they talk of Viktor. (SMG 121)	→ omitted <i>and</i> Obě ženy si dál tlumeně povídají, smích i afekt jsou ty tam. Mluví o lásce a přátelství, o mužích a ženách. Mluví o Oskarovi a mluví o Viktorovi. (LN 122)
22	p. 128 SP pair of clauses - in dialogue, asymmetr. ‘He wouldn’t understand.’ ‘He would understand more than you think. Look at Oskar.’	“ Nepochopil by to. ” “ Pochopil by víc než si myslíš. Podívej se na Oskara.” (LN 128)
23	p. 130 pair of clauses, asyndeton Now you see it, now you don’t. Liesel found a crown in her purse and dropped it into his bowl.	→ conj. Ted’ ji vidíte – a ted’ ne. Liesel našla v kabelce korunu a hodila mu ji do plechovky. (LN 129)
24	p. 134 pair of clauses [1] , (triplet of groups [2]) He shrugs. ‘I’m a Jew, Liesel, whether I like it or not. Otilie and Martin are Jews – or half-breed or whatever they call them nowadays. It’s not by choice. It’s a matter of fact. [1.1] You can choose not to be [2.1] <i>a Bolshevik or</i> [2.2] <i>a homosexual or</i> [2.3] <i>most of the other things</i> they hate, [1.2] but you cannot choose not to be a Jew. They decide for you.	(→ over-interpretation) Pokrčí rameny. “Liesel, já jsem Žid, ať chci nebo ne. Otilie a Martin jsou Židé – nebo míšenci nebo jak se tomu dneska říká. To není otázka volby. To je fakt. Můžeš se rozhodnout, jestli být nebo nebýt bolševik nebo homosexuál nebo většina těch dalších věcí , které oni nenávidí, ale nemůžeš se rozhodnout , že nebudeš Žid. To za tebe rozhodnou oni. (LN 133)
25	p. 134 multiplet of clauses [3], asyndeton [3.1] Jews can’t hold down professional jobs, [3.2] they can’t own businesses, <u>they pay extra taxes</u> , [3.3] they can’t marry gentiles, [3.4] they can’t even visit gentiles in their houses. They get arrested and imprisoned on any pretext whatever.	A Židé nesmějí dělat žádnou pořádnou práci, nesmějí vlastnit podniky, platí zvláštní daně, nesmějí uzavírat sňatky s křesťany, nesmějí dokonce ani navštěvovat křesťany u nich doma. Jsou zatýkáni a věznění pod jakoukoliv nesmyslnou záminkou. (LN 133)
26	p. 134 triplet of clauses [2], asyndeton (triplet of clauses [1] in 2.5) He turns and looks out of the great window again, as though searching for the first signs of their coming. [1a] But nothing has changed. The children [2a] are still playing , the city [2b] is still there , the air [2c] is still smudged with the smoke from thousand fires. [1b] Nothing has changed and yet [1c] everything has changed.	Otočí se a znovu vyhlédne ven velkým oknem, jako by hledal první známky příchodu okupantů. Ale nic se nezměnilo. Děti si pořád hrají , za oknem je pořád stejné město, vzduch je pořád stejně načichlý kouřem z tisícovky komínů. Nezměnilo se nic – ale všechno je jinak. (LN 133)
27	p. 134 triplet of clauses, asyndeton [3a] ‘I don’t want us to be in a panic to get out like all those wretched people from Austria. [3b] I don’t want to be grabbing things into a suitcase at the last moment. [3c] I don’t want my family to be like that.’	“ Nechci , abychom museli v panice prchat jako tihle zoufalci z Rakouska. Nechci na poslední chvíli házet věci do kufru. Nechci , aby moje rodina zažila něco podobného.” (LN 133)
28	p. 135 pair of clauses (with <i>echo ellipted pair</i> – not counted) ‘Look at our own little statelet,’ Oskar continues,	→ explic. “Vezměte si náš vlastní státeček,” pokračuje Oskar, “vyřezaný ze středu

	‘carved out of central Europe like an intricate piece of folk art. Now you see it, now you don’t. Here one moment and, ’ – he clicks his fingers – ‘ gone the next. ’ (SMG 135)	Evropy jako nějaký důmyslný řemeslný výrobek. Ted’ ho vidíte, ted’ zase ne. Je tu a, ” luskně prsty, “ hned je fuč. ” (LN 134)
29	p. 139 <u>multiplet of clauses</u> (epistrophe) He walks towards them slowly. It has all the absurd logic of nightmare, when <u>the things you do are outrageous and yet no one takes any notice.</u> It is outrageous to be reaching out and feeling Kata’s <u>small hand in his, yet no one notices.</u> He raises it to within a mere centimetre of his lips. It is clear, isn’t it, that he holds it a fraction longer than would seem proper? <u>Surely it is obvious that they share a glance that is theirs alone and excludes the whole of the rest of the world. Yet no one notices.</u> Her hand slips away. The contact was fleeting. He wants to keep hold of her. He wants – in a dream world it would happen – to pull her towards him and take her into his arms and still have no one notice.	Pomalu k nim kráčí. Má to absurdní logiku noční můry, snu, <u>v němž děláte ty nejnepředstavitelnější věci, ale nikdo tomu nevěnuje nejmenší pozornost.</u> Je nepředstavitelně troufalé, že vztahuje ruku a cítí Katinu malou dlaň ve své, ale nikdo si toho nevšímá. Zvedá ji pouhý centimetr od svých rtů. Není snad zjevné, že ji drží o zlomek vteřiny déle, než by se slušelo? <u>Je přece nad slunce jasné, že si vyměnili pohled, který patří jen jim dvěma a vytěšňuje celý zbytek světa. Ale nikdo si toho nevšímá.</u> Její ruka vyklouzne. Byl to en prchavý kontakt. Chtěl by ji držet dál. Chtěl by – a ve snu by to bývalo šlo – chtěl by ji přitáhnout k sobě a vzít do náruče, aniž by si toho kdokoliv všiml. (LN 138)
30	p. 142 <u>triplet of clauses</u> - dialogue ‘ I didn’t know you were Jewish. ’ ‘ I didn’t know you made motor cars. There’s a lot we didn’t know about each other, isn’t there? Landauer, for God’s sake.’ She glances at him and there’s that look in her eye, and for the first time a smile at the corners of her mouth. ‘ But I did know you were Jewish. ’	→ conj. “Nevěděl jsem, že jsi Židovka.” “ A já nevěděla, že vyrábíš auta. Nevěděli jsme toho o sobě spoustu, co? Landauer, bože můj...” Hodí po něm pohledem, ve kterém je poprvé náznak úsměvu. “ To já věděla moc dobře, že jsi Žid. ” (LN 141)
31	p. 146 <u>pair of clauses</u> (second ellipted), asyndet. Liesel’s father is always welcoming. <u>There is none of his wife’s peculiar reserve, none of her sideways glancing at Viktor as though to reassure herself that Jewishness is not a blemish that you carry, visible, like a birth mark on your face.</u>	Lieselin otec je vždy přívětivý. <u>Nemá v sobě nic z podivné rezervovanosti své ženy, nic z jejich postranních pohledů,</u> kterými se ujišťuje, že židovství není žádná viditelná vada na kráse, něco jako mateřské znaménko. (LN 145)
32	p. 146 <u>pair of clauses</u> – in dialogue, asynd. ‘ Viktor, how lovely to see you, ’ she is wont to say when they meet, but always with that faint tone of surprise, as though she was expecting much worse. ‘ Viktor, how good to see you, ’ her father says, and appears to mean it. (SMG 146)	“ Viktore, tak ráda tě vidím, ” říkává obvykle, když se setkají, ale z jejího tónu je vždy cítit určité překvapení, jako kdyby byla čekala něco mnohem horšího. “ Viktore, rád tě vidím, ” říká její manžel a zdá se, že on to myslí upřímně. (LN 145)
33	p. 154 pair of clauses If the government does agree then Henlein will invite the Germans in; if it doesn’t the Germans will use the so-called oppression of the Sudeten Germans as a pretext for invasion. I can’t see way out of it.	→ graph.real. Pokud mu vláda vyhoví, otevře Henlein Němcům dveře. Pokud mu nevyhoví, použijí nacisti takzvaný útisk sudetských Němců jako záminku k invazi. (LN 153)
34	p. 156 <u>pair of clauses</u> <i>Fuchsias</i> are in bloom, so the gardening programme on the radio says. ‘We ought to have <i>fuchsias,</i> ’ Viktor suggests, against his better	Fuchsie jsou v plném květu, říkají v zahradnickém magazínu v rozhlase. “Měli bychom si pořídit fuchsie,” navrhuje Viktor se sebezapřením. Fuchsie jsou ornament

	judgement. Fuchsias are ornament and ornament is crime. ‘I like <i>fuchsias</i>’	a ornament je zločin. “Mám fuchsie rád. ...” (LN 154)
35	p. 157 (Caesarean) triplet of clauses, polysyndeton He stands and smokes and watches.	→ conj. (omitted <i>and</i>) Stojí, kouří a dívá se. (LN 155)
36	p. 163 pair of clauses (antithesis, asyndeton) ‘I’ll go and have a word with her.’ ‘But be kind. You’re not interviewing someone for the firm. You’re looking for someone who might be an addition to the family. ’	“Já s ní promluvíím.” “Ale buď na ni hodný. Neděláš pohovor s někým, kdo nastupuje do firmy. Hledáš někoho, kdo by mohl být dalším členem rodiny. ” (LN 162)
37	p. 163 pair of clauses (dialogue) ‘ You sound like a moral philosopher. ’ ‘ You sound like a cold fish. ’	→ explicitation, conj. “ Mluvíš jako moralizující filozof.” “ A ty mluvíš jako studený čumák.” (LN 161)
38	p. 167 triplet of clauses He turns away from the view, crosses to the door and climbs the companionway to the cabins, from the expanse of one space into the narrow constrictions of the upstairs.	Odvrátí se od výhledu, přejde místnost a lodním schodištěm vystoupí ke kajutám, z rozlohy jediného prostoru do sevření horního podlaží. (LN 164)
39	p. 168 pair of clauses, asyndeton The future just happens. It is happening now , the whole country poised for disaster; it is happening now , his standing there confronting Kata.	→ graph.realiz. Budoucnost se prostě přihodí. Děje se právě teď , když je celá země přichystaná na katastrofu. Děje se právě teď , když tu stojí tváří v tvář Katě. (LN 165)
40	p. 180 pair of clauses (lex.integrated SP) Can they stop an international flight? I suppose they can. I suppose they can do anything they please.’	Můžou zrušit mezinárodní lety? Nejspíš můžou. Nejspíš můžou dělat, co se jim zachce.” (LN 176)
41	p. 181 pair of clauses -frame (+ triplet of groups) ‘ How can you bear to go , Liesi? <i>Your family, your friends, your whole world.</i> This wonderful house, how can you bear to part with that? Me? What about me?’	“ Jak se můžeš smířit s tím, že odjíždíš , Liesi? <i>Tvoje rodina, tvoji přátelé, celý tvůj svět.</i> Tenhle nádherný dům, jak se můžeš smířit s tím, že tohle opouštíš? A já? A co já?” (LN 177)
42	p. 182 multiplet of clauses (jingle effect) [1] ‘ And what about me? ’ [2] What about her? That is the question Liesel can’t answer, has never really been able to answer. [3] What about Hana , whom she often loves and sometimes loathes, to whom she owes secrets and with whom, in her turn, she shares secrets; [4] what about her? ‘I’ll write. We’ll keep in touch. Maybe you’ll come too in a while. Maybe Oskar will see the folly of his ways and you’ll join us. We could have a wonderful time together...’	“ A co já? ” Co Hana? Na tuhle otázku neumí Liesel odpovědět, nikdy neuměla. Co Hana , kterou často miluje a občas nesnáší, které světila tajemství a jejíž tajemství zná na oplátku zase ona? Co Hana? “Budu ti psát. Zůstaneme ve spojení. Třeba za čas přijedete taky. Třeba Oskar pochopí, že zůstat tady byla houpost, a přidáte se k nám. Bylo by nám spolu skvěle...” (LN 177)
43	p. 182 triplet of clauses [1] (+ triplet clauses [2] in following sample) [1.1] Out there spring is trying to happen [2.1] despite the snow, [2.2] despite the fact that the German army has just marched into the whole country, [2.3] despite the fact that their homeland	[1] Tam venku se snaží prorazit jaro. [2] Navzdory sněhu, navzdory tomu , že do země právě vpochoďovala německá armáda, navzdory tomu , že jejich vlast právě v tuhle chvíli mizí pod tím přívalem. Tam venku visí nad městem nízké mraky,

	<p>is even now disappearing under the flood. [1.2] Out there the clouds hang low over the city, almost touching the spires of the churches that Hana always says look like hypodermic needles. [1.3] Out there men in grey are tearing her whole world to pieces. ‘It’s eleven thirty in the morning,’ she remarks, inconsequentially. (SMG 182)</p>	<p>skoro se dotýkají věží kostelů, o kterých Hana říká, že vypadají jako injekční stříkačky. Tam venku právě muži v šedých uniformách cupují její svět na kousky. “Je půl dvanácté,” říká bez zjevné souvislosti. (LN 178)</p>
44	<p>p. 182 <i>triplet of clauses</i> [2] (+<i>triplet clauses</i> [1] in previous sample) [1.1] Out there spring is trying to happen [2.1] <i>despite</i> the snow, [2.2] <i>despite the fact</i> that the German army has just marched into the whole country, [2.3] <i>despite the fact</i> that their homeland is even now disappearing under the flood. [1.2] Out there the clouds hang low over the city, almost touching the spires of the churches that Hana always says look like hypodermic needles. [1.3] Out there men in grey are tearing her whole world to pieces. ‘It’s eleven thirty in the morning,’ she remarks, inconsequentially. (SMG 182)</p>	<p>→ shift in graph.segment. divid.in 2 sentences Tam venku se snaží prorazit jaro. <i>Navzdory</i> sněhu, <i>navzdory tomu</i>, že do země právě vpochoďovala německá armáda, <i>navzdory tomu</i>, že jejich vlast právě v tuhle chvíli mizí pod tím přívalem. Tam venku visí nad městem nízké mraky, skoro se dotýkají věží kostelů, o kterých Hana říká, že vypadají jako injekční stříkačky. Tam venku právě muži v šedých uniformách cupují její svět na kousky. “Je půl dvanácté,” říká bez zjevné souvislosti. (LN 178)</p>
45	<p>p. 185 pair of clauses (second ellipted), asyndeton They’ll be stuck here for ever, held back by a squad of soldiers.</p>	<p><i>Zůstanou tu trčet navždy, zadrženi</i> tímhle vojenským komandem. (LN 180)</p>
46	<p>p. 185 pair of clauses, asyndetic There’s a feeling of panic. The plane won’t wait, the world won’t wait.</p>	<p>Chvilkový pocit paniky. Letadlo nepočká, svět nepočká. (LN 180)</p>
47	<p>p. 188 pair of clauses (echo sentence) ‘We’re just friends,’ she tells him. ‘We’re just the people left behind.’</p>	<p>“My jsme jen přátelé,” vysvětluje mu. “My jsme ti, co zůstávají.” (LN 184)</p>
48	<p>p. 189 <i>pair of clauses, asyndeton</i> ‘Will we be sick?’ Katalin asks. She looks round at Viktor. He is the expert, the only one of their party who has done this before. ‘Some people are, some people aren’t. It’s a bit like a fairground ride at times.’</p>	<p>“Bude nám špatně?” ptá se Katalin. Obrací se na Viktora, to je expert, jediný z nich už někdy letěl. “Někomu je, někomu ne. Občas je to trochu jako na kolotoči.” (LN 185)</p>
49	<p>p. 201 triplet of clauses (+<i>anadiplosis</i>), asyndeton But she could talk to the page, and talking would make things clear. I know <i>you’ll say. You’ll say</i> I told you so. You’ll say, men are like that. You’ll say all those things that you warned me of.</p>	<p>Ale mohla se svěřit papíru, a to věci ujasnilo. Víím, co řekneš. Řekneš, že jsi to vždycky říkala. Řekneš, že chlapi jsou takoví. Řekneš, že jsi mě před tím vším varovala. (LN 197)</p>
50	<p>p. 222 pair of clauses, asyndeton It is all confidential. It is all in the interests of pure science.</p>	<p>Všechno je důvěrné. Všechno je čistě v zájmu vědy. (LN 218)</p>
51	<p>p. 222-223 multiplet of clauses (small-scale refrain) Stahl watches. (repeats four times within a page of text)</p>	<p>Stahl se dívá. (LN 218)</p>
52	<p>p. 227 pair of clauses It seemed incredible: in Europe they were</p>	<p>→ change in conjunction and in tense Zdalo se to neuvěřitelné: v Evropě se boří,</p>

	destroying but in America they were building.	a v Americe se staví. (LN 222)
53	p. 230 triplet of clauses She peels off her gloves, folds them into her bag and takes out a silver cigarette case.	Stáhne si rukavičky, složí je do kabelky a vytáhne z ní stříbrné pouzdro na cigarety. (LN 225-6)
54	p. 238 pair of clauses, asyndeton He's not used to this. He is used to the milk and honey girls of the farming community where he grew up, or the earnest plainness of the women – many with a hint of Jew about them - that he encountered in the university world.	Na tohle není zvyklý. Je zvyklý na holky krev a mlíko ze statku, kde vyrůstal, nebo seriózní a střídmé ženy – často s náznakem židovských rysů – které potkával na univerzitě. (LN 232)
55	p. 242 <u>pair of clauses</u> , asyndeton 'Oh, but I am. <u>I am captive, the whole damned country is captive.</u>	"Ale jsem. Jsem v zajetí, celá tahle země je v zajetí.
56	p. 275 multiplet of clauses (triplet +coda) She hasn't been in the café where they first met, she hasn't been answering the phone number that she gave him, she hasn't been at the Grand Hotel when he went there for a drink. And now here she is , coming suddenly and unexpectedly out of storm.	Nebyla v kavárně, kde se poprvé potkali, nezvedala telefon, když volal na číslo, které mu dala, nebyla v Grand Hotelu, když tam zašel na skleničku. A teď je tady , zjeví se náhle a nečekaně v téhle bouři. (LN 275)
57	p. 297 triplet of semi-clauses The crowd was stirring with something animal and feral, <i>the desire to survive, the desire not to be one of the unlucky ones who were taken away, a desire to have the little incident forgotten.</i>	Dav se chvěl čímsi animálním, <i>touhou přežít, touhou nebýt jedním z těch nešťastníků, které odvedli, touhou mít tenhle malý incident už za sebou.</i> (LN 287)
58	p. 298 pair of clauses (echo questions) ' What were you doing? ' Liesel shouted at him. 'In God's name what were you doing? '	" Cos to udělal? " rozkřikla se na něj Liesel. " Cos to proboha udělal? " (LN 288)
59	p. 298 triplet of clauses, asyndeton Viktor staggered backwards. Liesel cried out. Otilie screamed.	Viktor zavrával. Liesel vykřikla. Otilie začala ječet. (LN 288)
60	303- 4 multiplet of clauses - refrain She dreams. (repeats four times within two pages of text)	Zdá se jí sen. (LN 295)
61	p. 300 triplet of clauses [6], ellipted, asyn. People walking along the Blackfield Road glance indifferently at the long, low form of the building. Some of them wonder what has happened to the owners. [6.1] <u>Switzerland, people say;</u> [6.2] <u>others say, Britain;</u> [6.3] <u>some, the United States.</u>	→ explicitation Lidé, kteří chodí po Černopolní, lhostejně přejíždějí pohledem podlouhlou nízkou masu budovy. Někteří se ptají, kam se poděli její majitelé. <u>Do Švýcarska, říkají jedni. Jiní tvrdí, že do Británie. Další, že prý do Spojených států.</u> ... (LN 300-301)
62	p. 308 pair of clauses The great plate-glass windows of the Glass Room shake and shudder in the gales.	Veliká tabulová skla oken ve Skleněném pokoji se ve vichrech třesou a chvějí. (LN 301)
63	p. 311 multiplet of clauses (small-scale refrain) At U Dobrého Vojáka, The Good Soldier, the pub at the bottom of the hill past the children's hospital, Laník hears the news: the Red Army is coming. There's a small group of men – mainly workers at the armament factory down by the river – who gather there when they come off the	→ explicitation V hospodě U dobrého vojáka dole pod kopcem vedle dětské nemocnice Laník zaslechl, že prý se blíží Rudá armáda. Ve výčepu se schází malá skupinka mužů, převážně dělníků ze zbrojovky u řeky, kterým skončila ranní směna. Přetřásají se

	<p>morning shift. News and rumour battle for attention. The Red Army is coming. But when? How far are they? Geographical terms mean little: Carpathia, Ukraine, Belorussia, The Don, the Caucasus, Moldava. <i>How vast</i> the distances and the areas, <i>how huge</i> the numbers of tanks, of aircraft, of soldiers and civilians, of <u>the dead and the dying</u>. The Russians are coming, the apocalypse is coming, but when?</p>	<p>noviny a fámy. Blíží se Rudá armáda. Ale kdy dorazí? Jak je daleko? Zeměpisné pojmy nic moc neznamenají: Karpaty, Ukrajina, Bělorusko, Don, Kavkaz, Moldavie. <i>Obrovské vzdálenosti a rozlohy, obrovské počty tanků, letadel, vojáků a civilistů, mrtvých a umírajících</i>. Blíží se Rusové, blíží se apokalypsa, ale kdy přijde? (LN 303)</p>
64	<p>p. 312 triplet of clauses, asyndeton <u>Roads are torn up, paving stones are hurled around, buildings are swept into rubble</u> – churches, houses, shops, part of the railway station. (SMG 312)</p>	<p><u>Silnice jsou rozervány, dlažební kameny rozmetány do okolí, budovy smeteny na hromadu sutin</u> – kostely, domy, obchody, část nádraží. (LN 304)</p>
65	<p>p. 312 triplet of clauses, asyndeton A fractionally different parabola and everything <i>might</i> have been different. The bomb might have hit the upstairs terrace. It might have plunged through the ferroconcrete and through the white space of the Glass Room, down into the basement. Five hundred pounds of high explosive might have blown the whole perfect construction to pieces together with Laník and his sister. Instead the bomb has fallen into the garden, deep into the wet earth.</p>	<p>O zlomek jiná dráha letu a všechno mohlo být jinak. Bomba mohla spadnout na horní terasu. Mohla skrz železobeton prolétnout bílým prostorem Skleněného pokoje až do sklepa. Dvěšestpadesát kilo účinné trhaviny mohlo celou tu dokonalou stavbu vyhodit do povětří a s ní i jeho a sestru. Bomba ale dopadla do zahrady a zabořila se hluboko do vlhké země. (LN 304)</p>
66	<p>p. 308 multiplét of clauses (pair of pairs) [1]It freezes and [2] expands, [3] melts and [4] contracts, levering apart the material.</p>	<p>Zamrzá a rozpíná se, taje a smršťuje se, narušuje zdivo. (LN 301)</p>
67	<p>p. 317 pair of clauses, asyndeton Perhaps he is dead. Perhaps he is one of the nameless victims of the bombing.</p>	<p>Možná je mrtvý. Možná je jednou z bezejmených obětí bombardování. (LN 308)</p>
68	<p>p. 323 pair of clauses, antithesis <u>The dancing goes on and the <i>slivovice</i> goes down,</u> and the music relaxes so does Sergeant Major Yevgeniya's grip on Laník get tighter.</p>	<p><u>Tanec pokračuje a slivovice ubývá,</u> a jak se hudba uvolňuje, je Jevgenijino sevření stále sinější. (LN 314)</p>
69	<p>p. 324 triplet of clauses He feels that he might suffocate, that he might explode, that he will die.</p>	<p>Je mu, jako by se měl udusit, jako by měl explodovat, jako by měl zemřít. (LN 315)</p>
70	<p>p. 353 pair of clauses, ellipted, asyndeton <u>This is architecture not physiotherapy, art not science.</u></p>	<p><u>Tohle je architektura, ne fyzioterapie, umění, ne věda.</u> (LN 340)</p>
71	<p>p. 354 pair of clauses, antithesis But all she feels is the surface, the touch of his fingers. And all he feels is the surface of her cheek, soft, sleek interface between the world outside and the world within.</p>	<p>Ale teď vnímá jen povrch, dotek jeho prstů. A on vnímá jen povrch její tváře, měkké hladké rozhraní mezi vnějším světem a tím uvnitř. (LN 342)</p>
72	<p>p. 358 <u>pair of clauses</u> (multiplét of clauses + coda in 1.2) She wanted to talk with her, tell her things, tell her that this doctor who followed her tour of the</p>	<p>Chtěla s ní mluvit, vyprávět jí, říct jí, že ten doktor, který s nimi procházel dům, je vlastně její milenec, ten, se kterým byla v Paříži, ten, pro kterého tančila. Ted' bude</p>

	house is actually her lover, <i>the one who went to Paris with her, the one for whom she dances</i> . And now she can.	mít tedy příležitost. (LN 344)
73	p. 367 multiplet of clauses She urges them on in their efforts, cajoles the ones who are reluctant, tries to restrain those who are in danger of overdoing their efforts, encourages the weak and praises the strong.	→ conj. (omitted <i>and</i>), word order in the last member inversion Pobízí je v jejich úsilí, přemlouvá ty, kterým se nechce, snaží se mírnit ty, které to snažení přehánějí, povzbuzuje slabší, zdatnější chválí . (LN 353)
74	p. 377 pair of clauses, asyndeton The paintings on the walls were abstracts with a vaguely nautical feel to them, as though <u>the strokes of paint were sails and hulls, the blocks of blue and white were sky and clouds.</u>	Na zdech visely abstraktní malby lehce asociující moře, jako by <u>silné tahy štětcem byly plachty a trupy lodí, plochy bílé a modré zase nebe a mraky.</u> (LN 364)
75	p. 381 pair of clauses Mrs Landor moved her head as though she was trying to see, as though she was trying to peer through fog.	Paní Landorová naočila hlavu, jako by se snažila něco uvidět, jako by se pokoušela prohlédnout hustou mlhu. (LN 367)
76	p. 381 pair of clauses (echo sentence) Her mother held out her hand. ‘Let me have it.’ ‘Don’t you want me to read it for you?’ ‘Let me have it,’ the older woman demanded.	Její matka vztáhla ruku. ‘Dej mi ten dopis.’ ‘Nemám ti ho přečíst?’ ‘Dej mi ho,’ trvala na svém starší žena. (LN 368)
77	p. 384 pair of clauses (echo sentence) ‘We’ll come if you can arrange it. My daughter and I will come.’	→ note the inversion of my d. and I ‘Pokud to dokážete zařídit, pojedeme. Já a moje dcera pojedeme.’ (LN 370)
78	p. 386 pair of clauses The word <i>slepy</i> sounds through the brilliance of the Glass Room, the place where light is everything, where reflection and refraction are paramount.	Slovo <i>oslepla</i> visí v zářivém prostoru Skleněného pokoje, kde světlo je vším, kde jeho odraz a lom svrchovaně vládnou. (LN 371)
79	p. 387 pair of clauses (echo sentence) ‘I don’t mind,’ she says. ‘I don’t mind if you don’t mind.’	‘Nevadí,’ říká. ‘Nevadí, pokud to nevadí tobě.’ (LN 372)
80	p. 392 pair of clauses (implicit ellipted triplet) He means the Russians. He means the tanks in the street and the heavy hand of the Soviet politicians.	Má na mysli Rusy. Má na mysli tanky v ulicích a železnou pěst sovětských politiků. (LN 377)
81	p. 393 triplet of semi-clauses That’s one of the things that blindness has done, taught her to listen to voices, to trust and not to trust.	To je jedna z věcí, které ji naučila slepota, naslouchat hlasům, důvěřovat a podezírat. (LN 377)
82	p. 402 pair of clauses, antithesis ‘Upstairs there is the sleeping, down here there is the living.’	‘Nahoře se spalo, tady se žilo.’ (LN 386)

Tab. 2.2 Samples from SMG – Shift in lexical constant in translation

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1	<p>p. 9 triplet of clauses (third member ellipted =dying out stereotype) This was how he would be at the factory, she guessed; how he would be <i>with the workers' delegations, with the foremen and the managers.</i></p>	<p>→ lex.variation in predicate Takhle vystupuje v továrně, pomyslela si, takhle jedná s delegacemi dělníků, s předáky a s řediteli. (LN 19)</p>
2	<p>p. 33 multiplet of clauses (Caesarean triplet of clauses + coda) And they found out they couldn't, that war kills people, ruins lives and destroys countries. But now perhaps we can build a new one, if they'll let us. Socialism builds things. (italics in original SMG)</p>	<p>→ shift in lex.const. → the rendering of italics on builds into two verbs of close meaning – emphas. through redundancy A zjistili, že nemohou, že válka zabíjí lidi, ničí jejich životy a rozvrací země. Ale teď možná můžeme vytvořit novou, pokud nás nechají. Socialismus staví, tvoří. (LN 42)</p>
3	<p>p. 84 triplet of clauses (+anadiplosis), (pair of phrases, pair of clauses in 1.1) She shrugs. 'All right. You know.' But he doesn't know. She comes out of the anonymous world of the city, out of the mix of German and Slav and Magyar, and <u>there are things he knows about her and things he doesn't.</u> He knows her taste in <i>chocolates and coffee and wine</i>, her love of popular music and operetta - they have been to the Carl-Theater together and seen something by Lehár – and her views on politics. But he does not know anyone she knows, or where she works, or what she does when she is not with him, or where she lives.</p>	<p>→ lex.variation in third member Pokrčí rameny. "Celkem to jde, však víš." Al e on neví. Kata vystupuje z <i>anonymity města, z té směsice německého, slovanského a maďarského živlu, a on o ní něco ví, a něco neví. Ví, že má ráda <i>čokoládu a kávu a víno</i>, že miluje populární šlágry a operetu – byli spolu v Carl-Theater na něčem od Lehára – a zná její názory na politiku. Ale nezná nikoho z jejich známých, neví, kde pracuje, co dělá, když není s ním, kde bydlí. (LN 88)</i></p>
4	<p>p. 91 triplet of clauses, asyndeton This is something that Liesel will never know. No one will ever know. The only person who might know is Kata herself.</p>	<p>→ lex.variation in third memb. Tohle se Liesel nikdy nedozví. Nikdo se to nedozví. Jediný, kdo se to mohl tušit, je Kata sama. (LN 95)</p>
5	<p>p. 170 pair of clauses (echo sentence) The little speech amused Hana. 'You are a spoilsport, Viktor,' she accused him. 'I love deceit. Everyone loves deceit. Without deceit there would be no art.'</p>	<p>→ lexical substitution of object by pronoun in the second member Jeho krátký proslov tenkrát pobavil Hanu. "Jste kazisvět, Viktoro," obvinila ho. "Já tajnosti a klam miluju. Každý je miluje. Nebýt klamu, nebylo by umění." (LN 176)</p>
6	<p>p. 174 triplet of clauses, asyndeton Hana gives a cry of disbelief, and Oskar asks, 'What did he say?' but the voice doesn't wait, doesn't pause for the listeners to take in the import of its words. It continues, thin, exact and pusillanimous, 'It seems still more impossible that a quarrel which is already settled in principle should be the subject of war. (SMG 174)</p>	<p>→ variation in lex.const. Hana nevěřicně vykřikne. "Co řekl?", ptá se Oskar, ale hlas nečeká, nedovolí posluchačům, aby si plně uvědomili význam jeho slov. Pokračuje, tenký, precizní a zbabělý. (LN 170)</p>
7	<p>p. 200 triplet of clauses, asyndeton He seemed to be thinking about the form of words he might use, like a chess player wondering <u>how this move would affect his</u></p>	<p>→ lex. variation in the first member,conj. Zdalo se, že o každém slově přemýšlí, tak jako šachista zvažuje, jakou odezvu vyvolá u protivníka jeho další tah, jak ovlivní ten</p>

	opponent, <u>how that move would affect the next, how the single first step would reverberate on throughout the game.</u>	následující a jak se to prvotní rozhodnutí promítne do průběhu celé partie. (LN 196)
8	p. 230 pair of clauses, antithesis My friends spend money; my husband makes it.	→ graph.real. Moji přátelé rádi utrácení peníze . Manžel je vydělává . (LN 226)
9	p. 258 triplet of clauses (extended epistrophe) She used to smile at us; and then she couldn't. She looked at us; and then she didn't. She used to grasp toys, her rattles, things like that; and then she couldn't do that either.	→ lexical variation in verbs, explicitation, change in graph.real. <u>Nejdřív se na nás usmívala, ale najednou přestala. Dívala se na nás – a najednou to nešlo. Brávala do rukou hračky, chrastítka a takové věci. A najednou nezvládla ani to.</u> (LN 252)
10	p. 277 multiplet of clauses (+ coda) 'The Jews, I mean. They can't use shops during normal hours. They can't travel on the trams. They can't go into a café or a hotel, they can't even enter a public park. They can't own a pet or a telephone. They can't hold down a decent job. They have to wear a label as though they have the plague or something.	→ lex. variation in verbs "Tedy Židům. Nemůžou do obchodů v normální otvírací době. Nesmí do tramvají. Nesmí do kaváren a hotelů, nesmí do veřejných parků. Nesmí mít domácí zvíře ani telefon. Nedostanou slušnou práci. Musí chodit označení, jako by měli mor nebo co. (LN 269)
11	p. 323 pair of clauses (pair of clauses) , asyndeton <u>It is Frau Landauer's room, was Frau Landauer's room, a space where there once was her dressing table and wardrobe, her clothes, her make-up and jewellery, the very stuff of her life; where now there is only the bare walls and a bedframe without a mattress.</u>	→ variation in verbs, conj. (added <i>and</i>) <u>Je to pokoj Frau Landauer, byl to pokoj Frau Landauer, prostor, kde kdysi stál její toaletní stolec a prádelník, kde bylo její oblečení, make-up, její šperky, všechna ta matérie jejího života. A kde teď jsou jen holé zdi a uprostřed rám postele bez matrace.</u> (LN 315)
12	p. 338 multiplet of clauses She thought the Party had the best interests of the people at heart. She thought that the future would exist and it would be better than the present; and that the past had existed and it was worse. She thought that there was meaning in life. And she thought that there might be two different poliomyelitis conferences at the same time in the same city.	→ lexical change in verbs Myslela si , že straně jde především o dobro lidí. Věřila v budoucnost a věřila, že bude lepší než současnost. A že minulost skutečně existovala a byla lepší než dnešek. Věřila , že život má smysl. A myslela si , že na jednom místě a v tentýž čas se mohou konat dvě různé konference o poliomyelitis. (LN 328)
13	p. 358 multiplet of clauses (+ coda) , ellipted, (<i>pair of clauses</i> in 1.1) She wanted to talk with her, tell her things, tell her that this doctor who followed her tour of the house is actually her lover, <i>the one who went to Paris with her, the one for whom she dances</i> . And now she can.	→ variation in verbs, explicitation, conj. Chtěla s ní mluvit, vyprávět jí, říct jí , že ten doktor, který s nimi procházel dům, je vlastně její milenec, <i>ten, se kterým byla v Paříži, ten, pro kterého tančila</i> . § Ted' bude mít tedy příležitost. (LN 344)

Tab. 2.3 Samples from SMG – Partial omission/adding of structural repetition in translation (though SP is visible)

	ST	TT
1	p. 2 multiplet of clauses (ellipted) It wasn't her house, not any longer, not in any legal terms , whatever Martin might say. Stolen , with all the solemnity of legal procedures, at least twice and by two different authorities. But it was her house in other, less clearly defined terms. Hers and Viktor's . The vision. And it still bore their name, didn't it? Any amount of juridical theft had not managed to expunge that: <i>Das Landauer Haus</i> . The Landauer House. <i>Vila Landauer</i> . Say it how you will. And Reiner's too , of course.	→ explicitation Nebyl to její dům, už ne, z právního hlediska ne , at' si Martin říká cokoliv. # Sebrali jí ho hned dvakrát, dvě různé úřední moci, vždy s patřičnou formálností právních procedur. Ale v jiném, méně jasně definovaném smyslu, to byl její dům. Její a Viktorův . Zhmotnění vize. A stále přece nesl jejich jméno. To nedokázala smazat žádná právnická zlodějna: <i>Das Landauer Haus</i> . \$ <i>Vila Landauer</i> . Jak je libo. A také Reinerův dům to je , samozřejmě. (LN 12)
2	p. 24 pair of semi-clauses , asyndeton Liesel took a cigarette and lit it, hoping it would distract her from von Abt's look, hoping she would not blush beneath his gaze.	→ omitted lex.con. "ve snaze" Liesel ve snaze uniknout von Abtovým očím, \$ nezrudnout pod jeho pohledem vytáhla cigaretu a zapálila si ji. (LN 34)
3	p. 43 triplet of clauses (last member is ellipted) [1.1] "Steel will be as translucent as water. [1.2] Light will be as solid as walls [1.3] and walls as transparent as air.	→ omitted <i>bude</i> in second memb. "Ocel bude průzračná jako voda. Světlo \$ pevné jako zdi a zdi průsvitné jako vzduch. (LN 51)
4	p. 43 <i>multiplet of clauses</i> , asyndeton I conceive of [1] <i>a house that will be unlike any other</i> , [2] <i>living space that changes functions as the inhabitants wish</i> , [3] <i>a house that merges seamlessly into the garden outside</i> , [4] <i>a place that is at once of nature and quite aside from nature...</i> "That's what he says. What is the man going on about?"	→ added/explicitation Mám představu <i>domu</i> , který se nebude podobat žádnému jinému, <i>představu</i> životního prostoru, který mění své funkce podle přání svých obyvatel, <i>domu</i> , který plynule přechází v zahradu, místa, které je přirozené, ale zároveň stojí mimo přirozenost... Tak to píše on. Nevím přesně, co tím chce říct." (LN 51)
5	p. 104 triplet of clauses, asyndeton Perhaps he is the <i>shochet</i> , the man who knows how to hone his knife so that the blade is perfect, the cut is perfect, the draining of blood perfect.	→ lex. omission in the second and third members Možná to byl šochet, muž, který ví, jak nabrousit nůž tak, aby ostří \$, řez \$ i vykrvení byly dokonalé. (LN 105)
6	p. 124 triplet of clauses (in dialogue) ... 'Frau Kata,' he repeated. 'She's not here.' 'Do you know where she is?' 'She's not here.' 'Do you have any idea where she's gone?' 'She's not here.' 'But do you know where she's gone?'	→ variation in first member=omission ... "Paní Katu," zopakoval. "Ta tu není." "A víte, kde je?" "Není tady." "Tušíte, kam mohla jít?" "Není tady." "Ale víte, kde je?" (LN 124)
7	p. 135 triplet of clauses/hendiadys, asyndeton 'Empires come and go, countries come and go, people come and go.' (SMG 135)	→ omission of the last member "Říše vznikají a zanikají, země vznikají a zanikají \$." (LN 134)
8	p. 156-7 triplet of clauses , asyndeton (+ triplet of semi-clauses in 2.4) Paths cross, journey meets, lives intersect , like various progressions of articulate but	→ omission of subject in second memb. Cesty se kříží a \$ protínají, životy se prolínají jako chodničky řeči obdařených, ale zcela mechanicky se pohybujících zvířat, třeba

	entirely automatic animals, ants maybe, <u>weaving</u> around on a table top, <u>moving</u> , <u>searching</u> with no more sense than robots.	mravenců, <u>kteří kličkují</u> po desce stolu, <u>hledají a postupují</u> vpřed stejně bezduše jako roboti. (LN 155)
9	p. 183 pair of clauses The briefcase he is carrying has everything important in it – <i>birth certificates, marriage certificate, the deeds of the house, all those things that document who you are and who you might be</i> , those scraps of paper that give you existence. Where that goes, they go.	→ omitted who (change in conj.) V kufříku, který má u sebe, je všechno podstatné. Rodné listy, oddací list, listiny k domu, všechny ty dokumenty, které říkají, kdo jste nebo \$ byste mohli být , cary papíru vytvářející vaši existenci. Ty nesmějí dát z ruky. (LN 179)
10	p. 206 triplet of semi-clauses , asyndeton But the question was treated like a serious enquiry, <u>each child's progress analysed</u> , <u>teachers discussed</u> , <u>progress dissected</u> .	→ explicitation , omission of last memb. Ale tento dotaz byl zodpovězen s náležitou vážností, <u>pokrok každého z dětí byl pečlivě rozebrán</u> , <u>učitelé prodiskutováni</u> \$. (LN 202)
11	p. 232 pair of clauses (+ <i>intro</i> , integrated) 'There would be <i>some tests, some photographs, some measurements. It is all very straightforward.</i> ' She looks at him, right at him with those constant and striking eyes. ' But human beings are not straightforward , Herr Stahl. They are very complex. '	→ explicitation of subject "Udělalí bychom <i>nějaké testy, nějaké fotografie a pár měření</i> . Je to všechno velmi jednoduché ." Podívá se na něj, hledí mu přímo do očí tím svým zvláštním pevným pohledem. " Ale lidé nejsou jednodušší , Herr Stahl. Lidé jsou velice komplikovaní ." (LN 227-8)
12	p. 133 multiplet of clauses – ellipted, asyndeton (<i>triplet of phrases</i>) She hasn't understood. He always expects her to understand what he is talking about and usually she does. Usually she follows the flights of his mind. [1.1] ' I mean leaving the house, the city, the country , Liesel. [1.2] I'm talking about leaving all this just as these wretched refugees have left their homes.' He looks round as though to emphasise the point: [1.3] all this , the Glass Room, the quiet and measured, the ineffable balance and rationality of it all. [1.4] ' I mean emigrating . We might have to emigrate.' (SMG 133)	→ part of second member is omitted + lex. variation in fourth member Nepochopila to. Viktor přepokládá, že Liesel vždycky chápe, o čem mluví, a zpravidla to tak také je. Většinou sleduje jeho myšlenkové pochody. [1.1] " Myslím odejít odtud, z tohoto domu, z města, z téhle země , Liesel. [1.2] \$ Opustit tohle všechno , tak jako tamti chudáci opustili své domovy." Rozhlíží se kolem sebe, aby podtrhl to, co právě řekl: [1.3] tohle všechno , Skleněný pokoj, jeho pečlivě promyšlené proporce, tu neuvěřitelnou rovnováhu a racionalitu toho všeho. [1.4] " Mám na mysli emigraci . Možná budeme muset emigrovat." (LN 132)
13	p. 238 triplet of clauses (second and third member ellipted), asyndeton Someone from reception brings her to his office and when he looks up from his work there she is standing in the doorway, wearing a grey suit with wide shoulders and a short sharp skirt, looking like the kind of model that you might find in a fashion magazine.	→ reduced second member, graph.real. Někdo z recepcie ji přivedl do jeho kanceláře, a když vzhledne od své práce, už stojí ve dveřích; \$ v šedém kostýmku s rozšířenými rameny a krátkou sukní vypadá jako manekýnka z módních časopisů. (LN 232)
14	p. 241 multiplet of clauses (triplet + coda), asyndeton Yet when the needle jabs she doesn't flinch , doesn't move , doesn't register anything at	→ neutralisation of third member Když však jehla pronikne kůží, ani nemrkne, ani se nepohne, nedá nic najevo, jen sleduje Stahla, zatímco na špičce jejího prstu roste

	all, just watches Stahl as blood grows like a bead of ruby on the tip of her finger.	rubínový korálek krve. (LN 235)
15	p. 243 multiplier of clauses -ellipted (triplet + coda) The athlete may turn into a plump sybarite, the frump into a sensual fertility figure, the sylph-like beauty into a scrawny scarecrow. Hana Hanáková too has metamorphosed, from sterile elegance into something uneven and erotic.	→ structure of coda broken=neutralized Z atleta se může stát oplácený požitkář, z ucourané ženušky symbol smyslnosti a plodnosti, z křehké krásy vychrtlý strašák. I Hana Hanáková se proměnila, její sterilní elegance ustoupila přirozenosti, erotice. (LN 238)
16	p. 257 multiplier of clauses, ellipted, asyndeton There are no armies on the march, no guns firing, no bombs exploding, no people dying.	→ omission of initial finite verb, and adding of equivalent of -ing verb in first member, variation in the second member § Žádné pochodující armády, žádná střelba, žádné vybuchující bomby, žádní umírající. (LN 252)
17	p. 260 pair of semi-clauses She knows <u>how to evoke memory and how to bring, for a moment, forgetting.</u>	→ explicitation Ví, <u>jak vyvolat vzpomínky a jak mu, aspoň na chvíli, přinést zapomnění.</u> (LN 255)
18	p. 266 triplet of clauses , asyndeton It takes little to understand where this man stands in the hierarchy of the state. The Führer is SS-1; Reichführer-SS Heinrich Himmler is SS-2; this man is SS-3.	→ omission of one verb Je jasné, jaká je pozice tohoto muže ve statní hierarchii. Führer má SS-1, říšský velitel SS Heinrich Himmler má SS-2, tento muž § SS-3. (LN 260)
19	p. 266 multiplier of clauses, asyn. Rumours trample over speculation. The Reichsprotector will be visiting the Biometric Centre; he will not be visiting . He will come in the morning; he will come in the afternoon. He will want to meet with all the staff; he will wish to see the place when no one is around.	→ last member omitted, graph.real. Poplašné zvěsti vyvracejí spekulace. Říšský protektor má v úmyslu podívat se do Biometrického centra. Nemá to v úmyslu. Dorazí dopoledne. Dorazí odpoledne. Bude se chtít pozdravit se všemi zaměstnanci. § Prohlédne si centrum, až tam nikdo nebude. (LN 259)
20	p. 279 triplet of clauses (second ellipted) (echo sentence) ‘You are trying to blackmail me.’ ‘No, I’m not.’ ‘Yes you are. You’re trying to blackmail me with your half-breed child.’	→ second ellipted member neutralized “ Snažíš se mě vydírat. ” “Ne, nesnažím.” “ Ale ano. Snažíš se me vydírat svým míšencem. ”(LN 271)
21	p. 312 triplet of clauses , asyndeton Neither of them hear their particular bomb falling, for it is dropping towards them faster than the sound it makes. But they hear the explosion, feel the explosion, absorb the explosion into the very marrow of their bones. (SMG 312)	→ omitted <i>explosion</i> Žádný z nich neslyší, jak tahle konkrétní bomba padá, protože se blíží rychleji než zvuk, který vydává. Ale explozi slyší, § cítí, § proniká jim až do morku kostí. (LN 304)
22	p. 312 triplet of clauses And one bomb falls towards the Landauer House [1.1] where Laník and his sister are cowering deep in the basement, [1.2] where she is praying, reciting the litany of the saints, the rosary, anything that will give her an edge	→ omitted <i>where</i> , conj. Jedna bomba dopadá poblíž vily Landauer, v jejímž sklepě se krčí Laník a jeho sestra, § ona se modlí a odříkává litanie a růženec a cokoli, co jí dá naději na přežití, a § on na ni huláká, at’ už proboha drží hubu. (LN 304)

	on survival; and [1.3] where he is yelling at her to shut the hell up. (SMG 312)	
23	p. 338 triplet of clauses , asyndeton She lives their moments of success, feels their moments of despair, provides the necessary impetus to pick themselves up and continue in the face of adversity.	→ omission of second member Prožívá s nimi jejich úspěchy, § jejich okamžiky zoufalství, odává jim chuť sebrat se a dál se snažit, i přes veškerou nepřízeň osudu. (LN 327)
24	p. 342 triplet of clauses , asyndeton (+ <i>anadiplosis</i>) The argument is about their future and when Tomáš says <i>there is no future</i> Zdenka merely gets more angry. ‘Of course <i>there’s a future</i> . There’s a future in which I should become a mother and you a father. There’s a future in which we should get our names on the housing list and make a home. There’s a future in which we grow old together.	→ omitted existuje Spor se týká jejich budoucnosti, a když Tomáš řekne, že budoucnost neexistuje , Zdenku to jen ještě víc rozzuří. “Ale jistěže budoucnost existuje . § Budoucnost, ve které bych se já měla stát matkou a ty otcem. § Budoucnost, ve které bychom se měli zapsat do pořádku na byt a vybudovat si domov. § Budoucnost, ve které spolu zestárneme. (LN 331)
25	p. 343 pair of clauses (antithesis – compare with Quirk’s ex. in Ch. 2), asyndeton They laugh about their different memories of these events, but for him all this is symptomatic of what he believes, that memory and imagination are the same thing. He has need to imagine the Pantheon, the temple to no gods whatsoever; Zdenka has need to recall brilliantly coloured fish swimming round and round in a tank.	→ omitted part of lex.const., conj. Sice se těm odlišným vpomínkám smějí, ale pro něj je to všechno jen potvrzení jeho přesvědčení, že vzpomínky a fantazie jsou vlastně totéž. On si chce představovat Pantheon, chrám zbavený božstev. A Zdenka § zase zářivě barevné rybky v akváriu. (LN 332)
26	p. 357 triplet of clauses There are some strange things in this city of ours. We possess a dragon that is in fact a dried, stuffed crocodile. We have a twisted pinnacle on the portal of Old Town Hall that tells of an architect’s anger with the city fathers, and a stone manikin on the church of Saint James that marks some medieval argument between the city and the church authorities by baring its buttocks towards the cathedral. And we have a house that is one of the gems of functionalist architecture – but we don’t take any notice of it.	→ first member neutralized Naše město má několik zvláštností. § Náš drak je ve skutečnosti vycpaný krokodýl. Máme tu pokroucenou fiálu na portálu Staré radnice, která je údajně pomstou stavitele městským radním, a kamenného mužička na fasádě kostela svazého Jakuba, který vystrkuje nahou zadnici směrem ke katedrále, prý na znamení jakéhosi sporu města a církevními úřady. A máme tu budovu, která je jedním z klenotů funkcionalistické architektury – ale necháváme ji bez povšimnutí. (LN 344)
27	p. 361 triplet of clauses (last member substituted) (echo questions) ‘ Will you dance for me? ’ she asks. ‘ Will you dance for me in the Glass Room and remind me what beauty can be? Will you do that? ’	→ shift in tense in last verb=neutral. “ Zatančíte mi? ” zeptá se. “ Zatančíte mi ve Skleněném pokoji a připomenete mi, co je to krása? Udělal byste to pro mě?” (LN 347)
28	p. 363 triplet of clauses , asyndeton She dances it in memory of the Landauer family who lived here; she dances it in memory of Hana Hanáková’s husband who died in Auschwitz; she dances it in memory	→ omitted tančí, conj. (added <i>and</i>) Tančí na památku Landauerových, kteří tu žili, § na památku manžela Hany Hanákové, který zemřel v Osvětimi, a § na památku své lásky k Tomášovi, která už je minulostí a na kterou bude

	of her own love Tomáš which is now in the past, a memory that will be treasured and regretted in equal measure.	vzpomínat ve stejné míře s něhou jako s výčitkami. (LN 350)
29	p. 387 multiplier of clauses (last ellipted), asyndeton She loves her as a daughter loves a mother, as a pupil loves a teacher, as friends love and lovers love , all these things all the time.	→ last verb omitted, conj. Miluje ji jako dcera miluje matku, jako student miluje učitele, jako se milují přátelé, § milenci , to všechno zároveň. (LN 372)

Tab. 2.4 Samples from SMG – Shift of rank in translation

	ST	TT
1	p. 17 pair of semi-clauses They toasted each other, glasses clinking together across the table and catching the sunlight.	Připíjeli jeden druhému, skleničky o sebe zvonily a odrážely sluneční paprsky. (LN 27)
2	p. 25 multiplier of semi-clauses [3], asyndeton, (multiplier of clauses [2] in 1.1) The elements [2.1] moved , [2.2] evolved , [2.3] transformed , [2.4] metamorphosed in the way that they do in dreams, [3.1] changing shape and form yet, to the dreamer, [3.2] remaining what they always were: <i>der Glasraum, der Glastraum</i> , a single letter change [3.3] metamorphosing one into the other, the Glass Space [3.4] becoming the Glass Dream, a dream that went with the spirit of the brand new country in which they found themselves, a state in which being Czech or German or Jew would not matter, in which democracy would prevail and art and science would combine to bring happiness to all people.	Jednotlivé elementy se pohybovaly, vyvíjely, proměňovaly a transformovaly tak jako vidiny ve snu, měnily tvar a formu, a přesto pro snícího zůstávaly stále tím, čím byly: <i>der Glasraum, der Glastraum</i> , jediným písmenkem se jedno měnilo v druhé, Skleněný prostor se stával Skleněným snem, snem, který se hodil k atmosféře nového státu, v němž žili, státu, kde nebylo podstatné, kdo je Čech, kdo je Němec a kdo Žid, kde vládla demokracie a kde věda a umění společně usilovaly o to, aby přinesly štěstí všem. (LN 34-5)
3	p. 34 pair of semi-clauses, asyndeton Němec sat at the keyboard and played something by his mentor Leoš Janáček, a piano suite of mournful tone whose notes meandered through the room, occasionally dying away to silence, occasionally hammering on the startled audience's ear .	Němec zasedl ke klaviatuře a zahrál kus od Leoše Janáčka, svého učitele, klavírní suitu, jejíž smutné tóny meandrovaly pokojem, občas utichaly do ztracena, občas zabušily na ušní bubínky překvapeného obecnstva . (LN 43)
4	p. 64 multiplier of semi-clauses (+ intro/anadiplosis, second member is a “simulation” only – refulgent), asyndeton Liesel and Viktor stood and marvelled at it. It had become a palace of light, light bouncing off the chrome pillars, light refulgent on the walls, light glistening on the dew in the garden, light reverberating from the glass.	Liesel a Viktor v něm stáli v úžasu. Z pokoje se stal chrám světla, světlo se odráželo od pochromovaných sloupů, světlo zářilo ze zdi, světlo vytvářelo odlesky na oroseném trávníku, světlo prostupovalo skleněnými tabulemi. (LN 71)
5	p. 78 triplet of semi-clauses (pair of	<i>Ze všech lidí</i> na večírku, <i>ze všech, § kteří</i>

	<p><i>phrases</i>), asyndeton <i>Of all the people at the party, of all the people</i> applauding the pianists, drinking the champagne, eating the smoked salmon and the chicken legs, it is only Hana Hanáková who feels that breath of cold air as she looks out on the peaceful city and the setting sun.</p>	<p>tleskají pianistům, pijí šampaňské, jedí uzeného lososa a kuřecí křidýlka, jen Hana Hanáková cítí ten studený závan, když pozoruje západ slunce nad poklidným městem. (LN 83)</p>
6	<p>triplet of semi-clauses Beside the art gallery there was a war veteran begging, holding a tin <i>and waiting</i> mutely for money.</p>	<p>Vedle galerie žebрал válečný veterán, držel prázdnou plechovku a beze slova čekal na drobné. (LN 129)</p>
7	<p>p. 156-7 <u>triplet of semi-clauses</u>, asyndeton (+ triplet of clauses in 2.3) Paths cross, journey meets, lives intersect, like various progressions of articulate but entirely automatic animals, ants maybe, <u>weaving</u> around on a table top, <u>moving</u>, <u>searching</u> with no more sense than robots.</p>	<p>→ conj. (added and); slightly changed w.o. Cesty se kříží a § protínají, životy se prolínají jako chodničky řečí obdařených, ale zcela mechanicky se pohybujících zvířat, třeba mravenců, <u>kteří kličkují</u> po desce stolu, <u>hledají a postupují</u> vpřed stejně bezduše jako roboti. (LN 155)</p>
8	<p>p. 157 <u>triplet of semi-clauses</u> (+<i>pair of groups</i>) They are both wearing white, <i>Liesel tall and narrow, slightly stooped, and Kata smaller and vivacious</i>, <u>running</u> with the two girls, then <u>turning and crouching</u> down to encourage Martin, who follows with all the determined clumsiness of a five-year-old.</p>	<p>Obě jsou v bílém, <i>vysoká a štíhlá, malinko nahrbená Liesel a drobnější temperamentní Kata</i>, která <u>se honí</u> s oběma děvčaty, pak <u>se otočí a přičapne si</u>, aby povzbudila Marina, který je pronásleduje se vši odhodlaností I neohrabaností svých pěti let. (LN 155)</p>
9	<p>p. 224 multipler of semi-clauses, (last pair is antithetical) Liesel imagined bored men and women glancing over the banalities, missing the little bits of personal code, peering dully into other people's private lives, seeing everything and understanding nothing.</p>	<p>→ conj. (and-ale) Liesel si představovala ty znužené muže a ženy, jak očima přejíždějí všechny ty banality, aniž by v nich objevili stopy osobních šifer, zírají lhostejně do soukromí jiných lidí, vidí všechno, ale nachápour nic. (LN 220)</p>
10	<p>p. 224 multipler of semi-clauses, asyndeton They heard on the wireless and read in the newspapers of armies marching, of men dying, of refugee fleeing, of Paris itself disappearing under the flood.</p>	<p>→ nominalized and last member neutralized (no clause repetition) Z rádia a novin věděli o pohybech armád, o mrtvých, o uprchlících, o Paříži, kteřou ta povodeň také pohltila. (LN 219)</p>
11	<p>p. 225 pair of semi-clauses, (<i>triplet of phrases creating syllogism with third phrase</i>) She remembered baring her breast for the baby to suck, <i>and</i> Rainer watching, his cheeks flushed, <i>perhaps with embarrassment, perhaps with desire, maybe both</i>.</p>	<p>→ graph.realiz. Vzpoměla si, jak si rozepnula šaty a odhalila ňadro, aby dítě nakrmila. A jak se Rainer díval, tváře lehce zrudlé, <i>snad studem, snad touhou, snad obojím</i>. (LN 221)</p>
12	<p>p. 229 triplet of semi-clauses, asyndeton As she speaks to the waiter he examines her, focusing on her mouth, looking for</p>	<p>→ second member reduced, conj. Zatímco se baví s číšníkem, zkoumá ji pohledem, soustředuje se na její ústa, §</p>

	curves and corners, wondering if clues lie there.	jejich záhyby a koutky, a přemýšlí , jestli by poznávací znamení nemohlo být právě v nich. (LN 225)
13	p. 270 multiplet of semi-clauses, asyndeton And so the visit continues, brisk and businesslike, people scuttering around, Heydrich looking this way and that, probing, smiling, frowning.	A v tomto duchu návštěva pokračuje, rázně a věčně, malé ryby pobíhají sem a tam, Heydrich hledí na to i ono, zkoumá, usmívá se, ušklíbá se. (LN 264)
14	p. 280 multiplet of semi-clauses, polysyndeton He even feels pity, that emotion that you must learn to expunge when working with animals, when chloroforming or skinning them. Or when taking your child to Hartheim Castle.	→ conj. (or-a) Pociťuje dokonce lítost, emoci, kterou musí člověk odbourat, pokud pracuje se zvířaty, usmrcuje je v chloroformu a připravuje. Nebo pokud odváží dítě do hradu Hartheim. (LN 273)
15	p. 285 pair of semi-clauses Trains seethed at the platforms, venting steam from their joints and snorting like vast dormant dragons.	U nástupišť ztěžka supěly vlaky, vypouštěly páru z ventilů a odfrkávaly jako obrovští podřimující draci. (LN 277)
16	p. 285 triplet of semi-clauses The plates on each carriage of their train said SNCF and people were already leaning out of the windows of the third-class compartments, calling and waving.	Tabulky na každém vagónu jejich vlaku hlásaly SNCF a z okýnek třetí třídy se už vykláněli lidé, pokřikovali a mávali. (LN 277)
17	p. 286 triplet of semi-clauses, asyndeton Other compartments were full, people standing in the corridor, people talking, people arguing.	Všechna kupé byla plná, lidé postávali v chodbě, § povídali si, § hádali se. (LN 278)
18	p. 298 pair of semi-clauses A soldier ran across, unslinging his rifle and holding it across his chest. There was a moment of argument and then he drove the butt into Viktor's body.	Přiběhl voják, shodil pušku z ramene a držel ji před sebou. Pak po kratičké hádce udeřil Viktora pažbou. (LN 288)
19	p. 314 pair of semi-clauses They sit in a fug of cigarette smoke, drinking watery beer and discussing the situation.	Ti sedí v začouzeném lokálu, popíjejí vodnaté pivo a debatují o situaci. (306)
20	p. 315 multiplet of semi-clauses The scenes repeats itself the next night and the night after that, the same aircraft buzzing around in the darkness, coming and going as it pleases, casting the same lunar light over the darkened buildings, causing explosions where it pleases.	→ omitted coming (+partial omission – not listed in 1.3), conj. Příští noc se scéna opakuje a další noc také, stejné letadlo vrčí ve tmě, § vrhá na potměšlé budovy stejné měsíčně bledé světlo a shazuje bomby, kam se mu zlíbí. (LN 307)
21	p. 318 pair of semi-clauses, asyndeton They're rich things. Rich enough to get out, rich enough to get to somewhere safe.	Dost na to, aby se vypařili, dost na to, aby se dostali někam do bezpečí. (LN 309)
22	p. 318 triplet of semi-clauses, asyndeton Above them the battle rages, machine guns	Nad nimi zuří boj, rachotí kulometry, duní minometry, po kamenných dlaždicích nad nimi přebíhají sem a tam lidé. (LN 310)

	rattling , mortars pounding , men running this way and that across the <u>paving</u> stones overhead.	
23	p. 321 pair of semi-clauses You can imagine her standing outside a yurt on a desolated Mongolian plain, or riding a horse bare-back into battle.	Člověk si dokáže představit, jak stojí před jurtou v mongolské stepi nebo jak na hřbetě koně bez sedla vyráží do boje. (LN 312)
24	p. 328 <i>pair of semi-clauses</i> , (multiplet of clauses -refrain in 2.1), Tomáš stands at the windows, <i>smoking and looking</i> at the view. (SMG 327) ...[more than one page of text] He smokes and looks . (328); [two paragraphs later] Tomáš smokes and looks . (328)	→ semi-cls.→clauses Tomáš stojí u okna, <i>kouří a dívá</i> se ven. (SMG 319) ... Dívá se na zahradu a kouří . (320) Tomáš se dívá ven a kouří . (320)
25	p. 366 triplet of semi-clauses , asyndeton (<i>pair of clauses</i> in neutralization 2.5) 'The fact is that over the last few weeks, meeting you in the house, talking to you, chatting over things like old friends almost – <i>don't you feel that? don't you feel</i> some kind of sympathy?'	"Během těch pár týdnů, co se vídáme, bavíme, probíráme různé věci jako kamarádky – <i>vy to tak nevnímáte? Necítíte tu... vzájemnou blízkost?</i> " (LN 352)
26	p. 377 multiplet of semi-clauses , polysyndeton, (<i>pair of clauses - frame</i> – neutralized in 2) <u>You could imagine her listening</u> to Dylan and The Byrds and arguing about Vietnam. Or stumming a guitar and playing 'We shall overcome'. Or sailing . <u>You could imagine her</u> out to sea with the salt wind in her hair.	→ omitted stumming (+omission not listed in 1,3) <u>Člověk si snadno představil, jak poslouchá</u> Dylana nebo The Byrds a vášnivě diskutuje o Vietnamu. Nebo jak drnká na kytaru \$ "We shall overcome". Nebo jak kormidluje plachetnici. Jak plachtí \$ na moři a vlasy jí vlají ve slaném větru. (LN 363)
27	p. 388 <i>pair of clauses</i> , asyndeton, (lex.integrated) ' That's all right ,' Zdenka says. ' That's all right .' <i>But what is all right isn't clear. Is the past all right, is the fact of lost and wasted years all right?</i>	→ omission of clause structure, conj. "Dobře," říká Zdenka. " Tak dobře ." <i>Ale není jasné, co je vlastně dobře.</i> \$ <u>Minulost</u> , \$ všechny ty ztracené, promarněné roky? (LN 374)
28	p. 402 triplet of semi-clauses , polysyndeton The American woman is saying something complicated to her son, something that involves frowning and shaking of the head and pointing at this and that.	→ conj. Američanka vysvětluje něco složitého svému synovi, vraští u toho čelo, \$ vrtí hlavou a ukazuje hned tam, hned jinam. (LN 387)
29	p. 404 triplet of semi-clauses , (<i>pair of semi-clauses</i> in 2.5 neutralization) But this woman with the weather-beaten face and polished skin and dyed hair is claiming this identity, laughing and crying at the same time while the other two watch, <u>Milada no longer complaining about</u>	Ale tahle žena s ošlehanou tváří, uhlazenou pletí a obarvenými vlasy si tu identitu nárokuje, směje se a pláče zároveň, zatímco ti druzí dva, <u>Milada, která už přestala vyzývat, aby vstala z křesílka, a ten mladý muž, jsou zmatení a zaražení</u> . (LN 388)

<p><u>the chair being sat on, the young man looking bewildered.</u></p>	
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Tab. 2.5 Samples from SMG – Neutralized SP in translation

	ST	TT
1	p. 9 pair of semi-clauses It merely existed as an abstract, written with capitals and punctuated by exclamation marks: The New House!	→ verbs omitted in both members Existoval jako abstraktní koncept, § s velkými písmenky a § vykřičníkem: Jejich Nový Dům! (LN 20)
2	p. 16 pair of semi-clauses (ellipted) Von Abt strode up the steps and led them into the echoing hallway. There were groups of people walking round and talking in hushed voices as though they were in church.	→ changed struct.in second member, conj. Von Abt vystoupal po schodech a vedl je do rozlehlé haly. Uvnitř se pohybovaly skupinky lidí, § mluvilo se šeptem jako v kostele. (LN 26)
3	p. 18 multiplet of clauses <u>He praised the virtues of</u> his master, the intelligence, the sense of pure uncluttered form. He drew spaces and constructions before them on the table cloth to illustrate his ideas; he cast towers into the sky and –as Viktor later put it – castles into the air. <u>He extolled the virtues of</u> glass and steel and concrete, and decried the millstones of brick and stone that hung about peoples' necks.	→ graph. real. Opěvoval kvality svého učitele, jeho intelekt, smysl pro čistotu, jednoduchou formu. Aby své myšlenky vysvětlil, kreslil na papírový ubrus před nimi různé náčrty a plány, pod rukama mu vyrůstaly vzdušné konstrukce a – jak později poznamenal Viktor – vzdušné zámky. Vzdvihoval přednosti skla, oceli a betonu a odsuzoval kámen a cihly jako nesmyslné závaží, které člověk vláčí historií. (LN 28)
4	p. 21 triplet of clauses, asyndeton (chopping) However, I wish to do different things than the mere construction. I wish to create a work of art. A work that is the very reverse of sculpture: I wish to enclose a space.'	→ omission of subj.and predicate, shift in structure in third member Jenže já chci vytvářet něco jiného než pouhou stavbu. § Umělecké dílo. Dílo, které je sochou naruby: § které zachycuje prostor uvnitř," a uzavřel...(LN 31)
5	p. 27 multiplet of semi-clauses/two hendiadys , asyndeton They reached the approximate sunshine of the station forecourt. The scene outside the station seemed the epitome of that freedom – the bustle of people coming and going , the taxi cabs stuttering past, the trams clanging and grinding along the Bahnring, the whole energy and enthusiasm of the new republic.	→ variation in structure -neutralization Došli až na slunné prostranství před nádražím. Zdejší ruch jako by byl ztělesněním té svobody – hemžení přicházejících a odcházejících, vrčení motorů projíždějících taxíků, řinčení § tramvají šinoucích se po Bahnringu, obrázek energie a entusiasmu nové republiky. (LN 36)
6	p. 29 pair of clauses, asyndeton 'Here we are,' Viktor said. ' This is where you must work. This is your canvas.'	→ lex.variation, word order broken "A jsme tady," řekl Viktor. " Tady byste měl pracovat, tohle je vaše plátno." (LN 39)
7	p. 31 pair of clauses (the second member with author's emphasis in italics) (echo sentence) ' I like your silver birch, ' he called up to her. ' <i>I love your silver birch.</i>	→ neutralized- word order " Ta vaše bříza se mi líbí, " zavolal na ni. " Moc se mi líbí. " (LN 40)
8	p. 46 <u>triplet of clauses</u> , asyndeton <u>Cement mixers churn and vomit. Men tramp back and forth with hods over their</u>	→ word order broken Míchačky převracejí a dáví cement. Muži s putnami na zádech plahočí tam a zpátky.

	<u>shoulders. Ladders stand as sharp diagonals to the rectilinear skeleton of the frame.</u>	Pravoúhlou kostru konstrukce ostře přetínají diagonály žebříků. (LN 53-4)
9	p. 52 pair of clauses, epistrophe, asyndeton The house grew, the baby grew.	→ explicitation by “I”, broken word order, conj Dům rostl, rostlo i dítě. (LN 59)
10	p. 68 – triplet of semi-clauses, asyndeton He ordered a quarter of white wine and something to eat and then he waited, not knowing how to make his presence known, not knowing whether he should even be here, not knowing why he was, in fact.	→ omission of str. and lex.constant = verb not knowing Objednal si čtvrtinku bílého vína a něco k jídlu a pak čekal, nejistý , jak o sobě dát vědět, § jestli tam vůbec má být, § proč tam vlastně je. (LN 75)
11	p. 72 multiplet of clauses, asyndeton [1] The doors were hung, [2] the bathrooms were fitted and [3] tiled, in white up to the ceiling so that they took on the plain sterility of a laboratory or clinic, [4] the floors were laid.	→ word order Byla zavěšena křídla dveří, koupelny byly zařízeny a obloženy až ke stropu bílými dlaždicemi, takže svou strohou sterilitou připomínaly laboratoř nebo kliniku, byly položeny podlahy. (LN 78)
12	p. 121 pair of clauses (antimetabole), asyndeton Her hand isn't quite steady. Her expression isn't quite amused.	→ no structural constant, graph.real. Trochu se jí klepou ruce, obličej má napjatý. (LN 121)
13	p. 122 pair of clauses (echo sentence) 'I'll forgive your mistakes. I'll always forgive your mistakes.'	→ changed word order, no str.constant “Já ti chyby odpustím. Vždycky ti odpustím tvoje chyby. ” (LN 122)
14	p. 129 triplet of clauses I love him, but I'm not him. I love him and you, but I'm neither of you. And I don't love you when you are talking like this.'	→ lexical variation, word order Miluju ho, ale nejsem on. Mám ráda jeho i tebe, ale nejsem ani jeden z vás. A když vedeš tyhle řeči, ráda tě nemám. ” (LN 129)
15	p. 131 pair of clauses, antithesis, asyndeton The German papers claim that they are tears of joy; the Czech papers opt for tears of despair.	→ second m. varies in structure and lexis Německé noviny tvrdí, že jsou to slzy radosti; české § mají za to, že jde o projev zoufalství. (LN 130)
16	p. 131 triplet of clauses (second ellipted) 'It is simply illegal,' he says. [1] He sounds absurd saying that, [2] absurd and impotent. But more than that, [3] he knows that he sounds absurd as he paces up and down the Glass Room waving the latest edition of <i>Lidové Noviny</i> and talking about the treaties of Versailles and St. Germain.	→ second member ellipted, third broken structure - neutralized “To je přece nelegální,” říká. Zní to hloupě, hloupě a bezmocně. Víc než to, sám ví, že vypadá jako hlupák, když s čerstvým vydáním Lidových novin přechází tam a zpátky po pracovně a mele o dohodách z Versailles a Saint Germain. (LN 130)
17	p. 134 triplet of clauses [1], (<i>triplet of clauses</i> [2] in 1.1) [1a] But nothing has changed. The children [2a] are still playing , the city [2b] is still there , the air [2c] is still smudged with the smoke from thousand fires. [1b] Nothing has changed and yet [1c] everything has changed.	→ changed word order in the second and lexis in third memb. Ale nic se nezměnilo. Děti si pořád hrají , za oknem je pořád stejné město, vzduch je pořád stejně načichlý kouřem z tisícovky komínů. Nezměnilo se nic – ale všechno je jinak. (LN 133)
18	p. 134 pair of clauses (echo sentence) 'Advance planning,' he says to Liesel. ' Never be caught out without a plan, never be caught out by the market. I've been	→ variation in structure “Strategické plánování,” odpovídá Liesel. “ Vždycky měj připravený plán, nikdy se nenech doběhnout trhem. Už jsem udělal

	making arrangements. It's only now that it seemed right to mention it to you.' (SMG 134)	určitá opatření. Až doted' jsem tě tím nechtěl znepokojovat. (LN 133-4)
19	p. 135 multiplier of clauses – ellipted (dying out SP) (<i>triplet of phrases</i>) Fiddling with his pince-nez, nervously shuffling his papers, anxiously eyeing the bald man in the front row, the chairman endeavours to explain: there is the need for shelter, the need for food, the problem of schooling for displaced children and medical treatment for the sick and care for the elderly , and underneath it all, the pressing need for money .	→ explic. and large variation in verbs, conj. Předseda si pohrává se skřipcem, nervózně štráchá ve svých papírech, znepokojeně si prohlíží toho plešatého chlápka v první řadě a usilovně vysvětluje: nedostává se ubytovacích kapacit a \$ jídla, je potřeba řešit školní docházku vystěhovaných dětí a zdravotní péči o nemocné a \$ staré, a k tomu všemu je především zoufale potřeba peněz. (LN 134)
20	p. 137 multiplier of clauses (+coda) [1] There are no disturbing curves to upset the rectilinear austerity of the space. [2] There is nothing convolute, involute, awkward or complex. [3] Here everything can be understood as a matter of proportion and dimension. [4] Yet there, standing mere feet away from him, is Kata . (SMG 137)	→ variation in verbs and word order Žádné rušivé křivky nekazí pravoúhlu střídmost toho prostoru. Není tu nic zaobleného, spletitého, nemístného \$. Všechno je tu otázkou proporcí a dimenzí. A přesto tady , ani ne půl metru od něj, stojí Kata . (LN 136)
21	p. 153 triplet of clauses , asyndeton, (<i>triplet of words</i>) He nods, he who is always in control, who always has a plan, who is a man of singular qualities – those of reason and decision and power – feels quite powerless now.	→ omission of second memb. and varied structure in the third Přikývne. On, který má vždycky všechno pod kontrolou, \$ muž jednoznačných kvalit – rozumu, rozhodnosti, razance – si teď připadá úplně bezmocný. (LN 151)
22	p. 159 triplet of clauses (epistrophe), asyndeton The Emperor has gone , Woodrow Wilson has spoken , the principle of self-determination has been established , and that's it.	→ varied word order - broken SP Císař je pryč, promluvil Woodrow Wilson, byl vyhlášen princip sebeurčení, a je to. (LN 157)
23	p. 170 triplet of clauses , asyndeton, (+ <i>triplet of words</i>) [1.1] <u>He has new memories to treasure</u> , [1.2] <u>new thoughts and sensations to augment the miserly store that he keeps from previous times with Kata</u> . [1.3] <u>He has love – sexual, spiritual, total – to elevate him above the downward pull of guilt, like a bird rising against the earthly tug of gravity</u> .	→ struc. of second and third member vary [1.1] <u>Má nové vzpomínky, které si může hýčkat</u> , [1.2] <u>novými myšlenkami a pocity může doplnit ten poloprázdný sklad z předchozích setkání s Katou</u> . [1.3] <u>\$ Láska – tělesná, spirituální, totální – ho nadlehčuje, nadnáší nad proudem výčitek, který směřuje dolů ke dnu, tak jako se pták vznáší navzdory gravitaci</u> . (LN 167)
24	p. 175-6 pair of clauses <u>The one is</u> cool and calculating and progressive, with the application of bone-saw, scalpel and shears. <u>The other is</u> a frenzy of hacking and tearing, with blood	→ struct. in the second member varies <u>První je</u> klidný, promyšlený, moderní, za použití pilky na kosti, skalpelu a chirurgických nůžek. <u>Ten druhý, to je</u> masakr v záchvatu zuřivosti, <u>kdy</u> kolem dokola je krev a v ústech

	everywhere and the taste of iron in the mouth.	zbývá pachuč kovu. (LN 171)
25	p. 197 multiplet of clauses (two antitheses), asyndeton It wasn't the way that Viktor and Katalin looked at each other, it was the way they didn't look . It wasn't the notes, it was the silences between the notes.	→ substitution: conjunction nebo instead of struc.repetition Nebylo to v tom, jak se na sebe Viktor a Katalin dívali, ale \$ jak se nedívali. Nebyly to tóny, ale \$ ticho mezi nimi. (LN 193)
26	p. 201 <u>multiplet of clauses</u> (+ intro graphically bounded), asyndeton, (triplet of phrases) Out there beyond the window, beyond the limits of the garden and the boundaries of this country <u>everything was happening</u> : <u>politicians were ranting</u> , <u>troops were massing</u> on borders, <u>people were being shipped</u> off to camps, <u>the whole world was coming</u> apart. And here there was this intestine, undeclared conflict.	→ word order changed Tam venku za oknem, za plotem, za hranicemi této země <u>byly věci v pohybu</u> : <u>politici řečnili</u> , <u>na hranicích se shromažďovaly armády</u> , <u>lidi posílali do táborů</u> , <u>svět se hroutil</u> . A tady zuřil tenhle vnitřní, skrytý konflikt. (LN 201)
27	p. 205 triplet of semi-clauses, asyndeton And quite unexpectedly both to herself and, presumably, to Katalin, she was in tears, tears running down her cheeks, tears threatening to dissolve the fragile fabric of her face, tears racking her body.	→ structural const.is neutralized A ke svému – a zřejmě i ke Katalininu – velkému překvapení se zničehonic rozplakala, po tvářích jí stékaly slzy, pláč jako by rozpouštěl jemné tkanivo jejího obličej, otřásal celým jejím tělem. (LN 201)
28	p. 205 <u>multiplet of clauses</u> (+coda), (triplet of groups) It was ridiculous really, Liesel thought. Height <u>should give you some kind of defence</u> , <u>make you less vulnerable</u> , <u>make you able to control your life and your love and your destiny</u> ; <i>but</i> it doesn't. A tall person in tears somehow seems, and feels, ridiculous.	→ second member varies in structure, third is omitted, fourth is reduced, coda varied in structure Musí to vypadat komicky, pomyslela si Liesel. Výška <u>by měla člověku poskytovat určitou ochranu</u> , <u>měl by díky ní být méně zranitelný</u> , <u>\$ schopný mít život, emoce, vlastní osud pod kontrolou</u> . <u>Ale není to tak</u> . Když pláče vysoký člověk, působí to tak nějak komicky. (LN 201)
29	p. 210 multiplet of clauses (three elipsed), asyndeton 'Procházka informs us that (1) <u>it has been confiscated</u> by the government. (2) <u>Taken from us</u> , (3) <u>expropriated</u> , whatever you want to call it. (4) <u>Stolen</u> .'	→ three ellipted members lost structural coordination with first m. 'Procházka píše, <u>že ho zabavila vláda. Konfiskace, vyvlastnění</u> , říkej tomu, jak chceš. <u>Krádež</u> .'" (LN 206)
30	p. 216 pair of clauses , asyndeton That is what science tells on. Look at Tchaikovsky. Look at Dostoyevsky.	→ omission of verb, conj. To nás učí věda. Vezměte si Čajkovského. Nebo \$ Dostojevského. (LN 212)
31	p. 219 triplet of semi-clauses, asyndeton There is work to be done, bedrooms to be set up, kitchens to be equipped.	→ structural variation Bude tu hodně práce \$, musí se zbudovat ložnice, vybavit kuchyně. (LN 216)
32	p. 221 pair of clauses 'Zoologists treat animals with due respect . So as anthropologists we must treat our human subjects with due respect .'	→ second memb. broken 'Zoologové zacházejí se zvířaty s odpovídajícím respektem , my musíme stejně přistupovat k našim lidským subjektům.'" (LN 218)

33	p. 231 pair of clauses, asyndeton 'The words don't matter. The concept does. That is why they left.'	→ broken struct. of second member, conj. "Nejde o slova, ale o celkové pojetí. Proto odešli. (LN 227)
34	p. 242 multiplet of clauses (+ intro) (<u>pair of clauses</u> in 2.1) ' <i>Most we released, but some specimens we chloroformed and skinned.</i> ... 'And will you release me back into the wild when you have finished with me, Herr Hauptsturmführer? Or will you chloroform me and skin me? 'I do not think you are captive, Frau Hanáková.' 'Oh, but I am. <u>I am captive, the whole damned country is captive.</u> The question is, will we ever be set free again? Or will we all be chloroformed and skinned? '	→ broken second member "Většinu jsme znovu pouštěli, některé kusy jsme usmrtili chloroformem a vypreparovali. ... "A mě vypustíte zpátky na svobodu , až se mnou skončíte, Herr Hauptsturmführer? Nebo mě uspíte chloroformem a vypreparujete? " ... "Ale jsem. Jsem v zajetí, celá tahle země je v zajetí. Otázkou je, <u>jestli ještě někdy budeme svobodní. Nebo nás čeká chloroform a preparace?</u> " (LN 237)
35	p. 257 <u>triplet of clauses</u> , asyndeton (+ multiplet of semi-clauses in 1.2) <u>There is nothing</u> more than this. <u>There are no armies on the march, no guns firing, no bombs exploding, no people dying.</u> <u>There is only this</u> , his own personal disaster.	→ reduction of two members of three Kromě toho <u>už není nic víc.</u> § Žádné pochodující armády, žádná střelba, žádné vybuchující bomby, žádní umírající. § <u>Jen tohle</u> , jeho osobní tragedie. (LN 252)
36	p. 285 multiplet of clauses There was the sound of panick in the air, passengers arguing with officials, papers being scrutinised, tickets being examined, passports and visas being waved like weapons.	→ omission, variability in structure Panovala nervozita, pasažéři se dohadovali s úředníky, dokumenty byly pečlivě zkoumány , jízdenky § kontrolovány , držitelé pasů a víz se jimi oháněli jako zbraněmi. (LN 277)
37	p. 286 triplet of clauses, asyndeton, (+ coda) 'Not quite what we are used to, ' Viktor said as they crowded in. But then nothing was what they were used to. War and exile wasn't what they were used to. ... Things were not <i>what they used to be.</i>	→ changed word order "Není to úplně to, na co jsme zvyklí, " prohlásil Viktor, když se mačkali dovnitř. Ale nic v poslední době nebylo tak, jak byli zvyklí. Nebyli zvyklí na exil a na válku. ... Nic už není, co bývalo. (LN 278)
38	p. 290 triplet of clauses, asyndeton Perhaps all Jews revolt him, but how can you measure revulsion? ... It seems extraordinary. But how do you measure the extraordinary? How do you measure any of this, the attraction and the repugnance?	→ change in str., explicitation, word ord. Odpor v něm zřejmě budí všichni Židé, jenže odpor není měřitelný. ... Zdá se to neuvěřitelné. Jenže jak změřit neuvěřitelné. Přitažlivost, odpudivost. Jak cokoli z toho změřit? (LN 281)
39	p. 293 multiplet of clauses, asyndeton Stories went back and forth. They would be changing trains in Biarritz. They would go straight through to Spain. They'd have to get off at the Spanish border and walk over to another train. Papers would be checked. Papers would not be checked because the train was sealed: in effect they were already	→ explicitation, changed word order Vlakem se šířily zvěsti. V Biarritz prý budou přestupovat. Ne, pojedou až do Španělska. Na španělské hranici budou muset vystoupit a dojít pěšky na jiný vlak. Budou se kontrolovat dokumenty. Dokumenty se kontrolovat nebudou, protože celý vlak je zapečetěný: vlastně už jsou tedy ve Španělsku.

	in Spain.	(LN 284)
40	p. 295 pair of clauses, antithesis The tickets were laid out before him, like someone disclosing a winning hand at poker. But the stakes were high and victory wasn't guaranteed.	→ verb variation, struct.variation Jízdenky jsou před ním rozloženy, jako když se vynáší vysoké karty v pokeru. Ale hraje se o hodně a výhra není zaručená. (LN 286)
41	p. 297 pair of clauses, asyndeton 'We left Czechoslovakia like that. She has everything that's needed! It was all right for entering France. It is all right for Spain. '	→ shift in word order, explic. "S tímhle jsme odjeli z Československa. Má všechno, co je potřeba! Pro vstup do Francie to stačilo. Tak to stačí i do Španělska. " (LN 287)
42	p. 297 pair of semi-clauses, asyndeton They settled down to wait like a family in a funeral parlour, talking in whispers, breaking off sentences to stare away out of the window.	→ partial shift of rank, conj. Posadili se a čekali jako rodina v pohřební síni, mluvili šeptem v nedokončených větách a dlouze vyhlíželi ven z okna. (LN 288)
43	p. 297 triplet of semi-clauses The soldier advanced, pushing and shoving with his rifle, driving Viktor back to the steps of the train.	→ omission and str.variation of verbs Voják postupoval kupředu a postrkováním § pušky vytlačil Viktora zpátky ke schůdkům vagónu. (LN 288)
44	p. 298 pair of clauses (echo sentence) ' Your responsibility is to us! ' she screamed. ' Your duty is to your family! '	→ changed word order "Ty jsi zodpovědný za nás!" křičela Liesel. " Máš povinnosti ke své rodině! " (LN 289)
45	p. 298 pair of clauses , asyndeton (<i>pair of semi-clauses</i>) And Liesel and Viktor sat side by side, as far apart as they could get, as far apart as they had ever been , while soldiers walked up and down the platform in that mindless way that they have, <i>striding</i> back and forth, <i>going</i> nowhere.	→ change of str. and lexis A Viktor a Liesel seděli vedle sebe, tak daleko jeden od druhého, jak jen to šlo, vzdálenější, než si kdy byli , zatímco po nástupišti přecházeli sem a tam tím svým bezmyšlenkovitým způsobem vojáci, <i>sem a tam, ale bez cíle</i> . (LN 289)
46	p. 298 <i>pair of semi-clauses</i> , asyndeton, (pair of clauses) And Liesel and Viktor sat side by side, as far apart as they could get, as far apart as they had ever been , while soldiers walked up and down the platform in that mindless way that they have, <i>striding</i> back and forth, <i>going</i> nowhere.	→ change of str. and lexis A Viktor a Liesel seděli vedle sebe, tak daleko jeden od druhého, jak jen to šlo, vzdálenější, než si kdy byli , zatímco po nástupišti přecházeli sem a tam tím svým bezmyšlenkovitým způsobem vojáci, <i>sem a tam, ale bez cíle</i> . (LN 289)
47	p. 300 multiplier of semi-clauses (+ <i>triplet of words</i>) The train rattled on, slipping easily through cuttings across bridges, passing through darkened stations, sliding though the dark night and carrying with it its cargo of <i>secrets and lies, and silences</i> .	→ omission of two members=struct. Vlak dál rachotil § přes drobné strže a mosty, projížděl ztemněnými nádražími § a nocí si vezl svůj náklad tajností a lží, a mlčení . (LN 291)
48	p. 306 triplet of semi-clauses Then the sun and the heat, the shriek of insects in the vegetation and the sound of music blaring from some radio in a room nearby, the strange syncopations of the Latin	→ partial conversion/shift of rank Pak zase slunce a horko a pronikavý cvrkot hmyzu v okolní vegetaci a vyřvávání hudby z rádia někde v sousedství, zvláštní synkopy latinského světa, chřestění rumbakoulí

	world, maracas rattling, guitars strumming, and voices wailing about love and loss.	maraca, drnkání kytar a lkající hlasy vyzpěvující o lásce a zradě. (LN 299)
49	p. 308 multiplet of clauses [5.1] Paint and concrete flake away. [5.2] Tiles loosen. [5.3] Steel is brushed with autumnal rust. [5.4] Dust settles in the cold spaces <i>and</i> [5.5] draughts whisper round the wainscot like the hints of what has happened there and, perhaps, may happen again.	- changed w.o. Barvy oprýskávají, beton se odlupuje. Opadávají obklady. Na ocel sedá podzimní rez. V chladných prostorech se usazuje vlhkost a za ostěním šeptá průvan o všem, co se tam stalo a snad ještě stane. (LN 301)
50	p. 308 multiplet of clauses [2], asyndeton (<i>triplet of phrases</i> [3] in 1.4 Rank shift) [2.1] Wind rattles round the shutters of the building. [2.2] Rain falls on the terrace and batters against the walls. [2.3] Snow falls and stays and melts. [2.4] Water, [3.1] <i>the death of all structures,</i> [3.2] <i>the destroyer of mountains,</i> [3.3] <i>the solvent of the caverns and caves of the Moravský Kras to the north of the city,</i> insinuates itself into walls.	→ shift, omission of and, explicitation Okenicemi cloumá vítr. Terasu i obvodové zdi bičuje děšť. Sněží, sníh se usazuje a pak taje. Voda, postrach všech staveb, voda, <i> která obrušuje horstva a která v Moravském krasu na sever od Brna hloubí jeskyně a prolákliny,</i> proniká nepozorovaně do stěn. (LN 300)
51	p. 319 pair of clauses (in dialogue) 'Don't be idiotic. They're our liberators. ' ' They are soldiers, that's what they are. <i>Rapists.'</i>	→ word order and/or omission "Nebud' blbá. To jsou naši osvoboditelé. " "Vojáci to jsou. Násilníci." (LN 311)
52	p. 321 multiplet of semi-clauses, asyndeton She gives off the smell of stables and ordure, the smell of thousand of miles living with the animales, living in barns, living in trenches, living like a gypsy.	→ omission and variation Je cítit stájemí a hnojem, tisícovkami kilometrů strávených se zvířaty, § ve stodolách, § v zákopech, je cítit životem kočovníků. (LN 313)
53	p. 328 multiplet of clauses –refrain (<i>pair of semi-clauses in 1.4</i>) Tomáš stands at the windows, <i>smoking and looking</i> at the view. (SMG 327) ...[more than one page of text] He smokes and looks. (328); [two paragraphs later] Tomáš smokes and looks. (328)	→ word order blurred SP Tomáš stojí u okna, <i>kouří a dívá se ven.</i> (SMG 319) ... Dívá se na zahradu a kouří. (320) Tomáš se dívá ven a kouří. (320)
54	p. 329 triplet of clauses, asyndeton ... My Rusalka, my nymph, he thought of her. Within a few minutes of meeting her he <u>had invited her for a drink.</u> Perhaps he wanted more of her hopes and ambitions. Within a few days they were seeing each other regularly. Within a week they were <u>making love.</u> (SMG 329)	→ variation in anaphoric adverbia, conj. Moje rusalka, § myslel si. Jen pár minut poté, co se seznámili, ji pozval na drink. Nejspíš zatoužil po troše těch jejích ambic a nadějí. Za pár dní už spolu chodili. A do týdne se poprvé milovali. (LN 321)
55	p. 334 triplet of clauses (+ <i>coda</i>) Tomáš owns a Trabant. The Trabant is the present. Landauers are the past, a mythic epoch of luxury and freedom, <i>but</i> the Trabant, small, noisy and with a poor	→ variation in verbs, change in noun, conj. Landauers, change in word order, eplicitation Tomáš má trabanta. Trabant reprezentuje přítomnost. Landauerovi (<i>lost double meaning</i>) jsou minulost, patří do mýtické epochy

	performance, is the present . <i>The future is beyond imagining</i> . (SMG 334)	přepychu a svobody, ale přítomnost, to je trabant , malý, hlučný a poruchový. A budoucnost je nepředstavitelná . (LN 325)
56	p. 341 pair of clauses , asyndeton 'I'm not thinking of the Party. I'm thinking of us.'	→ shift in mean., omission of sec.mem., conj. "Já nemluví o straně, ale § o nás dvou." (LN 330)
57	p. 372 pair of clauses , asyndeton Later on they had a maternity hut and women were allowed to keep their babies for as long as they could. As long as they lasted .	→ structure broken, only conjunction rep. Později postavili barák pro rodičky a ženské si tam mohly nechat děti u sebe, dokud to šlo . Dokud žily . (LN 357)
58	p. 366, <i>pair of clauses</i> (echo questions) (triplet of semi-clauses in conversion 1.4) 'The fact is that over the last few weeks, meeting you in the house, talking to you, chatting over things like old friends almost – <i>don't you feel that? don't you feel some kind of sympathy?</i> '	→ variation in verbs, word order "Během těch pár týdnů, co se vidáme, bavíme, probíráme různé věci jako kamarádky – <i>vy to tak nevnímáte? Necítíte tu... vzájemnou blízkost?</i> " (LN 352)
59	p. 372 pair of clauses (antithesis), asyndeton <u>Against this story the myth of Ondine is nothing. Against this, Tomáš's denial of history is a mere fancy.</u>	→ word order Co je proti tomuhle příběhu mýtus o Ondine? V jeho světle je Tomášovo popírání historie jen vrtochem. (LN 358)
60	p. 377 pair of clauses -frame (multiplet of semi-clauses in 1.3) <u>You could imagine her listening to Dylan and The Byrds and arguing about Vietnam. Or stumming a guitar and playing 'We shall overcome'. Or sailing. You could imagine her out to sea with the salt wind in her hair.</u>	→ omitted second member (you could) <u>Člověk si snadno představil, jak poslouchá Dylana nebo The Byrds a vášnivě diskutuje o Vietnamu. Nebo jak drnká na kytaru § "We shall overcome". Nebo jak kormidluje plachetnici. Jak plachtí § na moři a vlasy jí vlají ve slaném větru.</u> (LN 363)
61	p. 381 pair of clauses (echo sentences) 'Hana? Hana Hanáková? <u>I thought she was dead. I thought Hana was dead.</u> '	→ omission of second memb. "Od Hany? Hany Hanákové? <u>Já myslela, že Hana je mrtvá.</u> " § (LN 367)
62	p. 388 pair of clauses (lex.integrated) ' That's all right ,' Zdenka says. ' That's all right .' <i>But what is all right isn't clear. <u>Is the past all right, is the fact of lost and wasted years all right?</u></i>	→ omission of clause structure "Dobře," říká Zdenka. " Tak dobře. " <i>Ale není jasné, co je vlastně dobře. § <u>Minulost, § všechny ty ztracené, promarněné roky?</u></i> (LN 374)
63	p. 392 pair of clauses (antimetabole) ' <u>I couldn't have done it without my daughter.</u> ' ' <u>She couldn't have done anything without you.</u> '	→ word order broken, conj. "Nebýt dcery, nedokázala bych to." "A ona by zase nedokázala nic, kdyby nebylo vás." (LN 377)
64	p. 400 multiplet of semi-clauses , asynton But she's thinking, imagining, looking around her st the forecourt of the house that doesn't look like a house at all, dredging up the past from that section of memory that seems to belong to another person ... [5 more lines of description within this	→ omission of most of str.repetition Ale je ztracená ve vlastních myšlenkách, § v představách, rozhlíží se po prostranství před tím domem, který vůbec nevypadá jako dům, a snaží se dolovat minulost z té vrstvy paměti, která jako by patřila někomu jinému, ... (LN 384)

	sentence].	
65	<p>p. 404 <u>pair of semi-clauses</u>, asyndeton (triplet of semi-clauses in 1.4) But this woman with the weather-beaten face and polished skin and dyed hair is claiming this identity, laughing and crying at the same time while the other two watch, <u>Milada</u> <u>no longer complaining about the chair being</u> <u>sat on, the young man looking bewildered.</u></p>	<p>→ <u>misinterpretation</u> of second mem.of pair Ale tahle žena s ošlehanou tváří, uhlazenou pletí a obarvenými vlasy si tu identitu nárokuje, směje se a pláče zároveň, zatímco ti druzí dva, <u>Milada</u>, která už přestala vyzývat, <u>aby vstala z křesílka</u>, a ten mladý muž, <u>jsou</u> <u>zmatení a zaražení</u>. (LN 388)</p>