

UNIVERSITA PALACKÉHO V OLOMOUCI

PEDAGOGICKÁ FAKULTA

Katedra anglického jazyka

## Bakalářská práce

Petra Vahalíková

Word order in English and Czech

Olomouc 2015

Vedoucí práce: Mgr. Blanka Babická, Ph.D.

Prohlašuji, že jsem závěrečnou práci vypracovala samostatně a použila jen uvedených pramenů a literatury.

V Olomouci 6. 4. 2015

vlastnoruční podpis

I would like to thank Mgr. Blanka Babická, PhD. for her support and valuable comments on the content and style of my final project.

<b>Introduction</b> .....	<b>1</b>
<b>A brief history of English and Czech</b> .....	<b>3</b>
<b>Typological characteristics</b> .....	<b>4</b>
<i>Functional Sentence Perspective</i> .....	6
<i>The Czech sentence</i> .....	8
<i>The English sentence</i> .....	9
<i>Marked word order</i> .....	10
<b>Sentence elements</b> .....	<b>12</b>
<b>Types of sentences</b> .....	<b>14</b>
<i>Declarative sentences</i> .....	14
<i>Passive Voice</i> .....	14
<i>Interrogative sentences</i> .....	15
<i>Imperative</i> .....	17
<i>Negative sentence</i> .....	17
<i>Other types of sentences</i> .....	19
<i>Verbal sentence with no subject</i> .....	19
<i>Verbonominal sentence with no subject</i> .....	19
<b>Language interference</b> .....	<b>21</b>
<b>PART II: Analysis</b> .....	<b>23</b>
<i>“Someone had to”</i> .....	23
<i>“The Bloody Chamber”</i> .....	28
<i>“The Tell-Tale Heart”</i> .....	35
<b>Conclusion</b> .....	<b>39</b>
<b>Bibliography</b> .....	<b>41</b>
<b>ANOTACE</b> .....	<b>43</b>

## **Introduction**

The topic of the presented thesis is examination of syntactic constancy between English and Czech on the basis of word order in original English texts and their Czech translation. It focuses on the function of English and Czech word order. The aim of this thesis is to determine and analyse the issue from the perspective of a foreign language teacher who should be aware of the different functions of each respective language system and the ways word order in both languages influences the meaning.

The thesis is divided into two parts. The first (theoretical) part focuses on general characteristics of both languages in terms of word order and other closely related features. It provides a survey of the difference of English and Czech language from typological aspects and consequently classifies the differences in syntactic structure. The second part of the thesis is focused on research, analysis and verification of the distinctions between English and Czech hierarchies of the operating word order principles. The aim of the research is to illustrate the differences in Czech-English word order on practical examples taken from fiction. To make the practical analysis more fruitful, three different short stories are compared in the original English version and Czech translation. The three short stories differ in time they were written and by their place of origin.

Czech and English use different means of word order devices and principles to convey the intended meaning. For a non-native English language teacher it is crucial to master these differences so they are able to understand the different way of creating sentences in English and their native language and avoid making mistakes and especially teaching them to others. Unless the language user understands the different rules and factors that influence word order in the given language, it is impossible for them to use the language correctly.

The focus of the research part of the thesis is on what kind of changes occur most often when it is necessary to translate the original information from one language to another and how these changes are implemented. In the theoretical part the anticipated changes are described and in the second part it is verified whether they in fact take place or not.

The author of this thesis feels that in order to avoid using incorrect phrases and word order when translating from the source language into the target language, it is necessary to fully understand the changes that are necessary to take place so that the intended meaning in the target language is acquired. Unless one masters these differences, they will not be able to use English correctly. “Czechlish” is a term that constitutes the often heard and read way in which Czech speakers try to speak English by making use of Czech language patterns and principles

on syntactic, morphological, phonetic and lexical level. This thesis aims to uncover these flaws and help English learners get rid of them.

That is why the author believes that it is essential to analyze the changes that take place when a sentence is translated from the source language into the target one. The structure of the thesis is organized correspondingly. First, the general characteristics of English and Czech language is introduced and subsequently their various members. Secondly, all the types of sentences and their word order is described and compared with respect to Czech. All the information gathered in the theoretical part is then illustrated and verified in the practical part to see if the rules and principles introduced are in fact made use of and to see if they fulfil the function they are expected to. The aim is to provide a guide line for advanced English learners and teachers of English for the correct use of word order and point out the most frequent mistakes.

## A brief history of English and Czech

English is the world's most widely used language. English language is spoken in parts of Europe, North and South America, Asia, Africa, Australia, New Zealand, and in some of the islands of the Atlantic, Indian and Pacific oceans. It is most likely that a quarter of all the people in the world use English in some way or another. That is why English is called a 'global language'.<sup>1</sup>

English belongs to the family of Indo-European languages, specifically Germanic languages together with e. g. German, Norwegian, Danish or Swedish. Studies of the development of English divide the language into four stages: Old English, Middle English, Early Modern English and Modern or Present Day English.

Old English was the language of the Anglo-Saxons, who spoke a kind of Germanic language. It was in its nature a synthetic language. It changed little for a few hundred years. The great change occurred at the end of 11<sup>th</sup> century. In 1066, the Normans, led by William the Conqueror, invaded Britain and defeated the Anglo-Saxon King Harold at the Battle of Hastings. They spoke French and together with the language they brought their culture, political system etc. with them and introduced them in Britain.

As a result Germanic and Italic language mixed and formed "Middle English". English slowly dropped its inflection and was becoming a more analytical language with the development of more fixed word order. Modern day English is a completely different language that is of analytical nature as opposed to inflected highly fusional Czech.

In the course of time the United Kingdom has grown into a powerful colonial empire. Thus English became spoken in America, Asia and Africa, too. Despite its origin, American English started its own course of development so there are minor differences between the two languages. However, these differences are mostly lexical and morphological and so they are not taken into account for the purpose of this paper.<sup>2</sup>

The Czech language developed from West Slavic. It is also part of Indo-European languages. It is an inflected language<sup>3</sup>. Czech verbs are conjugated, nouns are subject to

---

<sup>1</sup> All the information in the paragraph and below unless stated otherwise comes from Seth Lerer, *The History of the English Language* (Chantilly: The Great Courses, 2008).

<sup>2</sup> More information about lexical differences in Gieuseppina Scotto Di Carlo, "Lexical Differences between American and British English: a Survey Study", In Juan de Dios Luque Durá (Ed.), *Language Design Vol. 15*, 2013 (Argüeta, Editorial Educatori, 2013) p. 61-75, Retrieved on 30th March 2015, Available online <[http://elies.rediris.es/Language\\_Design/LD15/LD15\\_03\\_Scotto\\_di\\_Carlo.pdf](http://elies.rediris.es/Language_Design/LD15/LD15_03_Scotto_di_Carlo.pdf)>.

<sup>3</sup> Kamila Sekerová, *Úvod do studia českého jazyka* (Ostrava: Ostravská Univerzita, 2006), p. 32.

declension and also other grammatical features are implemented by adding suffixes.<sup>4</sup> Other typical feature of Czech is a relatively free word order, which is the most important difference in terms of this paper.

## Typological characteristics

This chapter introduces general characteristics of the languages, give a brief overview of their main word order differences and analyse them within their typology. The focus lies primarily on syntax with brief forays into morphology and pragmatics. It is not always easy to separate these different levels of analysis - structure and meaning tend to be inseparably bound.

“Czech is an inflected language”<sup>5</sup> which means that what is expressed by prepositions and word order in English, Czech language expresses by declension and conjugation of individual words. In some respects Czech word order is freer than English, since the case endings help to avoid ambiguity. For example, the subject can be placed after the verb into the final position in the sentence in order to place emphasis on it. Czech language needs words’ endings to express the relation of words in a sentence. In English “the word order is fixed”<sup>6</sup>. It is an analytic language where the meaning of words is determined by their position in a sentence.<sup>7</sup> The subject of the sentence usually precedes the verb and the object.

The topic at hand is word order and so it is necessary to define the basis structure that utilizes word order – the sentence. According to Mathesius, sentence is “an independent and complete segment of speech, which is in print and writing divided by full stops and other similar dividing symbols from other independent and complete segments.”<sup>8</sup> Mathesius goes on to claim that one of the crucial differences between Czech and English word order is that in English declarative sentences the subject stands before the predicate as a rule<sup>9</sup>.

In Czech language the subject is often unexpressed (although obvious from the context) or occupying a place different than before the predicate<sup>10</sup>. This is not usual for English sentence

---

<sup>4</sup> Laura A. Janda, Charles E. Townsend, *Czech (Languages of the World/Materials 125)* (Munich/Newcastle: Lincom Europa, 2000) p. 13.

<sup>5</sup> Karel Tahal, *A Grammar of Czech As a Foreign Language* (Unknown: Factum, 2010) p. 18, Retrieved on 2nd April, available online < <http://www.factumcz.cz/K.Tahal-Grammar.pdf>>.

<sup>6</sup> František Dano, *A Practical English Syntax* (Ostrava: Ostravská Univerzita, 2006) p. 97.

<sup>7</sup> Ibid. p. 97.

<sup>8</sup> Prof. Dr. Vilém Mathesius, *Nebojte se angličtiny* (Praha: Státní pedagogické nakladatelství, n.p.Praha,1965) p. 25.

<sup>9</sup> Mathesius, 1965, p. 26.

<sup>10</sup> Libuše Dušková a kol., *Mluvnice současné angličtiny na pozadí češtiny* (Praha: Academia, 2012) p. 390-391.

and so it often uses passive voice to be able to achieve the same function as Czech does by omitting the subject or moving it to a different position.

Translators translating fiction focus on preserving the original meaning of the sentence and so, logically, they are most interested in semantics and pragmatics. They might choose to use different syntactic structures if it helps to translate “the idea” of the original text. The term *constancy of syntactic function* describes “identical syntactic representation of lexical item and its lexical equivalent in parallel text taken from two or more different languages.”<sup>11</sup> English and Czech differ in hierarchies of the operating word order principles: “owing to its analytical character, English employs word order primarily to indicate grammatical functions; on the other hand in inflectional Czech the grammatical principle plays secondary role, syntactic relations being indicated by grammatical endings.”<sup>12</sup> In the practical part at the end of the thesis, the task is to illustrate how and to what degree the constancy is preserved or changed in the selected works of fiction.”

---

<sup>11</sup> Libuše Dušková, “Constancy of syntactic function across languages“ In Josef Hladký (ed.), *Language and Function. To the Memory of Jan Firbas, Studies in Functional and Structural Linguistics 49* (Amsterdam/Philadelphia: John Benjamins, 2002) p. 135.

<sup>12</sup> Dušková, 2002, p. 135.

## Functional Sentence Perspective

Before analysis of English sentences in detail, it is important to understand the overall structure of the simple sentence. The difference between the subject and predicate is probably the first fact of English grammar that any school child learns. The subject does play a much more dominant role in English than in Czech language.<sup>13</sup>

Word order in any language is a complex system of rules and interacting structures. It cannot be reduced to one principle. On the contrary, there are many principles at work at the same time, different ones in each language. Nevertheless, it is possible to identify four basic governing principles of word order: grammatical principle (which this thesis is focused on), FSP principle, emotive and rhythmical principle<sup>14</sup>. The grammatical principle governs the position of each element in the sentence, whereas the FSP principle (of linearity) depends on grammatical structure of each language.

„By functional perspective we understand the distribution of different kinds of linguistic information (thematic, transitional, rhematic) within a certain communicative unit.“<sup>15</sup>

Functional Sentence Perspective is a theory which was created by the linguists of „The Prague School“, and which has influenced the study of languages globally. “It is a study of how information is presented in the sentence, the relative semantic loading of theme and rheme and their parts”.<sup>16</sup>

Functional sentence perspective (FSP) analyzes the sentence with respect to two basic parts: *theme* and *rheme*. Theme concerns the information that has already been established or known – contextual information. The typical position of theme in English is in the beginning of the sentence (Tom drives a BMW.). Rheme (final position) should present new information. FSP is a part of the semantic level of the sentence but influences the syntactic level as well.

Rafajlovičová claims<sup>17</sup> that English language has a tendency to make sentences in one paragraph have a similar theme, especially in written language. This signals that the sentences speak about the same topic and it binds the paragraph together. And so the initial item has a

---

<sup>13</sup> Rita Rafajlovičová, *A Survey of the English Syntax* (Prešov: Prešovská univerzita v Prešove, 2005), p. 22.

<sup>14</sup> Josef Vachek, *A Functional Syntax of Modern English* (Brno: Masaryk University, 1994) p. 20-23.

<sup>15</sup> Aleš Svoboda, “Functional Perspective of the noun phrase,” *Brno Studies in English* 17 (Brno: Masaryk University, 1987) p. 61.

<sup>16</sup> Dwight L Bolinger, *Aspects of Language* (New York: Harcourt, Brace & World, 1975) p. 516.

<sup>17</sup> Rita Rafajlovičová: *A Survey of the English Syntax* (Prešov: Prešovská Univerzita, 2005) p. 128.

topic preserving function. Discourse themes establish a link with the preceding discourse – they connect the sentence to the rest of the text. Rafajlovičová recognizes three different types of those<sup>18</sup>:

- conjunctive themes – *in spite of that, however*
- modal themes – *fortunately, in my opinion*
- relational themes – *from a legal point of view, as far as they are concerned*

Both in Czech and English, the thematic position is ordinarily realized with the subject. In spite of that the subject tends to be thematic in English much more because of the grammatical function of English word order.<sup>19</sup> The subject might be preceded by conjunctions, linking words or adverbials which link the sentence to what has been stated before. However, initial position adverbials tend to be much less frequent in English than in Czech.<sup>20</sup>

Example of an adverbial phrase in the thematic position in Czech:

<i>Do toho sálu se vejde asi 200 lidí.</i>	<i>The hall can hold about 200 people.</i>
Adv. (object)    Verb    Subject	Subj.            V            Obj.

Czech has a tendency to diversify the subject both in sentences and in larger units.<sup>21</sup> Ellipsis or omission of a sentence member is a way to do it. It is often to be heard in spoken English, too. Czech has the advantage of the predicate alone being able to form a full meaning sentence.

*Už jdu.            I am on my way.*

It has been established that Czech word order is relatively free and so the syntactical validity of an expression is recognized from its form. One of the most important factors that influence the position of words in a sentence in Czech sentences is FSP.

Firbas<sup>22</sup> states the following:

“Generally speaking, the functional perspective of a written sentence conveys and reveals the communicative purpose of the writer. It can therefore be justly required

---

<sup>18</sup> Ibid. p. 128.

<sup>19</sup> Libuše Dušková a kol., *Mluvnice současné angličtiny na pozadí češtiny* (Praha: Academia, 2012) p. 399.

<sup>20</sup> See Dušková, 2012, p. 521-523.

<sup>21</sup> Dušková, 2012, p. 400.

that a translator should interpret the original perspective correctly and find the adequate means to express it. This requirement can necessitate in the use of grammatical structures different from those employed in the original.”

Individual sentence elements have communicative value. Sentences are used to share our knowledge and experience with others. The aim is to convey a message in a certain way. The element towards which a sentence is oriented has the most dynamic value, that is contributes most to the development of the communication”.<sup>23</sup> This means that the words, phrases or units located at the end of sentence tend to supply new information, unlike the words at the beginning of the sentence which do not. This is described as communicative dynamism (CD). It describes some elements in the sentence as more dynamic and some as less dynamic. In other words, language is spoken to convey a message and organize our speech and written patterns in such a way as to achieve this communicative purpose. The tendency to place high information value items at the end of the sentence is then called “the principle of end-focus”<sup>24</sup>.

FSP is presented only because it would be an oversight to ignore this important factor of formation of sentences and larger structures. FSP often influences the word order in Czech. However, this paper is more interested in syntactic rules that govern word order in Czech and English sentence and so FSP is not going to be analyzed in the practical part of translation analysis in detail. It is just worth mentioning that there are other than syntactical structures at play when a sentence is constructed in both languages.

## **The Czech sentence**

Czech subject agrees with the predicate. In some cases, the subject is not expressed. In “Czech the theme is often expressed by another sentence element than the subject, because the position of the subject is not bound grammatically. Instead of a noun, an adverbial might appear there.”<sup>25</sup> The object often appears in accusative and is essential for verbs which are

---

<sup>22</sup> Jan Firbas, “Translating the Introductory Paragraph of Boris Pasternak’s Doctor Zhivago: A Case Study in Functional Sentence Perspective,” *Word, Text, Translation, Liber Amicorum for Peter Newmark* (Clevedon - Buffalo - Toronto - Sydney: Multilingual Matters Ltd., 1999) p. 129-141.

<sup>23</sup> Jan Firbas, *Functional sentence perspective in written and spoken communication* (Cambridge: Cambridge University Press, 1992) p. 6.

<sup>24</sup> Martin Adam, *A Handbook of Functional Sentence Perspective: (FSP in theory and practice)* (Brno: Masaryk University, 2007) p. 19.

<sup>25</sup> Dušková, 2012, p. 400.

transitive. Adverbials that modify verbs, adjectives and other adverbials can be both rhematic (Šel na lov.) and thematic (Včera večer šel na lov.).

Because of the relatively free word order, the grammatical principle does not play a crucial role. Exchanged position of the subject and the object would not make the sentence nonsensical. FSP, however, is asserted to a great extent. “The emotive principle on the other hand gets expressed by marked rheme-theme sequence (different than usual theme-rheme).”<sup>26</sup>

## The English sentence

Major difference between Czech and English is that in English there are no sentences without the subject. However, there are sentences where the subject is not expressed, only contextually understood. The subject has its fixed place – before the verb in declarative sentences and after the verb in questions. Because of the importance of the subject, which usually forms the theme, the thematic structure is stronger than in Czech. And so the initial position element plays a crucial role. English often makes use of cleft existential phrases with *there* and other structures which help to preserve the theme-rheme principle.

Unlike in Czech, the grammatical principle plays a very important role in English – it is necessary for the basic structure SUBJECT-PREDICATE-(OBJECT-ADVERBIAL) of a sentence. It has to be so because the subject and the object can be only recognized by their position.

The end-weight principle is one of the restrictions which may prevent new information from being placed at the end of a clause and given at the beginning. English language observes this principle, which dictates that long information prefers to be placed at the end of a clause, regardless of whether it is given or new (theme-rheme). It works in cooperation with the principle of end-focus which situates the new information at the end (rhematic position).<sup>27</sup>

Czech prepositions tend to stand in front of the noun they refer to. English, on the other hand, has a second position for prepositions – postposition<sup>28</sup>. There are six types of this distribution:

- 1) Complementary question: *What are you looking AT?*
- 2) Adjectival relative clause: *my thoughts about the situation we're in*
- 3) Substantive relative clauses and dependent content sentences with wh-phrases in the beginning: *This is, in the end, what we have spoken about.*

---

<sup>26</sup> Josef Vachek, *A Functional Syntax of Modern English*, p. 20-22.

<sup>27</sup> Randolph Quirk, Sidney Greenbaum, *A University Grammar of English* (London: Longman, 1973) p. 410.

<sup>28</sup> Dušková, 2012, p. 273.

- 4) When the object occupies the frontal position (esp. Exclamations) *What a predicament she has found herself in!*
- 5) Passive structures: *in the presence of the people being talked about*
- 6) In infinitive structures: *The beautiful girl is difficult to talk to.*

In English it is not possible to use a preposition:

- 1) In postposition in case of secondary prepositions in phrases like “instead of” or “because of”.
- 2) When the preposition is more closely linked to its complement than to the verb.<sup>29</sup>  
*It was a situation from which there was no escape possible.*

Another important difference is that in Czech it is not possible to use a preposition to introduce a subordinate clause. In English structures like the one below are quite frequent.

*By telling me the secret, you have done me a favour.*

*Tím, že mi vyzradil tajemství, jsi mi prokázal laskavost.*

## Marked word order

Word order in any language can be “marked or unmarked”<sup>30</sup>. Unmarked sentences observe the basic rules that have already been mentioned – subject in the initial position followed by a verb, which might be then followed by (in)direct objects or subject complements. These sentences are perceived as correct, “normal”, usual. When a sentence is constructed in a different way than this and still observes grammatical and syntactical rules, the word order is called “marked”. Marked structures are often used both in spoken and in written form to carry a meaning which is somehow marked, changed, different. They might also indicate a command, surprise or have another use.

In Czech, the basic word order structure is SVO as well. Czech speakers tend to use it neutral statements. However, the basic controller of Czech word order is Functional sentence perspective. It is possible to differentiate sentences with “objective” word order, i.e. express facts already established (theme) in the initial position and the final position occupied by some new information (rheme). Contrary to this type of word order, there is also a

---

<sup>29</sup> Ibid. 274.

<sup>30</sup> Andrew Radford, *English Syntax: An Introduction* (Cambridge University Press, Cambridge, 2004) p. 15.

“subjective” one. Its naming suggests that it can be chosen by the speaker because of some emotional colouring.

OBJECTIVE: “Vynaložil jsem spoustu úsilí zbytečně.”

“I took great pains in vain.”

SUBJECTIVE: “Spoustu úsilí jsem vynaložil zbytečně.”

“It’s great pains that I took in vain.”

There are some special grammatical devices for reordering the information in a message (Rafajlovičová calls them *special purpose clauses*)<sup>31</sup>:

- Passivization

*The book was written by him.*

- Subject-Auxiliary Inversion

*She was so happy that she cried.* > *So happy **was she** that she cried.*

- Thematic Re-ordering

- Fronting

*I didn’t like her daughter.* > ***Her daughter** I didn’t like.*

- **Postponement (to final position)**

*A dirty old sock lay under the table.* > *Under the table lay **a dirty old sock.***

- Extraposition

*That we had been misled was obvious.* > ***It was obvious that we had been misled.***

- Existential ‘There’

*Dogs were barking in the garden.* > ***There** were dogs barking in the garden.*

- Cleft and Pseudo-cleft Constructions

- Cleft Sentences

*Sparta beat Slavia in the 2003 Cup Final.*

1. *It was Sparta that beat Slavia in the 2003 Cup Final.*

2. *It was in the 2003 Cup Final that Sparta beat Slavia.*

- Pseudo-cleft Sentences

*He needs a flu shot.* > *What he needs is a flu shot.*

---

<sup>31</sup> Rita Rafajlovičová: *A Survey of the English Syntax* (Prešov: Prešovská Univerzita, 2005) p. 123.

## Sentence elements

In this section, some of the typical syntactic and morphological features of English language are introduced. The initial position in an English sentence is reserved for subject with the obvious exception of questions, where the auxiliary verb moves to the initial position. The subject controls the structure of “tag questions”, which are often translated as *že* or *není-liž pravda* into Czech.

“**It’s** true, **isn’t** it?” vs. “**He is** happy, **isn’t** he?”

And the subject is also responsible for number agreement with the predicate (singular vs plural).

“He **sleeps** all day” vs. “They **sleep** all day.”

According to Berk<sup>32</sup>, English subject has a number of semantic roles:

- |                                  |  |
|----------------------------------|--|
| 1. agent subject                 | <i>I did it.</i>                               |
| 2. causer subject                | <i>He cut his finger.</i>                      |
| 3. instrument subject            | <i>The key opened the vault.</i>               |
| 4. experiencer subject           | <i>John adores Jenny.</i>                      |
| 5. patient subjects              | <i>The door opened.</i>                        |
| 6. described and located subject | <i>Michael is tall.</i>                        |
| 7. empty                         | <i>It, It is hot!</i>                          |
| 8. cataphoric It,                | <i>It was obvious that she didn’t like me.</i> |
| 9. and others.                   |  |

The subject does not have only semantic role. Among others it has a very important function in syntax and discourse. Discourse may be defined as “chunks of language larger than the individual sentence.”<sup>33</sup> Various social interactions require different kinds of discourse. The topic is what the discourse is about – the information that has already been discussed. And it is generally subject which serves as the topic as it stands on the beginning of the sentence.

---

<sup>32</sup> Lynn M. Berk, *English Syntax From Word to Discourse* (Oxford: Oxford University Press, 1999) p. 15.

<sup>33</sup> Berk, 1999, p. 4.

What follows the subject in English sentences is usually the predicate. Every English predicate “must contain a verb”<sup>34</sup>. Some verbs require a direct object, some verbs even two objects (a direct plus an indirect one). The verbs that can be followed by a direct object are called transitive verbs and those which cannot are called intransitive. There is also a group of verbs that are neither transitive nor intransitive and they are called copulas<sup>35</sup>. Such a verb can never stand alone in the predicate.

*\*The houses are.*

Copulas require a subject complement.

*The houses are nice.*

Modals (can, might, should, ...) may be a part predicate and when they are, they usually appear first in the verbal phrase.

Subject and predicate are supplemented with objects, attributes, complements, adverbials, appositions and other sentence members. Most of these elements are facultative unless their presence is required by a transitive verb, subject, etc. This thesis does not claim to describe all these constituents in detail. They are going to be discussed only when their presence influences the word order.

---

<sup>34</sup> Berk, 1999, p. 25.

<sup>35</sup> Berk, 1999, p. 44.

## Types of sentences

Intentional sentence modality means that each sentence has one of the basic forms of intentionality – that is a declarative, interrogative, imperative sentence or exclamation. Intentional modality is expressed by word order in English and by particles in Czech, although there are other means of expression the modality in both languages.<sup>36</sup>

### Declarative sentences

The main rule for English declarative sentences is the Subj-Verb-Object word order.<sup>37</sup> Thus it is always possible to identify the subject and object according to its position. Even though Czech word order is free in comparison with the English one, there are also certain rules that govern word order in declarative sentences. Subject and object can in fact change places as their inflectional suffixes identify them in the sentence no matter where they are located. The suffixes determine the grammatical function of individual sentence elements. That is why they are usually more ways to translate an English declarative sentence into Czech in a correct way.

### Passive Voice

Passive Voice is usually used when a “general agent” is discussed, or if the speaker wants to avoid addressing a specific agent. It is also used as FSP device because it allows us to (ex)change the theme and rheme part. There are significant differences in usage of passive voice caused by “different nature of transitivity of English and Czech verbs and the existence of subjectless passive in Czech.”<sup>38</sup> English passive is formed with the auxiliary verb plus the past participle form of the full meaning verb. In some cases the auxiliary is replaced by “get” or “become”.

*I got fired from my job.      Vyhodili mě z práce.*

Czech has two types of passive: periphrastic and reflexive. Periphrastic passive corresponds to basic English passive structure. From the stylistics point of view, periphrastic passive in Czech may sound bookish and is often reserved for scientific, administrative or

---

<sup>36</sup> Dušková, 2012, p. 310.

<sup>37</sup> Rafajlovičová, 2005, p. 47.

<sup>38</sup> Dušková, 2012, p. 250.

academic style. Reflexive passive consists of the full meaning verb and a reflexive particle “se”. Its use is restricted to 3<sup>rd</sup> personal singular inanimate subject. These sentences cannot express the agent explicitly (although there must be one) and so this type of passive cannot be formed by verbs without a personal agent.<sup>39</sup> Reflexive passive has no English equivalent.

*Stavba se staví. The building is being built.*

The passive structure is often used to translate when English implies the general human agent, where English uses “there” constructions, passive, “it” constructions or with verbal nouns.

Examples:

- People say he talks about IT way too much.  
Říká se, že mluví příliš mnoho o IT.
- Is there any way we could postpone it?  
Nedalo by se to odložit?

## Interrogative sentences

Interrogative sentence in Czech have the same word order as declarative sentences and in English subject-auxiliary inversion takes place. In English, there are generally distinguished Yes/No questions, WH questions, Echo questions and Tag questions.<sup>40</sup>

In yes/no questions the speaker requires a confirmation or denial of the information that the question expresses.<sup>41</sup> Nevertheless, there are other possible reactions than *yes* or *no* like *maybe*, *never* and so on. In Czech this type of question might be introduced with a special word like *Jestlipak*. There is no English equivalent to it. There are other minor differences. For example English *some* or *any*, which translate into English with different words. “Some” is generally used in declarative sentences whereas “any” is used in negative sentences and questions. Czech language does not make any difference between these determiners in declarative and interrogative sentence. On the other hand, it uses a different word to translate “any” in a negative sentence.

<i>I have some food left.</i>	<i>Zbylo mi nějaké jídlo</i>
<i>Do you have any food left?</i>	<i>Zbylo ti nějaké jídlo?</i>
<i>I don't have any food left.</i>	<i>Nezbylo mi <u>žádné</u> jídlo.</i>

---

<sup>39</sup> Tomáš Jelínek, *Passive Voice in Scientific Texts: The Comparison of English Texts with Their Czech Translations* (Zlín: Univerzita Tomáše Bati ve Zlíně, 2012) p. 24, available online at <<http://hdl.handle.net/10563/13>>.

<sup>40</sup> Dušková, 2012, 312-332.

<sup>41</sup> Dušková, 2012, p. 312-315.

Echo question is a typically English form.<sup>42</sup>

*It's not funny.* - Isn't it?

*To není vtipné.* – *Vážně?*

From the example it is obvious that it is often necessary to supply different words in Czech to translate these questions properly.

In English, there are questions without inversion as well. From the syntactic point of view they are identical with declarative sentences. In spoken language they can be differentiated by a rising intonation. These questions tend to claim or state something rather ask.

*She came late, right?* *Přišla pozdě, že?*

Question tags after declarative sentences are usually translated into Czech as *že, že ano, že ne, není-liž pravda.*<sup>43</sup>

WH-question often start with question words like what, who, when, etc. They are formed with inversion as well with the exception of questions where the question words forms the subject. Then the auxiliary is omitted and declarative sentence word order is preserved.

*Who wrote the book?* *Kdo napsal tu knihu?*

Yes/No questions in English tend to have affirmative form.<sup>44</sup> In Czech the form is arbitrary – negative or affirmative with no change of function.

*Ptal ses ho? X Neptal ses ho?* (both neutral)

In English both forms turn into - *Have you asked him?*

Still, there is a limited use of negative yes/no question in English.

*Don't talk to her. Can't you see she's on the phone?*

In the example above, the speaker does not expect an answer but he is trying to point out a fact and express irritation, surprise or a similar feeling. Question tags might be used in these types of question in both languages.

*You can see she's on the phone, can't you?* *Vidiš, že telefonuje, ne?*

Questions in negative form in Czech might be translated into English as interrogative sentences with word order of declarative sentence.

*She wasn't ready?* *Nebyla hotová?*

---

<sup>42</sup> Dušková discusses this topic in Dušková, 2012, p. 317-318.

<sup>43</sup> Dušková, 2012, p. 318.

<sup>44</sup> Ibid. p. 314.

## Imperative

Imperative sentences are used to convey commands or requests from the speaker to the receiver of the information. Typically they do not have a subject (it is only implied). In most cases there is no difference between Czech and English use of imperatives. Dušková only states that some English imperatives are translated as an infinitive, reflexive verbal form.<sup>45</sup>

*Mix before use. Před použitím promíchat.*

*Empty the contents of the packet into water. Obsah sáčku se vsype do vody.*

Subject might be expressed even though it is not necessary from the grammatical point of view. It suggests negative emotion or wants to get the addressee's attention.

*You shut up! Ty drž hubu!*

*You bet! Vsad' se!*

Irritation is also expressed by use of *will you*.

*Will you just leave me alone? Necháš mě už konečně na pokoji?*

This is not an imperative sentence but it may function like one.

## Negative sentence

Negative sentences express disagreement with something or someone. The function of a negative sentence is, of course, the same but the structures that express negative sentences tend to be different in Czech and English. In Czech the most often used element is “ne” which can stand alone or it can become a part of the grammatical negative<sup>46</sup>. “Ne” is often used as a negative prefix of verbs.<sup>47</sup> Negative quantifiers in English are formed with “no” prefix combined with a noun (nobody, nothing, nowhere, never) and “neither” and “none”. English has two types of negation: they are called “no-negation” and “not-negation”.<sup>48</sup> “No” is used as a determiner or in answers. “Not” on the other hand is a part of the predicate or a different sentence element. *Not* cannot be attached to lexical verbs with the exception of *be* and *have* - it is linked to auxiliary or modals verbs.

English sentence expresses only one negation in the sentence. If there is any negative word in the sentence, the verb needs to have an affirmative form. In Czech there is negative

---

<sup>45</sup> Dušková, 2012, p. 330-331.

<sup>46</sup> Ibid. p. 336.

<sup>47</sup> Giuliano Bernini and Paolo Ramat, *Negative Sentences in the Languages of Europe: a typological approach* (Berlin: Mouton, 1996) p. 94.

<sup>48</sup> Ibid. p. 337.

concord which means that negation does not apply only to verb but other sentence elements are also negated.

*He did not speak about anything else. Nemluvil o ničem jiném.*

*They aren't girls. Nejsou holky.*

X

*They are no girls. To nejsou žádné holky.*

The two sentences above illustrate the difference in meaning that might be expressed by use of either no-negation or not-negation. The first example shows the speaker talking about people who are not girls. In the second sentence, its semantics suggest that the people spoken about are in fact girls but do not behave or look like girls – in other words they lack a certain characteristic that would make them girls.

It has been established that double negation does not frequently take place in English. However, there are some exceptions where it does appear.<sup>49</sup>

- **Not-negation + negative word** (two negatives forming an affirmative sentence)

*What she means is not unthinkable. Co říká, není nemyšlitelné.*

- **Two negative elements in two predications**

*It isn't like to be not complicated.*

> *Není pravděpodobné, že by to nebylo komplikované.*

- **Two negative elements in one predication** – this is not very frequent but it is possible when the other negation is out of the scope of the first negation

- *Not a soul in the auditorium didn't feel the surge of electricity. Všichni lidé v posluchárně pocítili výboj elektrické energie. (Czech language which respects the rule of negative concord expresses the same meaning differently.)*

- **Dialects and colloquial language** – sentences very similar to Czech ones but not grammatically correct in English

- *They never say nothing. Nikdy nic neřeknou.*

Negative elements can be intensified by various phrases like *at all, a bit, never* and others.

---

<sup>49</sup>Giuliano Bernini and Paolo Ramat, 1996, p. 345-347.

## Other types of sentences

Exclamatory sentence in English are a combination of declarative and interrogative sentence. The initial position is occupied by a question word and there is no inversion, which is typical for English declarative sentences. Czech exclamatory sentences also use a form which is syntactically identical as a declarative sentence. An extra word indicating exclamatory structure might be inserted (*ale* in the example below)

*What a lovely weather!*                      *To je ale nádherné počasí!*

The category of a wish clause has no special syntactic structure in English. It is usually introduced by *may*, *if only* or subject + *wish*.<sup>50</sup>

*May the gods be with us.*                      *Nechť bohové stojí při nás.*  
*If only I knew her better.*                      *Kéž bych ji znal lépe.*  
*I wish you would come with me.*                      *Přeju si, abys šel se mnou.*

## Verbal sentence with no subject

These types of sentences are often connected with weather and other atmospheric conditions, physical states and mental states.<sup>51</sup>

- 1) *Prší*. This sentence needs “it” as a subject in English > *It's raining*.
- 2) *Nefouká*. It is possible to use “there” to translate this structure > *There is no wind*.

The difference in phrases describing physical states is that the agent (causer of the action described by the verb) is expressed in English, not in Czech.

*I have a sore throat.*                      X                      *Bolí mě v krku.*

And the same applies for psychic states.

*I can only believe.*                      X                      *Mohu jen věřit.*

## Verbonominal sentence with no subject

Dušková describes six types of subjectless verbonominal sentences: physical and psychic states, natural environment states, local environment states, reference to time and space and modal types of subjectless sentence.<sup>52</sup> Czech sentence with no subject describing a physical or psychic state can be translated with a copula (*feel* in the example):

---

<sup>50</sup> Giuliano Bernini and Paolo Ramat, 1996, p. 345-347.

<sup>51</sup> Dušková writes exhaustively about the topic in Dušková, 2012, p. 368-373.

<sup>52</sup> Dušková, 2012, p. 373-377.

*I feel better.*      X      *Je mi líp.*  
*I feel fine.*      X      *Je mi fajn.*

In other types of Czech subjectless sentence English uses empty “it” or “there” construction.

*There is no way she is gonna come.*      *Není možné, aby přišla.*

## Language interference

“By ‘linguistic interference’ I mean an unintentional transfer of some elements of the source language (SL) to the target language (TL).”<sup>53</sup>

Language interference can be described as common mistakes that Czech speakers do when they try to translate Czech language into English or the other way around too literally by virtue of using their own native language system to express what the text in other language is expressing. Interference is a phenomenon in which a certain expression, phrase, sentence or passage from the source text is literally transferred into the target text. In Czech, “Anglicisms” are often heard, i.e. words or phrases literally (which usually means unsuitably) translated from English into Czech. And the same applies for “Czechisms” which English learners’ often unconsciously use in English language. A professional translator should do their best to avoid these literal translations. In most cases, interference is evident at first sight but sometimes it much more difficult to realize that the translated phrase does not work correctly in the target text.

In my experience Czech speakers trying to master English language most often make mistakes in articles, verbal tenses, pronunciation (different position of stress) and word order. Let us skip lexical interference and concentrate on syntactic interference. It includes problems with word order, omission of subject, verb complementation, form of the verb phrase, prepositions and their distribution in the sentence and others<sup>54</sup>. In general it is caused by the tendency to translate the original syntactic structures literally, i.e. in the original form and sequence<sup>55</sup>. This thesis focuses on especially on changes in word order, ellipsis, verbal and noun phrase form and the function and position of prepositions as there it is not possible to describe and analyze all the interference features that take place in transfer from English to Czech.

There is a tendency to “impose our native phonological pattern on any foreign language we learn. The practised linguist is able to detect the language background of students, and this

---

<sup>53</sup> Martin Thorovský, “Lexical Linguistic Interference in Translations of Science-Fiction Literature from English into Czech”, *Ostrava Journal of English Philology*, vol. 1: 86–98. (Ostrava: 2009), p. 86.

<sup>54</sup> Jana Dvořáková, *K interferenci češtiny, ruštiny a angličtiny v jazykové výuce* (Praha: Univerzita Karlova v Praze, 2011) 36-38.

<sup>55</sup> *Ibid* 29.

has obvious implication for language teaching in that students can be helped with the problems that give them the greatest difficulty".<sup>56</sup>

According to Quirk and Greenbaum language interference, also known as linguistic interference, is the effect of learners' first language on their production of the language they are learning.<sup>57</sup> The effect can impact on any aspect of the language: grammar, vocabulary, accent, spelling, pronunciation and a lot of others. It involves positive or negative transfer which depends on how similar the two languages are. If the general features of the two languages are similar, the result in correct language production can be a positive transfer, but if there is a great difference between the two languages, there can appear a negative effect of the interference.

Interference can be conscious or unconscious.<sup>58</sup> Consciously, the student makes a mistake because he did not study at home or he forgot the correct usage of the grammar. Unconsciously, the student is not aware of the fact the two languages can differ and applies the rules he knows from his first mother language on to the target language they are trying to acquire.

---

<sup>56</sup> Randolph Quirk, Sidney Greenbaum, Geoffrey Leech, Jan Svartvik, *A Comprehensive Grammar of the English Language* (London and New York: Longman, 1985) 27.

<sup>57</sup> Randolph Quirk, Sidney Greenbaum, *A University Grammar of English* (London: Longman, 1973) p. 7.

<sup>58</sup> Andrei Danchev, "Translation and Linguistic Change", in Jacek Fisiak (Ed.), *Historical Syntax* (Berlin – New York – Amsterdam: Mouton Publishers, 1984) p. 49.

## PART II: Analysis

In the following practical part, excerpts from three short stories are going to be analyzed to show the differences in English and Czech word order that take place in the course of translation. For each short story six to eleven short samples have been chosen depending on the length of the story. “Someone had to” and “The Tell-tale Heart” are shorter short-stories and so fewer excerpts have been selected. Each of the examples has been chosen so it illustrates at least one of the syntactic changes this thesis is concerned with. First, there is the original text and below it the Czech translation. Changes are highlighted with *italics*, **bold** font type or underlined. This is adjustment for the purpose of this thesis and is not part of the original text. However, words or whole phrases in capital letters in “Someone had to” come from the original text. The purpose of the analytical part is to prove that the word order changes that have been discussed in the theoretical part do in fact take place in the translated short-stories and explain their use.

### “Someone had to”

“Someone had to” is a short story from a short story collection *Where you find it* by Scottish writer Janice Galloway. Her characters come from lower classes, use colloquial Scottish language and struggle with relationships, work and life. “Someone had to” is a chilling narration by a cruel, self-involved and abusing stepfather. The author uses brief and repetitive sentences and words in capital letter to intensify the protagonist’s thoughts and to highlight the underlining aggression of his statements. The first difference can be found in the very name of the short story in Czech: “Někdo to udělat musel” (Someone had to do.) where the translator (Alexandra Büchlerová) chose to supply an object and a full meaning verb which serves as an additional member of the predicate. A close reading has been applied as the short story is very short and needs to be examined in close detail.

#### Example 1

“**Right from the start** her mother said, **from the word** go that was what people noticed. Took after her dad, she said: those big blue eyes, that LOOK on her. Not blinking. Fixed.”<sup>59</sup>

---

<sup>59</sup> Janice Galloway, “Someone had to,” *Where you find it* (London: Jonathan Cape, 1996) p. 121.

“Její matka **hned** říkala, že toho si na ní lidi **vždycky hned** všimnou. Vyvedla se prý po tátovi s těma modrejma očima, kterejma na tebe KOUKÁ. Upřeně. Ani nemrkne.”<sup>60</sup>

The first shift in the excerpt is when the expression of “immediately” (first two bold phrases are very similar in meaning) from the initial position into the preverbal position, which is perceived as unmarked in Czech. The underlined phrase “she said” got translated as “prý”, which works very well and in the context of the sentence is perfectly understandable. “LOOK” (in italics) which in English got emphasized with capital letters is doubly emphasized in the Czech sentence, because it is not only in capital letters but it is also moved to the final rhematic position indicating a piece of new information. Another change is in the position of the short two sentences at the end of the excerpt which are exchanged in position.

### Example 2

“**Her mother** said that... *They sentimentalise*. It’s easier than looking, REALLY LOOKING, seeing what there is to see.”<sup>61</sup>

“Tak mi to řekla **její mama**... *Lidi o nich prostě uvažujou sentimentálně*. Je to jednodušší než se dívat, DOOPRAVDY DÍVAT a vidět, co by vidět měli.”<sup>62</sup>

The subject of the first sentence keeps the usual initial position in the original text, whereas in the Czech translation it is situated in the final position and so rhematized (new information). The sentence also illustrates the tendency of the author to avoid the protagonist referring to himself because he presents his ideas as something obvious, unquestionable. In Czech translation the object “mi” is used much more often. General “they” is translated in the usual way as “lidi” and the whole second sentence is much more populated than the original one because the very economical original sentence would not sound natural in Czech. The last clause presents a gerund form (“seeing”) with no agent and an infinitive at the end. The Czech sentence translates it into modality “měli” (should) and has to replace the gerund with an infinitive. The word order does not change dramatically.

### Example 3

---

<sup>60</sup> Janice Galloway, “Někdo musel,” *Kde ji najdeš* (Praha: Marie Chřibková nakladatelství a vydavatelství, 1998) p. 107.

<sup>61</sup> Galloway, *Where you find it*, p. 121.

<sup>62</sup> Galloway, *Kde ji najdeš*, p. 107.

“**Shyness** they called it. They said she was SHY. I lived with it REMEMBER. I was there. Nobody else bothered then, nobody else even LOOKED but I DID...”<sup>63</sup>

“Oni tomu říkali **ostýchavost**. Že prej byla stydlivá. Žít jsem s tím ale musel já, na to nezapomínejte, já. Všichni ostatní na to kašlali, nikdo se na ní ani pořádně NEPODÍVAL, JEN JÁ...”<sup>64</sup>

In the original text, there is a typical example of fronting (“shyness” in the initial position). Büchlerová on the other hand decided to keep the complement at the end of the sentence with no emphasis. In the following sentence even the capitals were omitted as were in the next one. In this case the subject was supplied twice, both “já” (I) in the final position, making it much more prominent in the rhematic position and moving the word “žít” into fronted position at the beginning, which sounds like an emotionally marked expression. The translator also supplied modality “musel” (had to) which corresponds with the name of the story. In the expression with auxiliary “I DID” it was sufficient to use a verb-less clause in Czech “JEN JÁ”.

#### Example 4

“I said to her mother **YOU** need to do something about it she’s **YOUR** kid **SHE NEEDS SEEING TO** before things get out of hand. I told her it wouldn’t do.”<sup>65</sup>

“Řekl jsem její matce, něco s tím musíš udělat **TY**, je to **TVOJE** dítě a **POTŘEBUJE ABY NA NI NĚKDO DOHLÍDL**, než úplně zvlčí. Řek jsem jí, že to takhle dál nejde.”<sup>66</sup>

In this excerpt the first major difference can be spotted in the thematic position of subject “YOU” in the English sentence which is situated at the end of the clause in Czech. It once again shows the subject initial preference of English that Czech language does not observe. The object “SEEING TO” is expressed with an –ing form of a verb with preposition and in Czech it shifts into a relative clause. “It wouldn’t do” is an idiomatic/fixed phrase and as such it has a completely different equivalent in Czech.

#### Example 5

---

<sup>63</sup> Galloway, 1996, p. 121.

<sup>64</sup> Galloway, 1998, p. 107.

<sup>65</sup> Galloway, 1996, p. 122

<sup>66</sup> Galloway, 1998, p. 108.

“...and that WATCHING ME.”<sup>67</sup>

“...a jak mě pořád POZOROVALA.”<sup>68</sup>

In this sentence fragment you can see the difference between English and Czech indirect object. In English the correct position of a direct object is after the verb but in Czech it is situated in front of the verb.

### **Example 6**

“She’ll thank us in the end.”<sup>69</sup>

“Nakonec nám za to ještě poděkuje.”<sup>70</sup>

The original word order 1 (She’ll) – 2 (thank) – 3 (us) – 4 (in the end) becomes 4 – 3 – (extra information “for it” – (extra: “ještě”) – 1+2. Czech version prefers adverbial of time in the initial position as it sounds more natural in this kind of utterance often used by parents or people in power when they need to do something which is most likely not going to be appreciated.

### **Example 7**

“Why SHOULD I turn my back in my own home **I said SHE can FACE THE WALL I said** but it was just the same. Stubborn. *HOURS* she could spend, *HOURS* in the same place...”<sup>71</sup>

“Proč bych se k ní měl ve vlastním domě obracet zády, **at’ SE ONA OBRÁTÍ KSIČTEM KE ZDI**. Ale nebylo to nic platný. Byla tvrdohlavá jak mezek. *CELÝ HODINY* tam stála a zírala na jeden flek...”<sup>72</sup>

The overuse of capital letters finally reveals the main male protagonist to be an abuser, a violent and aggressive man which is mirrored in his rhetoric style. The first Czech sentence includes “se” the Czech reflexive pronoun as a part of the phrase “měl bych se”, whose English equivalent is “I should”. Simple sentence structure “I said”, which is used twice in one clause in the original, turns into “at’”. The first long sentence with no comma or full stop in English is then divided in three parts divided by comma and full stop. Verb-less clause

---

<sup>67</sup> Galloway, 1996, p. 122

<sup>68</sup> Galloway, 1998, p. 108.

<sup>69</sup> Galloway, 1996, p. 122.

<sup>70</sup> Galloway, 1998, p. 108.

<sup>71</sup> Galloway, 1996, p. 123.

<sup>72</sup> Galloway, 1998, p. 108.

“Stubborn” is interpreted in Czech language with the use of an idiom “jako mezek”. Double use of capital “HOURS” in initial positions is transferred by the use of intensified “CELÝ HODINY” which keeps the initial position in the sentence.

### **Example 8**

“That’s what she did. This noise in the cupboard like a collared bitch, getting louder and louder and plainly CALCULATED TO ANNOY.”<sup>73</sup>

“Přesně tak. Jako by tam byla uvázaná nějaká fena nebo co, a pořád hlasitěji a hlasitěji, bylo jasný, ŽE TO DĚLÁ NASCHVÁL, ABY NÁS OTRAVOVALA.”<sup>74</sup>

A strong confirmative expression “přesně tak” equals English “absolutely” or “exactly” so the original word order could not be preserved when the expression changed so dramatically. The adverbial of place “in the cupboard” got omitted (because it was obvious from context). And then the phrases “CALCULATED” and “TO ANNOY” were translated with the help of a nominal clause and an adverbial relative clause – the second one with the typical Czech translation of English infinitive forms “aby”.

The typical features of “Someone had to” are economy of language and intensification through marked word order and capitalization of word. In Czech translations, the word order is often changed and unnecessary words omitted. Modal verbs have been supplied (should, have to), emphasis was achieved by repetition and (un)fronting or in case of structures which were fronted in the original text. There is a limited use of idioms which are not found in the original text and infinitives often turn to relative clauses. To make the new word information more prominent, some words tend to move into rhematic position in the Czech translation.

---

<sup>73</sup> Galloway, 1996, p. 123.

<sup>74</sup> Galloway, 1998, p. 109.

## “The Bloody Chamber”

The collection of short stories *The Bloody Chamber* (1979) is second collection published by British author Angela Carter. Her intention was to take old fairy tales and rewrite them so that such issues as woman's role, violence and male dominance are highlighted. What is typical of Carter's style is a rich and colourfully descriptive language. In the eponymous short story “The Bloody Chamber” she takes the story of Bluebeard, an aristocrat whose previous wives died or disappeared under mysterious circumstances and rewrites it giving more space to the woman's perspective. The collection was translated by the brilliant Czech translator Dana Hábová.

### Example 1

“Are you sure you love him? **There was a dress for her, too;** black silk, with the dull, prismatic sheen of oil on water, finer than anything she'd worn since the adventurous girlhood in Indo-China, daughter of a rich tea planter. My **eagle-featured** indomitable mother...”<sup>75</sup>

“Víš určitě, že ho miluješ? **I ona dostala šaty.** Byly z černého hedvábí, s matným, lomeným leskem olejové skvrny na vodě, parádnější než cokoli, co měla na sobě *od dob* svého dobrodružného mládí v Indočíně, *kdy byla* dcerou zámožného majitele čajové plantáže. Má nezdolná matka s **orlími rasy**.”<sup>76</sup>

Conjunction “that” in the first sentence is omitted in English because it is not obligatory. In Czech it has to be used in form of “že”. The second English sentence has the typical existential construction “there was” for which there is no formal Czech equivalent<sup>77</sup>. Notice the double used Czech “byly/byla” (were/was), which has to be supplied in contrast with the original text because the translation would not work without them (at least the second one). It is not possible to keep the adjective “eagle-featured” in the position before the noun because it is a compound of two words, which cannot be translated into Czech in this position so it got moved to the end of the sentence after a preposition “s orlími rasy” (with eagle features).

---

<sup>75</sup> Angela Carter, “The Bloody Chamber,” *The Bloody Chamber* (London: Vintage, 2006) p. 1.

<sup>76</sup> Angela Carter, “Krvavá komnata,” *Krvavá komnata* (Praha: Argo, 1997) p. 5.

<sup>77</sup> Dušková, 2012, p. 353.

### Example 2

“My satin nightdress **had just been shaken** from its wrappings...”

“**Zrovna jsem** z krabice **vytřepala** saténovou noční košilku.”<sup>78</sup>

The individual elements of the original predicate “had just been shaken” have been separated in Czech – “právě” (just) is in the initial position and “vytřepala” (had been shaken from) following the adverbial changed from passive form to active. As it has been established in the theoretical part, in Czech translation the word order is governed by Functional sentence perspective. The new information “satin nightdress” occupies the rhematic position and the rest of the sentence got reordered accordingly.

### Example 3

“His kiss, his kiss with tongue and teeth in it and a rasp of beard had hinted to me, though with the same exquisite tact as this nightdress he'd given me, of the wedding night, **which would be voluptuously deferred** ...”<sup>79</sup>

“Svým polibkem, polibkem jazykem a zuby a škrábavým vousem mi naznačil, ovšem se stejným taktem jako darovanou *košilí*, průběh svatební noci, která **se rozkošnický odloží**...”<sup>80</sup>

Firstly, the example demonstrates shifting the original passive into a reflexive passive structure in Czech (in bold). Carter uses a very ornamental and sometimes bookish style, so there are more cases of passive being changed into reflexive or active form in the translation. And so the original theme “nightdress” occupies rhematic position in Czech which works perfectly. The phrase “he’d given me” is omitted because from the context it is obvious which nightdress is being talked about.

### Example 4

“Her face is common property; everyone painted her but **the Redon engraving** I liked best, The Evening Star Walking on the Rim of Night. To see her skeletal, enigmatic grace...And yet **it was the absinthe doomed** her, or so they said.”<sup>81</sup>

---

<sup>78</sup> Carter, 1997, p. 6.

<sup>79</sup> Carter, 2006, p. 2.

<sup>80</sup> Carter, 1997, p. 6.

<sup>81</sup> Carter, 2006, p. 5.

“*Tuhle* tvář zná každý – malovali ji všichni, ale mně se nejvíc líbí **Redonova rytina** *Večernice kráčíci po lemu noci*. Vidíte-li její vyzábly, záhadný půvab... A přece **ji nakonec zničil absint**, anebo se to aspoň říkalo.”<sup>82</sup>

The first sentence is completely different in Czech yet the meaning is preserved. Changes in the sentence include “her” changed into “tuhle” (this) and “is common property”, which does have a direct equivalent (however, it would not sound natural in this context) into Czech phrase “zná každý” (everybody knows). “The Redon engraving” got into frontal position because the writer wanted to apply thematic reordering, in Czech it remained without fronting. Infinitive “to see” was changed into a conditional phrase “vidíte-li” (“To see...”) and in the third sentence the word order changed, too – in the first part the original phrase “it was...” was reordered. Non-personal (general) English “so they said” turned into Czech reflexive passive “aspoň se to říkalo” (at least it was said so).

### Example 5

“And, ah! his castle. The faery solitude **of the place**; with its turrets of misty blue, its courtyard, its spiked gate, his castle that lay on the very bosom of the sea with seabirds mewling about its attics, the casements opening on to the green and purple, evanescent departures of the ocean, cut off by the tide from land for half a day.”<sup>83</sup>

“Ach, a jeho hrad! Ta pohádková samota – věžičky z mlhavé modři, nádvoří, zubatá brána. Jeho hrad se tulil v záhadrí moře, mořští ptáci štěbetali v podkroví, křídlová okna přijímala zelenopurpurové, prchavé návštěvy oceánu, půl dne byl přílivem **odříznut od pevniny**...”<sup>84</sup>

A part of the second sentence is omitted without any significant change in meaning. In the whole story, Carter often uses phrases with preposition “with” to describe places and things (in *italics*). In Czech translation this is also omitted. A perfect solution was the change of “opening on to” into “přijímala” (invited) because in Czech it works well with “visit” which “departures” were translated into. In the final part, rhematic unit “for a half day” moved to the initial position (exchanged with “cut off”) and a passive structure was supplied “byl odříznut” (was cut off), where the English original uses a predicate in the form of participle “cut off”.

---

<sup>82</sup> Carter, 1997, p. 8.

<sup>83</sup> Carter, 2006, p. 8.

<sup>84</sup> Carter, 1997, p. 12.

### Example 6

“He made me put on my choker... and that made me shudder.”<sup>85</sup>

“Přikázal mi vzít i náhrdelník... Roztřásla jsem se.”<sup>86</sup>

Ditransitive English “make” meaning “to force somebody do something” is translated in two different ways in the two clauses above. In the first occurrence, it is translated “přikázal mi” (he orderer me) and in the second the translator decided to drop the “forcing” – “roztřásla jsem se” would be literally translated into English as “I began to shudder”.

### Example 7

“**A Mexican dish of pheasant** with hazelnuts and chocolate; salad; white, voluptuous cheese; a sorbet of muscat grapes and Asti spumante. A celebration of Krug exploded festively.”<sup>87</sup>

“Podával se **bažant po mexicku** s lískovými oříšky a čokoládou, salát, bílý, smyslně vyhlížející sýr, sorbet z muškátových hroznů a k pití Asti spumante. Výbuch slavnostního veselí.”<sup>88</sup>

In this case Dana Hábová had to supply the verb at the beginning of the sentence “podával se” (they served) which made the original verb-less sentence a regular complete sentence in Czech. Attribute “Mexican” moved from the position preceding the noun to post modifying position in Czech. “Bažant” (pheasant) became a subject. Famous brand “Krug” was dropped, perhaps the translator was not sure if it is a well enough established brand in our cultural context. The predicate “exploded” became a subject in Czech “výbuch” (explosion) and so the sentence became verb-less.

### Example 8

“**At last I drifted into slumber**, as daylight filled the room and chased bad dreams away. But the last thing I remembered, before I slept, was the tall jar of lilies beside the bed, how the

---

<sup>85</sup> Carter, 2006, p. 13.

<sup>86</sup> Carter, 1997, p. 16.

<sup>87</sup> Carter, 2006, p. 15.

<sup>88</sup> Carter, 1997, p. 17.

thick glass distorted their fat stems **so they looked like** arms, dismembered arms, drifting drowned into greenish water.”<sup>89</sup>

“Když denní světlo zaplnilo pokoj a zaplašilo chmurné představy, **konečně na mě šla dřímota**. Ale těsně před usnutím mi v paměti utkvěla vysoká nádoba s liliemi, stojící u postele, jejíž silné sklo **znetvořilo** tlusté stonky v paže, uťaté paže, utonulé a plující v zelenavé vodě.”<sup>90</sup>

In this short paragraph not only words but whole phrases have been reordered (first bold and italicized phrase) and clauses which is often necessary to do in the course of translation, even though sometimes the choice to reorder is optional. In the second italicized and bold phrase “beside the bed” changed into Czech participle in the function of an attribute (standing by the bed) and “so they looked like” became “znetvořilo v” (deformed into).

### Example 9

“I knew by her bereft intonation I had let them down **again** but I did not care; I was armed against them by the brilliance of his hoard. But I would not find his heart amongst the glittering stones; as soon as she had gone, I began a systematic search of the drawers of his desk.”<sup>91</sup>

“Podle jejího zkormouceného hlasu jsem poznala, že jsem je **opět** zklamala, ale nedbala jsem na to. Vyzbrojila jsem se proti nim skvoucím třpytem jeho kořisti. Ale mezi blýskavými kamínky jeho srdce nenajdu. Jakmile služka odešla, pustila jsem se do promyšleného pátrání v zásuvkách stolu.”<sup>92</sup>

The original position of the adverbial of manner (in italics) after verb changed in the Czech sentence into the initial position. The next (in bold) adverbial also moved from postposition to before the verb. The underlined phrase in the next sentence is a passive construction which changed into a non-passive structure in Czech, as usual. The same shift from final to initial position was done with the following phrase in italics (adverbial of place) which indicates a preference in Czech language which is unusual for English. Generally speaking, the word order did not experience any major change in this case. Functional

---

<sup>89</sup> Carter, 2006, p. 19.

<sup>90</sup> Carter, 1997, p. 21.

<sup>91</sup> Carter, 2006, p. 23.

<sup>92</sup> Carter, 1997, p. 24.

sentence perspective was employed to move the verb “poznala” into rhematic position in the first clause. Otherwise no major change took place.

### Example 10

“I put away the file, **sobered**. Nothing in my life of family love and music had prepared me for these grown-up games and yet these were clues to his self that showed me, at least, how much he had been loved, even if they did not reveal any good reason for it. But I wanted to know still more; and as I closed the office door and locked it, **the means to discover more fell in my way.**”<sup>93</sup>

“Vystřízlivěle jsem spis odložila. V mém životě rodinné lásky a hudby mne na tyto hry pro dospělé nic nepřipravilo, a přece jsem nyní *našla stopy* vedoucí k jeho pravému já, které mi aspoň ukázaly, jak velice byl milován, i když v sobě nenesly náležité opodstatnění. Ale já chtěla vědět víc. Zavřela jsem dveře kanceláře, a když jsem zamykala, **napadl mě další způsob, jak na to.**”<sup>94</sup>

Complement “sobered“, which typically appears in the post-verbal position, turns into adverbial in Czech and occupies, once again, the frontal position. Negative pronoun nothing standing in the initial position in the second sentence abandoned the initial position in Czech and paired with the verb to make a double negative which would not be acceptable in English in this context. Existential phrase “there were” got changed in “našla” (I found) which suggest more activity on the part of the speaker than the former phrase. The last sentence had to be completely changed to sound more natural in Czech. The translator changed the verb to “napadnout” (have an idea) and moved the verb to the front followed by a part of the original subject.

### Example 11

“I felt the silken bristle of his beard and the wet touch of his lips as he kissed my nape. ...the sharp blade ripped my dress in two and it fell from me. A little green moss, growing in the crevices of the mounting block, would be the last thing I should see in all the world.”<sup>95</sup>

---

<sup>93</sup> Carter, 2006, p. 24.

<sup>94</sup> Carter, 1997, p. 26.

<sup>95</sup> Carter, 2006, p. 39.

“Políbil mne na zátylek a já ucítla hedvábné štětinky jeho vousu a vlhký dotek rtů. A jako předtím si **z** oděvu smím ponechat jen klenoty. Nabroušené ostří rozřalo mé šaty vedví. Svezly se na zem. Větévky zeleného mechu *rostoucí* ve štěrbinách popraviště, budou tím posledním, co na světě uvidím.”<sup>96</sup>

Even though the first sentence is rearranged with respect to clauses, the original word order is almost completely preserved. During translation not only word order changes but sometimes even bigger parts of text do. The second original sentence became divided into two. The original object belonging to the verb disappeared completely and it was substituted with an adverbial of place “na zem” (on the ground). Participle remained the same in the last sentence (“rostoucí” = growing). “Would” is used to convey future form in the past and so it changes to “budou” (will be) in Czech. Adverbial “na světě” (in the world) shifted to the preverbal position again (originally in the last position) and the modality of “should” got omitted.

In most examples above, the original word order and clause order is preserved in the amount possible. Changes are made only when it is absolutely necessary. The most frequent changes we have found are omission of “that” and “with”, repeating existential structure (byly, byla) in Czech as it sounds more natural, placing compound adjectives at the end of the phrase with a preposition instead of the original position preceding the noun, changing passive voice into active, differentiation of repeated structures (“he made me” used twice in two sentences both of them differently translated to Czech). If it is necessary, the translator changes order of words, phrases and even clauses. Sometimes she changes the meaning of verbs which then requires a change of sentence elements function (e.g. an object becomes an adverbial). According to tendency of Czech language, she places adverbials into preverbal or initial positions even though the original text tends to place them into final positions.

---

<sup>96</sup> Carter, 1997, p. 40.

## “The Tell-Tale Heart“

The third short story is different in at least three aspects. Firstly, it was written by a man. The man was from America and he published the story more than 170 years ago. This well-known short story by the father of modern horror and detective short story, Edgar Allan Poe, from the collection *Tales of Mystery and Imagination* was translated into Czech by more than one translator. The excerpts below come from the version by Josef Schwarz. It tells a story of a man who decided to kill an old man with no rational reason. It is doubtful whether the protagonist is sane or not which is mirrored in the way he speaks in the course of the story.

### Example 1

**Object** *there was none. Passion there was none.*<sup>97</sup>

“Žádný cíl jsem jí nesledoval. Prchlivosti jsem nepropadl.”<sup>98</sup>

The original sentence features the regular subject “object” in initial position and anticipatory “there” following it which makes the sentence structure *marked*, stressing the word “object”. The same applies for the second sentence. To keep the same word order in Czech, Schwarz moved the negative word to the initial position even though it works together with both the verbs that become negative in Czech too.

### Example 2

“Upon the eighth night I was more than usually cautious in opening the door. A watch’s minute hand moves more quickly than did mine.”<sup>99</sup>

“Osmé noci jsem ještě opatrněji než obvykle otvíral dveře. Minutová ručička na hodinách se pohybuje rychleji, než se pohybovala moje **ruka**.”<sup>100</sup>

Adverbial of time is placed at the beginning in the original sentence and the translator follows this use. Adverbials of time typically stand in the final position but Dušková states that they may stand at the beginning of the sentence if they form a mere background for the

---

<sup>97</sup> Edgar Allan Poe, “The Tell-Tale Heart,” *Tales of Mystery and Imagination* (Ware: Wordsworth editions, 1993) p. 221.

<sup>98</sup> Edgar Allan Poe, “Zrádné srdce,” *Jáma a kyvadlo a jiné povídky* (Prague: KMa, 2002) p. 293.

<sup>99</sup> Poe, *Tales* 222.

<sup>100</sup> Poe, 2002, p. 294.

plot<sup>101</sup>. In the second sentence you can see one of the typical uses of auxiliary, which substitutes the full meaning verb from the first clause. Czech translator decided to make sure the difference between a hand on watch (in Czech “ručička”, i.e. “little hand”) and a hand as a part of body (“ruka”) is clear. In the shorter phrase “než ta moje” (than mine) that might come to mind as an alternative, the reader could have problems understanding the meaning.

### Example 3

“**A tub** had caught *all* – ha! ha!”<sup>102</sup>

“*Všecko* steklo **do džberu**. Haha!”<sup>103</sup>

Let’s leave aside the perhaps problematic translation of “tub” in this context as “džber” and focus on the word order. The original subject-predicate-object shifted into subject-predicate-adverbial of place but the word “tub” changed its function and with a different meaning of the verb it became an adverbial. It was caused by the substitution of the verb “catch” in the past perfect form, which needs an object with the word “stéct” in the past form (meaning “flow off/away”) which needs an adverbial. “Džber” (a tub) becomes rhematic in Czech.

### Example 4

“*In the enthusiasm of my confidence*, I brought chairs into the room, and desired them here to rest from their fatigues, while I myself, in the **wild audacity** of my perfect triumph, placed my own seat upon the very spot beneath which reposed the corpse of the victim.”<sup>104</sup>

“*Opojen sebedůvěrou*, přinesl jsem do pokoje židle a naléhal na úředníky, aby si zde po té námaze odpočali, a pak stržen svým skvělým triumfem k **závratné odvaze**, postavil jsem vlastní křeslo právě na místo, pod nímž ležela má oběť.”<sup>105</sup>

Schwarz made several changes to be able to transfer the original meaning into Czech language. The first crucial one is in italics. Instead of the original noun phrase, he used the word “sebedůvěrou” (confidence) as well but with a past participle in front of it (“opojen” means “intoxicated by”). The second important change concerns the phrase in bold which has

---

<sup>101</sup> Dušková, 2012, p. 451.

<sup>102</sup> Poe, 1993, p. 223.

<sup>103</sup> Poe, 2002, p. 297.

<sup>104</sup> Poe, 1993, p. 224.

<sup>105</sup> Poe, 2002, p. 297.

no direct connection to the verb in the original text and so it looks more like a verb-less embedded clause. Thirdly, the original object noun phrase “the corpse of the victim” remained in the final position but it was shortened to “my victim” and due to change of the nature of the original verb “repose” to “ležet” (lie) which has a similar meaning but different requirements with respect to other sentence members, the object becomes subject in the final position.

### Example 5

“*I gasped for **breath** – and yet the officers heard it not.*”<sup>106</sup>

“**Dech** *se ve mně zatajil – ale vidím, komisaři nic neslyší.*”<sup>107</sup>

Instead of the literal translation “Zalupal jsem po dechu” (I gasped for breath), the translator decided to use a different form where “dech” (breath) got moved into the initial position and the verb was positioned at the end. In the second half of sentence then, there is a difference in the extra verb “vidím” (I can see) which the translator supplied and the double negative “nic neslyší”, which is necessary, of course (see the chapter on negative sentences in the theoretical part).

### Example 6

“...dissemble no more! I admit the deed! – tear up the planks! here, here! – It is *the* beating of his hideous heart!”<sup>108</sup>

“Konec přetvářky! Doznávám se – udělal jsem to **já**! Vyrhejte prkna – zde, zde! To jeho hnusné srdce *tak* *tluče*!”<sup>109</sup>

Final position “no more” moved into the initial position and became a noun “konec” (the end). The second sentence, which expresses a confession, is intensified in the Czech translation by the phrase that follows it “udělal jsem to já” (“I did it.”) And the rheme of the last sentence “his hideous heart” moves to the beginning of the Czech sentence making room for the word “beating” at the end of the Czech sentence.

---

<sup>106</sup> Poe, 1993, p. 224.

<sup>107</sup> Poe, 2002, p. 298.

<sup>108</sup> Poe, 1993, p. 225.

<sup>109</sup> Poe, 2002, p. 299.

The third translation is most different with respect to the original. The meaning is preserved and everything works the way it should but we have to keep in mind that this text is much older than the previous two and so it was necessary to do the translation with respect to the language we used today, even though the archaic nature of the original can still be perceived in the translation. Most often used changes in word order were caused by making them a different sentence element which was often caused by a different nature of the verb used in Czech translation. Double negative, with one fronted and numerous use of auxiliaries which were translated as full meaning verbs also took place.

## Conclusion

The aim of the practical part was to illustrate the most prominent changes in word order and overall syntactic structure of English sentences translated into Czech. However, it is impossible to cover all the changes of something as complex in this thesis. It is hoped that the descriptive theoretic part and the practical analytical part will help to at least indicate the main processes that take place in the course of the translation process.

In the theoretical part Czech and English language were compared with respect to their different nature and it has been established that the inflectional Czech language has much more free word order than the analytical English language. In English the word order is what assigns a sentential function to its various members. This is not the case in Czech and so there is more room for Functional sentence perspective to assert itself and it has been illustrated in the practical part as well. The difference between marked and unmarked word order was introduced and the word order changing passive voice and the way it is usually expressed in Czech. The rest of the theoretical part comprised of the description of various types of sentences and behaviour of their members and their differences in English and Czech were contrasted.

Twenty-five samples were presented and analyzed. The three short-stories were written by three different authors of male and female sex and American, English and Scottish origin and different periods. Many changes have been found with respect to syntax in general, word order, semantics, functional sentence perspective and others. Most of them were necessary with respect to the different nature of English, whose word order is governed mostly by the grammatical principle, and Czech, whose word order is much freer and more influenced by FSP.

Modal verbs have been supplied and omitted according to the specific requirements of the sentence and context. Some elements were fronted or fronted elements moved to a different position so as to make the sentence marked or not. English displayed its tendency to use subject in the initial position. Czech sentences did not have any preference as to where to put the subject given that it followed the basic word order principles but preferred to put the new information into rhematic position.

Infinitive and gerund structures were often translated with the help of dependent clauses as Czech does not have such economic style of expression at all times. As expected, passive voice does not feature in Czech sentences as much as in English ones. On the other hand, it was illustrated that in the course of the transfer, it is often fruitful to take advantage of Czech

reflexive passive. Czech fiction is not a place where passive voice would flourish and it would be definitely more frequent in e.g. an academic text. As far as changes in word order go, it is necessary to keep in mind that these are not always single words that migrate. In the presented excerpts, it is more often than expected that whole phrases change places and in some cases, whole clauses.

Some English words were omitted (e.g. "that", "with") but others had to be supplied – especially the verb to "be" often has to be repeated in Czech translations. Compound adjectives changed place and were placed at the end with a preposition instead of keeping the place in front of the noun. Czech language revealed the tendency to use adverbials in preverbal or initial position instead of the original final position.

Double or even triple negative is a common linguistic phenomenon in Czech and so it comes as no surprise that when this device is used, it causes a change in the original word order as it has been illustrated in some of the examples. Sometimes the governing negative element moves to the initial position and other elements correspond with it by virtue of the negative prefix (ne-, ni-). In some cases, repetition of the same structures was subject to change in Czech but this process is bilateral and works both ways. Existential structures "there is/was" were often differentiated in order to avoid excessive repetition. They were turned into different full meaning verbs.

The research part has not been able to analyze and prove all the word order changes that might take place in the course of translation from English to Czech. That alone would take up hundred or perhaps thousands of pages. The main task was to describe the main word order change affecting elements and features of English and Czech and the task has hopefully been successful. One of the deficiencies of the research was its focus on fiction. The stylistics of colloquial speech, formal English, journalistic articles or scientific texts is much more diversified which is mirrored in syntax as well. It would be highly desirable to incorporate these types of texts into the thesis, too. Nevertheless, this might be an appropriate topic for a master's thesis as it would require much more depth and space.

## Bibliography

- ADAM, Martin. *A Handbook of Functional Sentence Perspective: (FSP in theory and practice)*. Brno: Masaryk University, 2007.
- BERK, Lynn M. *English Syntax From Word to Discourse*. Oxford: Oxford University Press, 1999.
- BERNINI, Giuliano and RAMAT, Paolo. *Negative Sentences in the Languages of Europe: a typological approach*. Berlin: Mouton, 1996.
- BOLINGER, Dwight L. *Aspects of Language*. New York: Harcourt, Brace & World, 1975.
- CARTER, Angela. "The Bloody Chamber." *The Bloody Chamber*. London: Vintage, 2006. 1-42.
- CARTER, Angela. "Krvavá komnata." *Krvavá komnata*. Praha: Argo, 1997. 5-41.
- DANO, František. *A Practical English Syntax*. Ostrava: Ostravská Univerzita, 2006.
- DANCHEV, Andrei. "Translation and Linguistic Change". In Jacek Fisiak (Ed.). *Historical Syntax*. Berlin – New York – Amsterdam: Mouton Publishers, 1984. 47-60.
- DI CARLO, Giuseppina Scotto. "Lexical Differences between American and British English: a Survey Study". In Juan de Dios Luque Durá (Ed.). *Language Design Vol. 15, 2013*. Argüeta: Editorial Educatori, 2013. Retrieved on 30th March. Online at <[http://elies.rediris.es/Language\\_Design/LD15/LD15\\_03\\_Scotto\\_di\\_Carlo.pdf](http://elies.rediris.es/Language_Design/LD15/LD15_03_Scotto_di_Carlo.pdf)>.
- DVOŘÁKOVÁ, Jana. *K interferenci češtiny, ruštiny a angličtiny v jazykové výuce*. Praha: Univerzita Karlova v Praze, 2011.
- DUŠKOVÁ, Libuše. "Constancy of syntactic function across languages." In Josef Hladký (Ed.). *Language and Function. To the Memory of Jan Firbas. Studies in Functional and Structural Linguistics*. Amsterdam/Philadelphia: John Benjamins, 2002. 135-153.
- DUŠKOVÁ, Libuše a kol. *Mluvnice současné angličtiny na pozadí češtiny*. Prague: Academia, 2012.
- FIRBAS, Jan. "Translating the Introductory Paragraph of Boris Pasternak's Doctor Zhivago: A Case Study in Functional Sentence Perspective." *Word, Text, Translation, Liber Amicorum for Peter Newmark*. Clevedon - Buffalo - Toronto - Sydney: Multilingual Matters Ltd., 1999. 129-141.
- FIRBAS, Jan. *Functional sentence perspective in written and spoken communication*. Cambridge: Cambridge University Press, 1992.
- GALLOWAY, Janice. "Someone had to." *Where you find it*. London: Jonathan Cape, 1996. 121-125.
- GALLOWAY, Janice. "Někdo musel." *Kde ji najdeš*. Praha: Marie Chřibková nakladatelství a vydavatelství, 1998. 107-110.
- JANDA, Laura A. and TOWNSEND, Charles E. *Czech (Languages of the World/Materials 125)*. Munich/Newcastle: Lincom Europa, 2000.
- JELÍNEK, Tomáš. *Passive Voice in Scientific Texts: The Comparison of English Texts with Their Czech Translations*. Zlín: Univerzita Tomáše Bati ve Zlíně, 2012. Retrieved on 2nd March, 2015. Available online <<http://hdl.handle.net/10563/13>>.
- LERER, Seth. *The History of the English Language*. Chantilly: The Great Courses, 2008.

- MATHESIUS, Prof. Dr. Vilém. *Nebojte se angličtiny*. Praha: Státní pedagogické nakladatelství, n.p. Praha, 1965.
- POE, Edgar Allan. "The Tell-Tale Heart." *Tales of Mystery and Imagination*. Ware: Wordsworth editions, 1993. 221-225.
- POE, Edgar Allan. "Zrádné srdce", *Jáma a kyvadlo a jiné povídky*. Prague: KMa, 2002. 293-299.
- QUIRK, Randolph and GREENBAUM, Sidney. *A University Grammar of English*. London: Longman, 1973.
- QUIRK, Randolph and GREENBAUM, Sidney. *A Comprehensive Grammar of the English Language*. London and New York: Longman, 1985.
- RADFORD, Andrew. *English Syntax: An Introduction*. Cambridge University Press, Cambridge, 2004.
- RAFAJLOVIČOVÁ, Rita. *A Survey of the English Syntax*. Prešov: Prešovská Univerzita, 2005.
- SVOBODA, Aleš. "Functional Perspective of the noun phrase." *Brno Studies in English* 17. Brno: Masaryk University, 1987. 61-86.
- TAHAL, Karel. *A Grammar of Czech As a Foreign Language*. Unknown: Factum, 2010. Retrieved on 2nd April, 2015. Available online <<http://www.factumcz.cz/K.Tahal-Grammar.pdf>>.
- THOROVSKÝ, Martin. "Lexical Linguistic Interference in Translations of Science-Fiction Literature from English into Czech". *Ostrava Journal of English Philology*, vol. 1: 86-98. Ostrava: 2009.
- VACHEK, Josef. *A Functional Syntax of Modern English*. Brno: Masaryk University, 1994. 20-23.

## ANOTACE

<b>Jméno a příjmení:</b>	Petra Vahalíková
<b>Katedra nebo ústav:</b>	Katedra anglického jazyka
<b>Vedoucí práce:</b>	Mgr. Blanka Babická, Ph.D.
<b>Rok obhajoby:</b>	2015

<b>Název práce:</b>	Slovosled v angličtině a češtině
<b>Název v angličtině:</b>	Word order in English and Czech
<b>Anotace práce:</b>	Tématem této bakalářské práce je slovosled české věty ve srovnání s větou anglickou. Kromě syntaktického pohledu na věc, práce bere v potaz též aktuální větné členění (FSP) a částečně i sémantiku. V teoretické části jsou popsány hlavní slovosledné principy angličtiny ve srovnání s češtinou, typy a možnosti zvýraznění jednotlivých větných členů a faktory, které ovlivňují pořádek slov v obou jazycích. Praktická část pak rozebírá úryvky ze tří různých povídek autorů beletrie ze Spojeného království a USA a snaží se na nich ilustrovat různé změny, ke kterým dochází z hlediska slovosledu a FSP.
<b>Klíčová slova:</b>	Slovosled, anglický jazyk, český jazyk, beletrie, překlad, aktuální větné členění, téma, réma, syntax, inverze, trpný rod
<b>Anotace v angličtině:</b>	The aim of this thesis is to examine basic rules of word order in Czech and in English mostly from the syntactical point of view. The first part of the work describes the basic differences between English and Czech word order with respect to grammar, syntax, discourse and meaning. The practical part is dedicated to taking samples from three short stories from Anglo-American authors from different times and place and analyzing the way these works of fiction have been translated into Czech. The focus is on effectiveness of the translation, its precision and change of syntax and functional sentence perspective.

<b>Klíčová slova v angličtině:</b>	Word order, Czech, English, fiction, translation, theme, rheme, functional sentence perspective, syntax, inversion, passive
<b>Přílohy vázané v práci:</b>	-
<b>Rozsah práce:</b>	44 str.
<b>Jazyk práce:</b>	Angličtina