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**Means of expressivity in the Czech-English language comparison**

Bakalářská práce

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Prohlášení:

Prohlašuji, že jsem závěrečnou písemnou práci vypracovala samostatně a použila pouze prameny uvedené v seznamu literatury.

V Olomouci

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podpis

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## **ABSTRACT**

This bachelor thesis deals with the means of expressivity and their translation in the Czech and English language. In the theoretical part, the Czech and English expressivity differentiation (inherent, adherent, contextual) and classification (positive and negative) are provided. The theoretical part describes different means of expressivity in both languages with the emphasis on interjections which are the oldest means of expressivity. The theoretical part also deals with the translation and translation process. It focuses on translation of expressive words and translation of children literature and comic books because in such texts many expressive words can be found. The practical part provides analyses of translation of a children's tale and a comic book. It examines the types of expressivity and concrete translations of expressive means.

# Contents

## ACKNOWLEDGEMENTS

## ABSTRACT

Introduction .....	7
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## THE THEORETICAL PART

1. Expressive words.....	8
1.1. Expressivity differentiation .....	8
1.2. Positive and negative expressivity.....	9
2. Means of expressivity.....	11
2.1. The word order .....	11
2.2. The unusual combination of sounds .....	12
2.3. Composition .....	12
2.4. Reduplication.....	13
2.5. Conversion.....	13
2.6. Shortening .....	13
2.7. Pattern.....	13
2.8. Expressivity in the form of emphasis .....	13
2.9. Derivation.....	13
3. Interjections .....	15
3.1. Interjections in the Czech language.....	15
3.1.1. Characterization of Czech interjections.....	15
3.1.2. Classification of interjections in Czech.....	17
3.2. Interjections in the English language .....	18
3.2.1. Interjections, fillers and paralinguistic means of language .....	19
3.2.2. Characterization of English interjections .....	20
3.2.3. Classification of interjections in English.....	21
4. Translation.....	23
4.1. The definition of translation .....	23
4.2. The Translator .....	24
4.3. The Translation Process .....	24
4.4. The differences between the Czech and the English language.....	25
4.5. Translation of expressive words.....	26
4.6. The translation of children's literature and comics .....	27

## THE PRACTICAL PART

5. The analysis of the translation of expressive words in two literary texts .....	30
6. The analysis of <i>The Bird's Tale</i> .....	31

7. The analysis of comics <i>Transmetropolitan</i> .....	34
8. Results of the practical part .....	37
Conclusion.....	38
Bibliography .....	40
APPENDIX .....	43
ANNOTATION.....	61

## **Introduction**

Emotions and expressivity are parts of everyday life. Everybody has a need for communication and means of expressivity help to convey human emotions and opinions. Almost every statement contains a certain degree of expressivity. Expressive words can change the meaning of a sentence or add importance to a statement.

This work was motivated by an effort to know more about such an important aspect as the expressivity of communication among people speaking different languages. In this thesis, I present the theoretical core, which deals with the essence of expressivity in the language. I find out what actually creates the expressivity and how an expressive word differs from a neutral word. I deal with the definition of expressive means, kinds and types of expressivity, and various possibilities of how emotions are expressed in the Czech and English language. The aim of this study is to provide basic information about the expressive means in different languages, to show and compare the similarities and differences in both languages. Particular attention is placed on interjections which are one of the most typical expressive means. They may be considered a predecessor of all expressive words for their properties, old origin and simplicity.

The thesis also deals with the translation and differences that occur when translating expressivity from one language to another. Different cultures reflect the reality diversely. Therefore vocabulary and the way of expressing emotions vary in different languages. Translation is a tool that enables understanding of different language. As such, translation is an essential part of today's world. The communication would not be possible without a good translation. Basic definitions, terms and problems associated with translation are described. I focus mainly on translation of expressivity, including changes of expressive means when transferring between different languages, and translation of children's literature and comics.

The theoretical part is accompanied by a practical part in which the information gathered in the theoretical part is applied to the analysis of particular literary works with focus on the expressive means and their translation. The goal was to compare the translations of Czech and English means of expressivity and find out whether there is any difference in expressing emotions in the Czech and English language or whether the expressive words are translated by equivalents.

## 1. Expressive words

In this chapter I would like to provide general notes on expressivity and emotionality in the Czech and English language and focus on similar and different means of expressing emotions. The lexicon differentiates between neutral and expressive words. These words differ in their emotional aspect. Cvrček (Cvrček et al., 2015, p. 310) describes the difference between neutral and expressive words: expressive words contain apart from a notional connotation also a pragmatic component expressing the speaker's subjective emotional, volitional and evaluative relationship to the content. Emotionally neutral words do not have such an emotive charge.

Languages are linked to their nations and so the words and their meanings change over time along with the society. The expressivity of words changes as well. Different means of language are considered expressive. As it is commented by Cvrček (Cvrček et al., 2015, p. 310), using means of expressivity routinely makes it lose its language function and has to be replaced with a new expressive word.

### 1.1. Expressivity differentiation

There are three types of expressivity distinguished in both Czech and English (Zima, 1961, p. 10-11, p. 64; Pepník, 2006, p. 105-107):

1. Inherent: This type of expressivity is recognizable without a context. Inherent expressivity exists as an integral and natural part of the meaning of the word (*angel, devil, hypocorisms*). Inherent expressivity is generally connected with the word-formation or speech sound form of the word (*děšťátko, hňup*).

2. Adherent: Expressivity arises from the semantic change of a word. It is clearly apparent only in the context. The word obtains an emotional charge through its metaphorical use. For example *brute* = 1. a big strong animal, 2. a rough and violent man; *strašák* = 1. a model of a person dressed in old clothes and put in a field; 2. a badly dressed person. Other examples are in the field of animal sounds: *chatter* = bird, talk continuously and eagerly.

Inherent and adherent expressivity may be considered permanent.

3. Contextual: The context gives the word its expressivity (e.g. *yes* can be an encouragement or sarcasm). Contextual expressivity also occurs as a result of a word insertion in a stylish or emotionally different context (e.g. a formal word in an informal style). Contextual expressivity disappears outside of the context.



## 1.2. Positive and negative expressivity

Expressive words can be divided according to their positive or negative connotation. Some of them (especially negatively expressive words and children words) stands out from a standard language. The negative words often lose their expressivity over time. It means that today's society is more tolerant of pejorative expressions than before (Čechová, et al., 2008, p. 171).

Karlík (Karlík et al., 2012, p. 95-96) and Peprník (Peprník, 2006, p.114-121) classify negative and positive expressive words in a similar way. The only difference in the division of expressive words is that Peprník assigns Hypocorism and Familiar words into one group. And unlike the Czech division, he additionally specifies the group called Pet names.

The positive expressions include (Karlík et al., 2012, p. 95-96; Peprník, 2006, p.114-121):

Familiar words are used in private or family relationships (e.g. Czech *miláček, zlatíčko, mamča, tatulda, brácha*; English *dear, darling, sweetie, lovey, daddy, mummie, grannie*). In English, familiar names often use the diminutive suffix *-ie*. Hypocorisms are names derived from first names or surnames (*Pepek; Peter-boy, Katy-lass*).

Euphemisms are words that replace socially unacceptable taboo expressions. Euphemisms cover many areas: death (e.g. *zesnout; pass away*), diseases and physical handicaps (*handicapped; neslyšící, nevidomý*), physiological activities (*excretion, sex*), religion, social relations (*senior citizen*), politics etc.

Diminutives are not only expressive, but they can denote very small things. In English, there is a tendency to use the adjectival modification of a noun rather than a derivational suffix as in Czech (*a little/tiny/wee boy – chlapeček*). There is also a combination with adjectives *nice, dear* and *sweet*. The other diminutives do not describe anything small. They are ameliorative because they express the positive (or negative) relationship of a speaker to a person or a thing (*tatínek, mlíčko*). Such cases are rarer in the English language, the frequency of diminutives is higher in Czech.

Children's words are used by small children or adults when speaking to children (e.g. *papat, hačat; da, mama, tummy, pee*).

The negative expressions include (Karlík et al., 2012, p. 95-96; Peprník, 2006, p.114-121):

Dysphemisms are abusive and rough expressions exaggerating an unpleasant fact (*chcípnout* instead of *zemřít; cripple* instead of *handicapped person, pigheaded* instead of *stubborn*).

Vulgar words (pejoratives) are swearwords (e.g. *debil, posera*). With these words, the expressive connotation dominates over their notional content. Curses are actually the only means of expressing negative emotions. Hoffman (Hoffman et al., 2009, p. 124) mentions the word *fuck* as one of the best known English swearwords. Regarding vulgarisms, the Czech vocabulary is much richer.

## 2. Means of expressivity

Zima (Zima, 1961, p. 5) considers as a means of expressivity such a means which has not only the notional meaning but which is also accompanied by a speaker's emotional attitude.

The expressivity cannot be examined on its own but always in the context. The means of expressivity are not to be found in every text. Karlík (Karlík et al., 2012, p. 777) adds, regarding the functional styles, these expressions are found in styles which intend to influence an addressee emotionally or where an author's emotional attitude is applied (conversational, artistic, promotional and publicistic style).

In a written form, a punctuation, types of fonts (bold, italics, etc.), underling and colored fonts can act as graphical means of expressivity (Čechová et al., 2008, p.81).

Although the primary domain of the expressivity is vocabulary, it can be expressed by other means as well. The meaning of a statement cannot be expressed only with words. Karlík (Karlík et al., 2012, p. 775) claims that an intonation, dynamics of expression, different stress, rhyme and repeating of words play a major expressive role. Vlčková-Mejvaldová (Vlčková-Mejvaldová, 2006, p.30) points out that paralingual means highlight emotional expressions (a speech tempo, pronunciation, voice pitch, facial expressions, gestures) <sup>1</sup>.

### 2.1. The word order

In both English and Czech, a word order can be means of emotional expression (Dušková et al., 2012, p. 519-520). Černý (Černý, 2008, p. 122) describes the difference of arbitrariness of the English and Czech word order. Czech and other Slavonic languages have a relatively free word order. This means that the rules allow several options to order the words in a sentence. Many languages have a more fixed word order than Czech. Analytical languages, e.g. English, have a direct word order (subject – verb – object – adverbial).

Havránek (Havránek et al., 1988, p. 349-350) states that the different principle of word order is reflected in a way the elements in a sentence are arranged according to the degree of information charge. In a neutral statement, less important elements form the first part of a

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<sup>1</sup> Vlčková-Mejvaldová, 2006, p.30: There is described a certain universality of such prosodic means (e.g. melody, rhythm). Similar prosodic features can be found in different languages. It leads to the conclusion that the prosody is universal. One of the examples represents intonation: it declines at the end of a sentence, rises in declaratory questions or when there is an expected response, falling intonation is a sign of finality or disinterest. Even in terms of intonation and emotion, there were found some typical tendencies across languages. Emotions like surprise or anger are characterized by frequent and strong changes in intonation. Low intonation accompanies passive emotions (boredom, sadness). Positive emotions (joy) are accompanied by an overall increasing in the level of intonation.

sentence and the new or most important information is at the end of a sentence. Speaking of an emotional statement, the objective order changes in a subjective reversed word order.

Hais (Hais, 1991, p. 291) remarks that the Czech free word order is enabled by the developed system of endings. However, in English, the relations among sentence elements cannot be expressed by endings. They are expressed by prepositions and by mutual positions of individual sentence elements. The English word order has to be fixed because it depends on the position of the words in a sentence. Therefore, in an English sentence, the basis of it is often expressed by a grammatical subject and the core by a grammatical predicate (with the use of a passive voice).

Expressivity in English can also be denoted by inversion. Inversion is used to emphasize sentence elements, i.e. that a verb is placed before a subject (Hais, 1991, p. 291).

Exclamation clauses and question tags are another means of expressivity. Exclamation clauses are introduced with *how*, *what*, *such-* and *so-phrase* (with the function of an intensifier) and do not have an inverted word order (*How thin she is! Je tak hubená!*). (Dušková et al., 2012, p. 318, 333-334; Leech, 1989, p. 140-141)

## **2.2. The unusual combination of sounds**

As Karlík and Peprník (Karlík et al., 2012, p. 775; Peprník, 2006, p. 107) describe, the means of expressivity can be found in phonetic abnormalities. In Czech there are three groups of expressive combinations of sounds: *chl*, *chr*; a combination of palatal sounds (*č*, *d'*, *t'*, *ň*, *j*) with vowels (*o*, *ou*, *u*) and a combination of velar sounds with palatal vowels (*čumět*, *hňup*, *chrnět*). The situation is different in English. Expressive sounds are only found in euphemisms of taboo words, e.g. *bl* in *bloody* transfers its expressivity to synonyms like *blasted*, *blinding*, *bloomig*. The unusual character of sounds may be caused by an etymological isolation of the word (*gimmick*, *gobbledygook*, *nincompoop*).

## **2.3. Composition**

Composition means that two elements compound a new word. It is for example Czech verb type composites - *utřinos* (Zima, 1961, p. 24). In English, there are compounds of verbs and nouns (*killjoy*, *spoilsport*, *lackwit*), quotational compounds (*in a business-is-business voice*, *a what-to-do-next look*) and compounds intensifying a noun (*dead-tired*, *brand-new*, *dead-drunk*) (Peprník, 2006, p. 111).

## 2.4. Reduplication

As Zima writes (Zima, 1961, p. 23), reduplication occurs only partially in Czech (*maliličký, dlouhanánský, prapraobyčejný*). Expressivity is also caused by reduplication of an adjectival basis (*čiročirý, pouhopouhý*). In English, the sound pattern of a word formed by a reduplication often rhymes (*airy-fairy ideas, hurly-burly, willy-nilly*) (Peprník, 2006, p. 110-111).

## 2.5. Conversion

Speaking of conversion, its expressivity is caused by the change of inanimateness into animateness. For example, in Czech: *vychrtlina, vyzáblina, fintidlo, třeštídlo, nemehlo* (Zima, 1961, p. 22-23). Peprník gives similar English examples (Peprník, 2006, p. 111): An adjective can change into a noun (*She's a dear. You're a stupid*). Often the noun is used as a form of addressee (*You little silly. Listen, my sweet.*) An abstract noun can turn into a concrete (*You little horror! He's a wonder*).

## 2.6. Shortening

Morphologically, the expressivity can be expressed also by shortening: in English *cig, howdy* (*How do you do*), *telly*; in Czech *cigáro, telka, cézar* (*císařský řez*) etc. (Peprník, 2006, p. 111)

## 2.7. Pattern “a noun of a noun”

This is an English pattern, for example: *a barn of a house, a giant of a man, her brute of a husband, the fool of a boy*. There is nothing like this in Czech (an equivalent may be a simile *dům jako stodola*, or a modified general name *surovec manžel*). (Peprník, 2006, p. 108-109)

## 2.8. Expressivity in the form of emphasis

This group includes: emphasizing adjectives (*a complete idiot, an infuriating situation, pure bliss*), submodifiers with qualitative adjectives (*appallingly bad, amazingly good, the largest by far*), submodifiers that emphasize negative verbs (*I don't care a damn, it's not worth a bit*). There are some Czech equivalents for these intensifiers, for example: *senzační, strašný, pekelný* etc. (Peprník, 2006, p. 108-109)

## 2.9. Derivation

Derivation includes diminutives, augmentatives and words formed by suffixes (Karlík, et al., 2012, 128-129; Hais, 1991p. 325-326):

Among masculine suffixes belongs: *-ík* (*chlapík, koník*), *-eček* (*stromeček*), *-íček* (*ohníček, koníček*), *-ek* (*stromek, dárek*).

Feminine diminutive suffixes are for example: *-ka* (*zídka, dcerka*), *-ečka* (*knížečka*), *-ička* (*tetička*).

Some of the neuter diminutive suffixes are: *-ko* (*bříško*), *-átko* (*ptáčátko*), *-ečko* (*městečko*)

English diminutives are described in a similar way. The most common suffixes are:

*-ling* : *duck-duckling, goat-goatling, to suck- suckling*, with a pejorative connotation: *prince- princeling, weak-weakling*

*-let*: *book-booklet, leaf-leaflet*, with an pejorative attitude: *king-kinglet* (*králíček*), *prince-princelet*

*-ette*: *cigar-cigarette, kitchen-kitchenette, leather- leatherette*

*-ie, -y*: *aunt-auntie, son-sonny, sonnie, dog-doggie, John-Johnny, Ann-Annie*

*-een*: *Kathleen, colleen*

As well as diminutives, augmentatives are also formed by specific suffixes or prefixes. They express words of a large size or words characterized by their negative expressivity (Karlík, et al., 2012, 128-129):

Augmentative suffixes are for example: *-isko* (*psisko, čertisko*), *-ák* (*šutrák, Rusák*), *-izna/-ajzna* (*babizna*), *-oun* (*vrahoun*), *-ec- blbec, zazobanec*.

In English, the negative suffixes are for example: *-ard* (*-art*)- *bastard, coward, drunkard* ; *-eer* – *profiteer, pamphleteer* (Peprník, 2006, p. 19-110)

### **3. Interjections**

Words carrying expressivity belong to various parts of speech. However, I would like to focus on interjections as a unique expressive means. Interjections are an important means of expression. They express mood, feelings, emotions or speaker's will. They are often considered to be the oldest form of human speech for its primitivism and expressiveness.

According to Slezáková (Slezáková, 2006), interjections are closely related to gestures (they are gesticulative, accompanied by mimicry, laugh etc.). She also describes what differs interjections from other words: they, as the only part of speech, do not have a denominative function. They do not name sounds and emotions, they express them. Interjections have suppressed a notional side but their expressive part is very superior.

As mentioned in *Současná stylistika* (Čechová et al., 2015, p. 161), interjections can be found mainly in a colloquial language (spoken language). In written texts, they appear almost exclusively in artistic styles. Interjections are not closed parts of speech, they are taken over from other languages or they are newly created.

#### **3.1. Interjections in the Czech language**

This chapter describes interjections as they are understood in Czech. When comparing the description of interjections in Czech grammars, it turns out that most of the information is identical, but there are a few differences in denomination and dividing of interjections into specific groups.

##### **3.1.1. Characterization of Czech interjections**

Interjections form a group of Czech parts of speech. Czech words are traditionally divided into ten parts of speech: 1. nouns, 2. adjectives, 3. pronouns, 4. numerals, 5. verbs, 6. adverbs, 7. prepositions, 8. conjunctions, 9. particles and 10. interjections. (Cvrček et al., 2015, p. 128-131)

However, when dealing with Czech interjections, I repeatedly encountered the controversial question of distinguishing interjections and particles. These two parts of speech are closely related. Many words are able to act as both interjections and particles.

This issue was also described by Vondráček (Vondráček, 1998). He remarks the vague borderline between the interjections and particles. When using these words, there is frequently found an overlap of their meaning. According to Vondráček, one reason for this problem is that these formally identical expressions often act in various functions which are difficult to

identify. Interjections and particles are mainly a phenomenon of a spoken language, which makes the understanding of the different functions even more difficult. Distinction between interjections and particles may seem problematic also because they are identical in many aspects. They are inflexible parts of speech, they are not constituents of a sentence and they are characterized by expressiveness. Particles introduce sentences and indicate their type and emotional tone. Interjections, much like particles, express a modal attitude of the speaker to the content of a statement. Therefore, in most cases it is necessary to know the specific context to determine words like particles and interjections. Vondráček is convinced that the main distinguishing feature is the fact that interjections are formally independent, and are - compared to particles - fully communicable.

Interjections are characterized similarly in Czech grammar books (Cvrček et al., 2015, p. 299; Karlík et al., 2012, p. 356; Havránek et al., 1988, p. 319-320): Interjections express feelings and perceptions. They allow speakers to express different types of attitudes and emotions. An interjection can express and evaluate the whole situation which would otherwise have to be rewritten by a whole sentence. Interjections have an expressive and contact function. They often express direct (spontaneous) responses to impulses. They also serve as imitations of different sounds. They either consist of a single word or they are compounds.

Slezáková (Slezáková, 2006) points out that it is always necessary to know the context and the communication situation to interpret interjections correctly. The same interjection may have different (sometimes contradictory) meaning in different contexts.

As mentioned by Karlík (Karlík, et al., 2012, p. 358), the origin of interjections can also come from other parts of a speech (for example a noun: *běda, hrůza, sláva, lidičky, bože, hrome*, a verb: *hybaj, vid', tumáš*, an adverb: *pryč, zpátky*), interjections may be the remains of whole phrases and idioms (*u všech všudy, k čertu, basta fidli, no nazdar, tě bůh, herdek fylek*) or they may be of foreign origin (*hergot, krucifix, sakra*).

Karlík (Karlík, et al., 2012, p. 358) describes interjection as partly expressive and partly imitative parts of speech which is characterized by unusual syllables (*chň, fň, žbl, jau*), reduplication (*au au, chachacha*), vowel lengths (*jú, já, jóó, kššš*) and rhyming (*cupy dupy*).

Interjections are independent and not included in sentences as sentence elements. Havránek (Havránek et al., 1988, p. 320) remarks that interjection form a syntactically separate statement. Interjections often stand alone as single sentences. The fact that they themselves



are adequate statements differs them from other parts of speech. Therefore they are separated from other words with a comma or an exclamation mark, or they are separated by pauses and intonation in a spoken language. However, in some cases, interjections do not have such an independent significance. In such cases they act as particles. Although interjections act as independent units, they can represent predicates. This case is consistently confirmed by both Havránek and Karlík. Interjections which denote sounds and movements can act as predicates in sentences (*kočka hop na strom, pes chňap po kosti*). Such interjections are not separated by commas. The whole verbs can be derived from interjections (*bácnout, chňapnout, prásknout, kukat*). In some rare cases, interjections can even act as subjects or objects (*tvé ach mi nepomůže*). (Havránek et al., 1988, p. 320; Karlík, et al., 2012, p. 358)

### 3.1.2. Classification of interjections in Czech

Interjections can be divided into several groups according to their function. The boundaries between different types of interjections are not always clearly defined. Czech grammar books slightly differ in the number and names of these groups. Cvrček (Cvrček, 2015, p. 299-300) divides interjections into five groups, while Karlík (Karlík, et al., 2012, p. 356-357) describes only four basic groups of interjections. After comparing the descriptions and specific examples of interjections in different groups, it can be said that these differences in classification are merely formal. In principle, it is only a different number of groups into which interjections are divided. This difference in number is caused by the fact that Cvrček divides factual and volitional interjections into two separate groups, while Karlík classifies them into one group, termed as subjective emotional interjections.

The following description is based on a more detailed division of interjections, as described by Cvrček (Cvrček, 2015, p. 299-300). There are five basic groups of interjections:

1. The factual interjections express the speaker's relationship to the content of the statement. They may express option (*snad, určitě*), certainty and doubt (*čertví, rozhodně, vážně*), probability (*asi, nejspíš, sotva*), eduction (*zřejmě, jo tak*).
2. The volitional interjections reveal the speaker's will. For example: command (*alou, hajdy, pst, kuš*), approval (*chválabohu, no proto, vida*), excuse (*bohužel, pardon*), warning (*ty ty ty*), agreement or refusal (*ano, jo, ovšem, ne, houby, kdepak, hovno*) and others.
3. Emotional interjections are used to express emotions, inner feelings and evaluations of impulses (positive – *hurá, jupí*; negative – *ble, fuj*). The taboo interjections form a

specific group of emotional interjections. They are considered insulting or vulgar. They can be divided into those related to a reproduction (*kurva, do píči*), those related to an excretion (*hovno, do prdele*) and those associated with a religion (*ježišmarjá, kruci*). Karlík (Karlík, et al., 2012, p. 356) gives examples of emotional interjections from a wide range of feelings, such as: joy - *hurá, hejsa, tralala, sláva*; pain - *auvajs*; sadness - *ach jo, ó běda, achich*; anger - *doháje, hrome, hernajs, hergot*; fear - *probůh, proboha*; surprise - *páni, pane jo, jé, heleme se* etc.

4. The contact interjections are used to establish and maintain the contact in the communication among people (*ahoj, hej, haló, hele, na*). The word *vole* is often used as a contact interjection in an informal speech.
5. The onomatopoeic interjections imitate real sounds. These are the sounds made either by a man (*hahaha, hepčí, škyt*), an animal (*haf, mňau, bú, vrkú, kykyryky*) or an object (*žbluňk, bum, plesk, buch, šust*). We are able to deduce the meaning of an onomatopoeic interjection from how the word sounds. Onomatopoeic interjections are often used in conversations with children<sup>2</sup>. To this group, Havránek (Havránek et al., 1988, p. 319-320) also assigns interjections used to address animals (*prrr, hot, kší, huš, na pipipi*)<sup>3</sup>. Čmejrková (Čmejrková et al., 1996, p.75-76) deals with the form of onomatopoeic interjections. Although the sounds of these interjections should be understandable to everyone in any language, we know that e.g. the voices of animals are recorded similarly but not exactly the same in different languages. Therefore it can be said that the imitation of the real sound is only approximate and conventional (using the phonological system of the language).

### 3.2. Interjections in the English language

This chapter describes the interjections in English. It deals with the similar aspects as the Czech interjections. When comparing the Czech and English interjections, it shows that they are basically built on the same principles. Despite some differences in their division, the use of interjection in the language is comparable.

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<sup>2</sup> Čmejrková et al., 1996, p. 77: Children learn interjections earlier than most of other words. Interjections can be found in children singsongs because they are expressive in the rhythm and rhyme.

<sup>3</sup> In contrast, Karlík assigns these interjections to the contact interjections.

Interjections are not mentioned at all in several English grammar books<sup>4</sup>. On the other hand, interjections as a part of speech are shown in other grammar books<sup>5</sup>. Eckersley (Eckersley et al, 1960, p. 4-5) includes following parts of speech: nouns, pronouns, adjectives, verbs, adverbs, prepositions, conjunctions and interjections. However, he comments that interjections are closely related to exclamations. „The dividing line is thin between interjections exclamations in which an ordinary word or group of words are used as interjections (Eckersley et al, 1960, p. 316)“. For example: *Good! Bravo! Nonsense! Shame on you!*. And sometimes other parts of speech are used as interjections (*Help! Dear me! Look! All right!*).

According to another division of English, Hais (Hais 1991, p.26) recognizes following parts of speech: 1. noun (substantive), 2. adjective, 3. pronoun, 4. numeral, 5. verb, 6. adverb, 7. preposition, 8. conjunction, 9. interjection. We can see that one part of a speech is, unlike in Czech, missing – particles. In addition, according to Dušková (Dušková et al., 2012, p.23), articles (*a, the*) are usually classified as another part of speech in English.

### **3.2.1. Interjections, fillers and paralinguistic means of language**

Except the disunited distinguishing interjections as a part of speech, there are other difficulties when dealing with interjections.

At first, it is the similarity and mixing of interjections with particles and similar means of expression. Chamonisková (Chamonisková, 2010, p. 99) deals with discourse markers. She writes that discourse markers are language units with a minimal propositional meaning (for instance, in Czech: *no, ne, ale, tak, jo, víte, ano, hm*; in English: *well, oh, no, now, you see, you know, I mean, look, listen, yeah, hm*). Their main communicative function is to build interpersonal relations, to maintain coherence and fluency of the conversation. Inserts particle-like expressions and fillers may be also included in the discourse markers. Their common feature is that they are used thoughtlessly according to the current state of the speaker's mind, mostly to fill dead spots in conversations and give a speaker time to think. In contrast to interjections, the speaker does not have the conscious intention to indicate their attitudes and feelings when using discourse markers.

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<sup>4</sup> For example, they are not mentioned in: English grammar by R. Hudson, Analyzing the grammar of English by Richard V. Teschner, Cognitive English grammar by G. Radden, Longman English grammar by L. G. Alexander.

<sup>5</sup> The Cambridge grammar of the English language by R. Huddleston and G. K. Pullum, A university grammar of English, A grammar of contemporary English by R. Quirk et al.

Secondly, it must be mentioned that not any immediate emotional expressions can be termed as interjections. Interjections often stand on the border between words and paralinguistic sounds. Paralinguistic sounds are an interstage to some interjections. Nekula (Nekula et al, 2002, p. 56) states that sounds which are inarticulate, partially or markedly individually articulated (screams, sighs, cries), do not belong to interjections but to paralinguistic means of expression. The basic criterion for distinguishing interjections and these sounds is their graphical and acoustic form. Some interjections have a fixed graphical form and a steady meaning (e.g. they express agreement, pleasure, resistance), other sounds do not have such forms. When it is necessary to record these sounds, the graphical form is unsteady and individual. Interjections are a subject to sound and spelling conventions. Therefore, only words with fixed forms are considered to be interjections. Although this borderline is often difficult to define unambiguously.

### **3.2.2. Characterization of English interjections**

English interjections belong to the inflexible parts of speech. As well as Czech interjections, English interjections differ considerably from other parts of speech in formal and semantical aspects.

Hais and Dušková (Hais, 1991, p. 263; Dušková et al., 2012, p. 305) concur in the basic characteristics of interjections: Interjections express moods, emotions, feelings, the speaker's will or they denote sounds. Interjections express emotional reactions to impulses. The meaning of interjections is quite vague and depends on the context and intonation.

As stated by Quirk (Quirk, 1985, p. 74, 853), interjections are independent. They do not stand in a grammatical relation to any other part of a sentence. English interjections often occur as the initial element of utterances. They are separated by a comma or form a single sentence (e.g. exclamatory sentences). In Czech, interjections may act as constituents of a sentence, usually the predicate. However in English (Dušková et al, 2012, p. 305-306), interjections can function as other parts of speech and take over all its formal features (The frog *splashed* into the pound).

In English as well as in Czech, interjections show peculiar combinations of sounds which are not typical for English (Quirk, 1985, p. 74). The graphical and spoken form of interjection

sounds sometimes varies, because unusual sounds cannot be represented by appropriate graphemes and they are recorded conventionally<sup>6</sup>.

### 3.2.3. Classification of interjections in English

Dušková (Dušková et al, 2012, p. 305-306) mentions several kinds of interjections. Firstly, some interjections express speaker's moods and feelings. Secondly, other interjections address the audience (interjections with a contact function). The speaker wants to draw attention to themselves or cause a reaction using these interjections. Thirdly, there are onomatopoeic interjections that seem to sound like their meaning and imitate various sounds (e.g. *bang-bum, splash, crash, tick-tock*; or animal noises: *moo, mew, cock-a-doodle-doo*). And finally, different forms of swearing belong to the interjections as well (*Damn!*).

However, Dušková (Dušková et al, 2012, p. 305-306) also points out another classification. She divides interjections into two main groups: primary and secondary interjections. The primary interjections are mostly monosyllabic and often contain sounds or combinations of sounds that do not occur in a language (*pshaw, hush*). Primary interjections have no other function than interjectional. The secondary interjections include words of other parts of speech. They originally did not function as interjections but now they do, for instance: *Heavens!, Dear me!, Why!, On Earth*.

The same classification can be found in English Lexicology (Peprník, 2006, p. 111-114), which distinguishes the two categories of interjections: primary and secondary interjections:

1. Primary (original) interjections express various kinds of experience that were not „processed“ by the brain, for example an emotional response (*fie*), a state of mind (*oh*), a display of will (*hush*). English Lexicology lists the most common English primary interjections and their function and meaning. Some of them are:

*Ah, aagh* – relief, satisfaction

*Aha* – surprise, triumph, contempt

*Aw* – disagreement

*Boo* – contempt

*Boo boo* – crying

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<sup>6</sup> Both in Czech and English sounds are divided into vowels and consonants. However, their appearance, pronunciation and the number varies in each language. According to Havránek, Czech contains 5 short and 5 long vowels, 1 diphthong and 25 consonants. According to Dušková, English has 1 short unstressed and 6 short stressed vowels, 6 long vowels, 8 diphthongs and 24 consonants. (Havránek et al., 1988, p. 18.; Dušková et al., 2012, p. 10-19)

*Eh* – how? right?, mild surprise

*Er* – hesitation

*Hah* – surprise

*Ha-ha* – laughter

*Hey* – to attract attention

*Hush, shush, ssh* – be quiet

*O, oh* – surprise, pleasure, disappointment or just a reaction to something someone has said (can be combined with other expressions of disappointment, anger, annoyance: *oh dear, oh hell, oh damn*)

*Ooh* – surprise, pleasure, approval or disapproval, pain

*Oops* – regret about a slight accident or mistake

*Ouch* - pain

*Pah, pooh* – disgust, contempt, a response to an unpleasant smell

*Phew* – repugnance

*Pshaw* – rejecting an absurd statement

*Ugh* – disgust at something very unpleasant

*Uh-huh* – giving certainty to, agreeing with, showing understating of what has just been said

*Whoa* – telling a horse to stop

*Yah* – informally „yes“

*Zzz* – the snoring noise

2. Secondary interjections are words that became interjections by the change of meaning. Peprník characterizes them as exclamations, words and word phrases that are derived from nouns, verbs or pronouns. For example: *Rubbish!*, *Shit!* (vulgar), *Boy!*, *Hear, hear!*, *Alas!*, *Oh dear (me)!*, *Good Lord!*, *Oh my!*. Some of these short phrases form a border between interjections and exclamatory sentences.

## **4. Translation**

In this chapter, the general information about the theory of translation is provided. Considering the theme of this thesis, the focus is put on the translation of expressive words.

Translation has become common means of communication (due to the mass media, growth in travel and free movement of people around the globe)<sup>7</sup>. We encounter translations in their many forms every day - in literature, dubbing and subtitling, news from the world, music etc. We can hear foreign languages on streets. In the broadest sense, we translate every day, consciously or subconsciously. I personally used the method of translation while writing this thesis. Translation has a long history that dates back to the beginning of human language. According to Železný (Železný, 2002, p. 9), written translation records are almost as old as scripts themselves. The first multilingual signs appeared as early as in the 3<sup>rd</sup> millennium BC.

### **4.1. The definition of translation**

Železný (Železný, 2002, p. 11-13) deals with how different languages reflect reality in different ways. A language not only conveys an idea but also underlies it – a person thinks and feels according to their language. A language communication arises from the need to understand. The language acts as a conveyer. The modern approach looks at a language as a system intended to express and transfer information. There are a few opinions that a translation is not possible because some language differences are considered untranslatable (e.g. dialects). In addition, every artistic text loses some information when translated. However, logically, the translation is difficult but possible because there is an independent objective reality and perception which are natural to all people. But it is true that an absolutely accurate translation does not exist.

There are various definitions of translation by various authors. Kufnerová (Kufnerová et al., 1994, p. 8) defines translation as a communication process and a transfer of the content and form of an original. The translation process means decoding and transcoding of the information by functionally equivalent signs. Železný (Železný, 2002, p. 16) adds that the information is carried by the statement as a whole, the aim of translation is not to reproduce the language means (the language elements), but the information they express.

Translations should meet many different requirements. The aim is to create an adequate translation of all language levels. Knittlová (Knittlová, 2010, p. 14-15) is convinced that a

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<sup>7</sup> English language is one of the most used languages, it influences many areas of public communication.

quality translation has to fulfil at least three basic criteria. Language expressions in a target language should act naturally. The translated text should have the same meaning as the original one and should convey the spirit and manner of the original. The translator should maintain the dynamics of the text, prompting a similar response in the reader. The reader knows that it is a translation and not the original text, but they demand the same quality that the original text had.

#### **4.2. The Translator**

As Levý (Levý, 2012, p. 42-43) states, the basis of every translation are: the original work and its author, the translator and the reader (when translating it is important to remember for what type of readers is the translation made). The translator decodes the message that is contained in the original text and rewords it in their own language. The translation is again decoded by the reader in their language. The point is to represent the author's interpretation of reality.

Levý (Levý, 2012, p. 21) adds that the translator does not create a new work, they only reproduce the original work. However, there are many things that a translator should know. Translation is partly the work of mastered craft but talent plays an important role in translating because it is not only a mechanical transferring. It is obvious that a translator must know the target language and the language from which they translate. Janiš (Janiš, 1996) mentions that translators should be first of all good at their mother language. Many translations are characterized by a kind of mixed language that is neither for example Czech nor English. These translations of poor quality are characterized by negative remains of English. In addition, Janiš continues with other requirement: because of the factual content of the text, it is necessary for a translator to have the knowledge of history and culture of the nation.

#### **4.3. The Translation Process**

The translation process can be described by many terms, divided in many different phases and methods (standard and creative processes, etc.). The translation process is usually divided into several steps, mostly into six or seven basic steps<sup>8</sup>. However, this paper does not focus on these seven steps, but only on the general and most basic description of the translation process.

Knittlová (Knittlová, 2010, p. 21) speaks about one view of translation principles. Modern, especially Anglo-Saxon translation theories are primarily focused on the macroattitude. It

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<sup>8</sup> For more information: Knittlová, 2003, p. 14; Levý, 2012, p. 19.



means focusing on cultural, historical and local background, literary allusions, the author relationship with the topic, the type of text and its function. The second type of translations is microattitude. This phase consists of a thorough decision making when the translator observes specific particulars, grammatical structures and lexical expressions. Levý (Levý, 2012, p. 50) mentions three phrases of a translator's work: understanding of the original text, interpretation of it and rewriting.

According to Knittlová (Knittlová, 2010, p. 14-15), a functional attitude is considered a fundamental principle of translation today. It means that it does not matter whether we use the same or different linguistic means but it does depend on whether they function in the same way (the same pragmatical and expressive function).

#### **4.4. The differences between the Czech and the English language**

The specificity of each language causes what languages have in common and what sets them apart. The translation enables to communicate with people of foreign language. As it is commented by Knittlová (Knittlová, 2010, p. 42-43), different cultures and attitudes to objective reality are linked to different languages. These are differences in the very essence of perception of the world and the way of understanding the world, which are reflected in the language of every nation. Comparing English and Czech, they are languages that differ culturally, historically and geographically. There is also a typological difference between the Czech and English language, a nominal character of English and a rather verbal type of Czech.<sup>9</sup>

Knittlová (Knittlová, 2010, p. 14-15, 42-43, 121) writes that two languages may refer to the same situation by different means of expression according to the specifics of the language system. She notes that it is more difficult to translate into a language that has some extra notional categories (e.g. grammatical gender: *cook:kuchař/ka*). There are relatively few absolute equivalents between English and Czech. More often we find partial equivalents. One of the central problems of translating is to find translational equivalents in the target language.

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<sup>9</sup> Čmejrková et al, 1996, p. 89-91: There are several aspects under which languages can be divided. We can classify languages in groups according to genetic relationships and systemic similarities. Czech and English belong to the Indo-European languages (as well as German, French, Spanish, Latin, Greek etc.) Apart from the Indo-European language family, there are other language families. European languages are divided by common features into several groups: Slavic, Baltic, Germanic, Romance and Celtic. Czech belongs to the Slavonic languages. English belongs to the Germanic languages. Typologically, Czech belongs to the flecational language type. This means that Czech connects suffixes, inflects words, has free word order etc. English is analytical and belongs to the insulation type of language. English has less suffixes and one word can express more parts of speech. It is economic, English tends to shorten words (telephone - phone, photography- photo, TV, ...).

The translator needs to use such linguistic means of expression that describes the function of the original text.

Levý (Levý, 2012, p. 67) mentions that every language builds prosperous conditions for some specific artistic means. For example compared to English, Czech is rich in terms of diminutives and emotional words: *drobeček, brouček, zatrolený, zatracený, zadržaný, hrozitánský, veleukrutný, štístko* etc. Czech has also almost unlimited possibilities of a stylistic differentiation due to the ability to create new and stylistically effective derivatives by prefixes and suffixes: *lehký, lehounký, lehoučkový, lehoulinký, nadlehčený; žlutý, žluťoučký, nažloutlý, zažloutlý; otevřít, pootevřít, nedovřít, přivřít, rozevřít* etc.

#### **4.5. Translation of expressive words**

Considerable differences coming from different cultural traditions and social conventions can also be observed at the level of expressivity (there are differences in strength and forms of expressivity). In an emotional evaluation of expressions it is especially necessary to retain their function. When translating, finding an absolute equivalent is not always managed and compromises have to be used. Except absolute equivalents, there are partial or no equivalents.

The emotional attitude is expressed by different means of expression in English and Czech. Knittlová (Knittlová, 2010, p. 56-59, 106) deals with translations of expressivity. She compares the emotional means in Czech and English. She states that in English, the expressive means are more concentrated than in Czech. English emotional means apply to whole statements. The emotionality is often deduced. It results from the context or it is expressed due to the situation. The English emotionality is not necessarily expressed directly by language means. Czech means of expressivity are spread over more elements of the statement. Czech uses more morphological language means to express emotionality. In addition, in Czech there are many words in the lexical level with an inherent expressivity. Czech emotionality is combined with the use of language stylistic layers. English expresses emotionality analytically, an English expression of more words corresponds with one Czech word expression (e.g. *a big old car - bourák*). Comparing Czech and English, it appears that English uses less means of expressivity than Czech. An English inventory is poorer regarding the inherently expressive words. However, that does not mean that it is necessarily less effective.

Knittlová (Knittlová, 2010, p. 67-69) points out that, except for the emotionally charged words, intensifiers are also used for expressivity, especially in a spoken language. They express a large degree, high intensity of an attitude and feeling, without a further specification. Intensification may be associated with a feeling of pleasure or displeasure. There is often a changeover of emotionality and intensity (e.g. a Czech diminutive is counterpart of English intensifier: *very slowly- pomalinku*). Other intensifiers are: *terrific, very, pretty, damn, goddam, crazy, mad* (Czech *pekelně, hrozně, příšerně, senzačně ...*).

Knittlová (Knittlová, 2010, p. 62-63, 97) adds that syntactically independent elements – addressing and interjections – give emotional overtone to the statement. The primary interjections are used more often in English than in Czech. They are transferred rather as modal particles or contact means (*Huh? Aaah, go back to sleep. – Co? Tak jen spi dál.*). Knittlová also deals with a problem of a graphic recording of onomatopoeic words. Onomatopoeic words are either iconic (*bang*) or iconic motivated (*cuckoo*). Every language has its own variations and sometimes no analogous counterpart exists in the target language. It is necessary to add a modifying adverb when describing the sound in translation. At present many English words are taking over – mainly because of mass culture. The taking-over of interjections can be found in comics and the language of young people. It is problematic especially when considering the writing. In Czech, there are several ways of writing such anglicisms: English spelling and English pronunciation (*oops, wow*), Czech spelling and English pronunciation (*oukej*), English and Czech spelling and English pronunciation (*o.k./oukej*), or English spelling and Czech pronunciation corresponding the written form (*bingo*).

#### **4.6. The translation of children's literature and comics**

When translating, attention must be focused on the target reader of a translated text. The contribution of the reader plays an important role. The practical part of the thesis is focused on translation of children's literature and comics. Expressive words (mainly interjections) are typical for these genres.

Generally, the clarity of language is required when translating children's literature. Words with positive expressivity outweigh in texts for children. Expressive words and interjections provide the emotionality and maintain tension and reader's attention.

Alvstad (Alvstad, 2010, p. 22-26) deals with children's literature and translation. She speaks about four points characteristic of the translation of this kind of literature:

1. Cultural context adaptation. A translator must remember that different cultural contexts are often difficult for children's readers to understand. However, if the translator adapts it to the target culture, the text may be interesting and encourage farther understanding of international culture view.
2. Ideological manipulation. There are preferred and supposed sets of values adequate for children because they represent ideas for the future generation. It includes omissions of swear words and informal speech, using only happy endings or simplification of texts.
3. Dual readership. It means that both adults and children are the target readers of texts. "Children are not the only intended readers of children's literature. Grown-up editors, translators, teachers, librarians and parents also read children's literature, and they are often the ones who make the books available to young readers by publishing and buying them." (Alvstad, 2010, p. 24). Because of this, not only children but also adults are considered when translating children's literature. Children's books are often controlled by adults' opinions about what is appropriate for children. Another translation problem occurs in complex texts which are addressed to both adults and children (e.g. *Alice's Adventures in Wonderland*). Such text features are difficult to transfer in translation and the translator is often forced to prefer only one of the target reader.
4. Features of orality. Children's books are often read aloud by adults for children. Therefore sound, rhythm and rhyme are important features which a special focus must be paid to.
5. The relationship between the text and image. Primarily in books for small children, there is a connection between the verbal and visual content.

The last mentioned point is related to comics as well. Comics was originally children's genre which became a kind of mass literature. The relationship between text and pictures gives the meaning to the whole comics story where the speech of interjections is used. Nowadays some interjections are taken over from the English language (e.g. *bong, platsch, krack, plop, splash, flapp, swish, wow, oops...*) because the Czech language often does not have an equivalent for them. (Čmejrková et al., 1996, p. 77)

Kaindl (Kaindl, 2010, p. 36-39) states that the combination of text and picture is a main aspect of translation of comics. When translating, space problems may occur because the text must fit within the speech bubbles.

The emotionality is very often expressed typographically (by various fonts, sizes of letters, designs of shapes, colours etc.). Above all, onomatopoeia play a main role in comics expressivity and visualize the sound dimension. “Whether onomatopoeia are translated or not depends on the retouching effort, the genre and the target group. Translation strategies range from direct borrowing (sometimes with graphemic or phonological adaption) to literal translation and category changes as well to new creation of onomatopoeia.” (Kaindl, 2010, p. 39). Various symbols are another way to express sounds. They are usually associated with negative emotions, anger and vulgar expressions. (Kaindl, 2010, p. 36-39)

## **5. The analysis of the translation of expressive words in two literary texts**

The practical part focuses on the expressivity in language. It complements the theoretical background and provides a concrete study of expressive communication. The aim of the practical part is to compare the translation of Czech and English expressive words and to find out whether they are equivalent from the perspective of expressivity.

Regarding the analysed material, at first a comparison of interpersonal communication was considered. However, obtaining and recording of such materials is difficult. Therefore, literary texts which have living language and are easily accessible were chosen for the analysis of expressivity. Shorter works of children's literature and a comic book were chosen for this purpose. A lot of expressive words are usually found in this kind of literary works so they should provide a sufficient material to compare expressions and their translation.

The decision for the concrete works – *The Bird's Tale* and *Transmetropolitan* – was made for several reasons: The Czech children's tale represents an original Czech text. On the contrary, the second work is a comic book written originally in English. Firstly, this fact allows to compare various expressive vocabularies used in the works. Secondly, it provides two different translations, a translation from Czech into English and a translation from English into Czech. It offers a balanced representation of different kinds of expressivity and two-way translations of these languages. At last, these works were chosen because I was limited by the accessibility of books which would be available in both the Czech and English language.

Expressive words were assorted from the texts. Consequently, they were ordered and analysed using information learnt in the theoretical part. Several aspects were formulated to analyse translated expressions in the Czech and English language: At first, it was examined what kind of expressivity predominates in the chosen texts, whether words were associated with positive or negative expressivity. Secondly, the very translated words were studied. The expressions used to translate Czech words into English and conversely were compared. Four basic types of translation were stated: translation by absolute equivalents, partial equivalents, no equivalents or omission of an expression. At last, it was found out whether the overall amount of expressive words stays the same in both Czech and English texts after the translation. Generally, only words of inherent and adherent expressivity were compared, because the contextual expressivity is more difficult to analyse.

## 6. The analysis of *The Bird's Tale*

The Bird's Tale is an example of a precious work for children readers. It is one of the tales from the book *Devatero pohádek* written by Karel Čapek, who was an excellent Czech writer. The original title in Czech is *Ptačí pohádka*, the English version is translated by Lucie Doležalová. A children's tale is supposed to represent a typical work with positive expressivity and usage of various interjections.

The analysed expressions were noted and used in the original form which they occur in the text. They are noted in the table enclosed in the Appendix (Table 1.). The table consists of three columns: a Czech word, its English form and a type of expressivity translation.

Following types of expressivity were stated:

An absolute equivalent. It means that a Czech word has its pure semantic and syntactic English translation form (there is only a limited number of absolute equivalents due to the different typology and culture of the Czech and English language).

A partial equivalent. A Czech word and an English word express the same meaning but with different phrases or number of words. The partial equivalents involve also a case when the translation is still expressive but it reflects a shift of the meaning (partial equivalent/different expression/) or a case when a neutral equivalent is used to translate an originally expressive word, the word has a similar meaning but a different degree of expressivity (partial equivalent/less expressivity/).

No (zero) equivalent. No English/Czech word exists in translation of a Czech/English expression.

Omission of a word (a word is neglected in the translation).

There were found 105 expressive words, phrases and metaphors in the tale. The majority of expressions are positive words (*tatínek, zrníčko, anděl...*). The number of negative expressions is only 18 out of 105 phrases (e.g. *hrozné poměry, nuda a otrava, pobuda, ...*).

Regarding the expressivity differentiation, most of the expressions are inherently expressive. The inherent expressivity includes around 71 % of all expressive words in the Czech text (for example: *postýlka, nuda, frnk*). The number of Czech and English inherently expressive words differs – there are about 52 % inherently expressive words in the English text (e.g. *mummy, stupid, squawk*). The adherent expressivity is formed mainly by metaphors (*má už po*

*krk, got into his head,...*). The number of Czech and English adherently expressive words is almost the same – 28 Czech and 29 English expressions. The contextual expressivity is also represented in this work by the expressions which have no expressivity outside the tale – the expressions formed by repeating of neutral words have expressivity only in the context of the *Bird's Tale* where they imitate the bird sound.

Phrases of repeating neutral words were included in the analysis as expressive words because they imitate bird sounds (analogous to onomatopoeia). This interesting way of a wordplay gives a humorous tone to the tale. Such playful expressions were translated mostly by partial equivalents (*vím, vím, vím – that's it! that's it!*) but absolute equivalents were found as well (*líp, líp, líp! – better! better! better!*).

The text consists primarily of dialogues which are rich in interjections. There were found 19 Czech (14 English interjections correspond to them). Only one interjection was omitted in English translation (it was the Czech interjection *brr!*). Some interjections were translated with absolute equivalents (*bums! – thud!*), one interjection had the same form in both Czech and English (*hups!*). However, Czech interjections were often replaced by a different English part of speech (*frnk – was back*).

Absolute equivalents form approximately 25,7 % of the whole number of expressions. The remainder of 74,3 % consists of translations by partial equivalents. Generally, there are more Czech expressive words than English ones. There are 29 partial equivalents which decrease the degree of expressivity, most of them are in the English text (there are only 5 expressions which are more expressive in the English translation than in the Czech original). A translated word often lost its expressivity by being replaced with neutral word (*peřinky – bed linen*). Diminutives represent a lot of Czech expressive words which have fewer English equivalents (*zrníčko – grain*). The expressivity of the Czech words is often formed morphologically by suffixes.

I am aware of the fact that the classification of these types of expressivity translation (absolute versus partial equivalents) is not objective in all cases because between these categories there is not always a strict boundary. Although I used all my acquired knowledge, there are expressions which are judged rather subjectively.

Although the amount of expressive words seems to be higher in the Czech text and Czech expressive words are often replaced by neutral English expressions, it can be said that the



whole degree of expressivity is the same in both texts. This is due to the fact that English compensates neutral expression with the use of a play with sound and letters, which does not appear in the Czech source (*trrrickle – hrstka*). Sometimes English interjections occur where Czech interjections do not (*cluck! cluck! cluck! – copak, copak, copak*).

## 7. The analysis of comics *Transmetropolitan*

The work *Transmetropolitan – Year of the Bastard* was chosen as the second work to analyse. This comic book represents the third story about outlaw journalist written by Warren Ellis (and drawn by Darick Robertson). The journalist investigates an election campaign. The original book was translated in Czech by Darek Šmíd with the title *Transmetropolitan – Rok parchanta*. This work was chosen purposely to form a counterpart to the analysed children tale. Provided the presupposed target mature reader, different kind of expressivity and different vocabulary (especially negative words) are expected to appear in the text. It must be mentioned that the English and the Czech version were not exactly the same, some pictures (but without texts) were missing. Moreover, the original English work contains of a chapter of eight pages which does not occur in the Czech version. The parts that differ were not examined.

The same methods were used to analyse the comics *Transmetropolitan*. I enlisted Czech and English expressive words, metaphors and phrases, ordered them in a table and assigned which type of expressivity translation was used. The resulting tables can be found in Appendix (Table 2., Table 3.).

I worked with 326 expressive words and phrases. The negative expressivity is typical for this text (dysphemisms, vulgar words, swear words). There is only 33 words with positive expressivity (however, they are often used in an ironic tone). The high amount of negative words clarifies why this books is intended for adults and not for children. The language is colloquial. Informality is expressed by ungrammatical endings and contracted forms (e.g. *got a nema there? – máte nějaký jméno?*).

Czech inherently expressive words form 78,7 % of analysed Czech words (e.g. *sviňák, prachy, otázečka*). English inherently expressive words included approximately 64,2 % of expressive words found in the English text (e.g. *shit, bastard, friend*). The adherent expressivity forms the minority group in both texts: there are about 20 % of adherently Czech words and around 18 % of adherently English expressions (for example: *poslat ke dnu, straw man, chicks ...*). It implies that the words with natural expressive meaning and words with an expressive sound form dominate in both texts.

There were 77 interjections out of 326 expressions. Because of a larger number of interjections, slightly more attention was paid to the interjections than it was in the analysis of the first text. Interjections were divided into three basic groups according to their functions:

onomatopoeic (29), emotional (32) and contact (16) interjections (see Table 2.). It was discovered that interjection vocals and consonants are often duplicated (*hahaha, fssss, naaa*). This original English pattern is used in Czech translation in most cases (*hahaha, jóóó, ááá*). It has the effect of more expressivity and longer outcry. Some interjections have no equivalent in the Czech language and their forms are adapted from English (*hgg, hrrrp*). Two interjections are expressed by description: *pant* – *vzdych*, *sigh* – *ach jo*. Some interjections were written by graphically different fonts and sizes (to express loud or quiet sound etc.).

The interjections were also classified into two groups according to their origin: the primary and the secondary interjections. The number of primary (*mrrr, ooh, cha,...*) and secondary (*christ, hell, do hajzlu,...*) interjections slightly differs between the English and Czech translation. There were 48 English primary interjections and only 41 Czech primary interjections. The primary interjections consist mainly of the onomatopoeic interjections (all onomatopoeic interjections were primary except only one). The English primary interjection *oh/ah* is often omitted or translated by another part of speech as a secondary interjection in the Czech text (*oh, god – pane bože; oh – a hele; ah, shit – do hajzlu*).

An average number of absolute equivalents is almost 42,5 %. Partial equivalents slightly predominate, forming 57,5 %. The high representation of absolute equivalents may be caused by a large number of similar single words. The partial equivalents decrease the degree of expressive words in around 32,8 % of cases. There were found 42 expressions which are less expressive in the original English text than in the Czech translation, and 5 expressions with less expressivity in the Czech translation than in the English original. However, another fact must be mentioned: the graphical difference occurs sometimes in original English words (e.g. bold font by *šéfik – editor, vopravodá muzika – real music*). The bold font expresses the emotionality of English words. By contrast, Czech translations of these words are inherently expressive but they are not characterized by the different font.

The Czech translation contains more individual expressive words (the expressivity which was not in the English text occurs in the Czech translation). English neutral expressions are replaced by Czech expressive words, morphologically formed (for example: *magneták, otázečka*). The Czech expressivity is contained in more members of a statement, in English usually only one word gives an expressive tone to the whole sentence. Although English expressivity of a whole statement is expressed by fewer expressive words, they fulfil the same function. Moreover, the English text uses a different font as a means of expressivity, which

the Czech text lacks. Comparing different means of expressivity used in both texts, it can be said that the overall degree of the expressivity of both texts is equal, although it is expressed by different means.

## 8. Results of the practical part

The practical part dealt with the analysis of means of expressivity in Czech and English literary texts. Emotional expressions were assorted, ordered in tables and analysed according to several criteria. Expressive words were classified and an average representation of different translation types was assigned. As it was expected, the children's tale contained almost only the positive expressivity. On the contrary, most of the expressions was negative in the comic book. The negative emotions and rough expressions were expressed by vulgar words, no symbols were used instead of abusive words.

The results confirmed the theoretical assumption: While Czech expressivity is distributed over more elements of a sentence and mainly morphological language means express the emotionality, the English language sometimes uses the same but generally different means to convey expressivity. The number of English expressive means is lower. However, they apply to the whole statement. Quantitatively, the English texts use fewer expressive words, but qualitatively, the Czech and English expressive tone of a text is comparable.

Regarding interjections, the number in both Czech and English texts was almost the same. However, the primary interjections could be found more often in English texts than in Czech ones where they were translated by secondary interjections or omitted. In some cases, there were no Czech equivalents for English onomatopoeic interjections. Therefore they were taken over from the English original with their English graphic form.

Intensifiers (e.g. *goddamn*, *completely*, *terrifying*, *zatraceně*, *strašně*, *fantasticky*) were often used in both texts to add expressivity. It was also discovered that the English language expresses emotionality by a play with letters and typographically by use of various fonts, which did not occur in the Czech texts.

## **Conclusion**

This work aimed to provide essential facts about the expressive means in both the Czech and English language. Basic knowledge about expressivity, creation and recognition of expressive words were researched and compared.

In the theoretical part Czech and English means of expression were described. First, it was shown what an expressive word is and how it differs from a neutral word. Afterwards, there were noted three basic types of expressivity which words can contain: inherent, adherent, contextual. The expressivity was also divided into negative and positive. A list of various Czech and English means of expressivity and their examples was offered such as: word order, unusual combination of sounds, composition, reduplication, conversion, shortening, and the pattern of noun and noun, emphasis, derivation and interjection. It was found that the Czech and English languages have some exactly the same expressive means, many of them are nearly similar expressions but also some of them are completely different. In addition to the expressive words, there are paralinguistic means which express emotions such the rhyme, stress or intonation.

Czech and English interjections were characterized. It was shown that their use and importance mostly correspond. Differences exist in the classification of different kinds of interjections. Although no Czech grammar books mention about division of Czech interjections into primary and secondary interjections, the same principle can be used as in the English language. The Czech interjection can be divided into primary – original and secondary – non-original as well. Slightly more information was found about the Czech than English interjections. This may be due to the fact that the English language is not unified about the opinion of interjections as a part of speech and most of the English grammar books omit them.

Definition of translation and basic facts about a translation process were offered. The translation enables and transmits the communication between different languages. Examination of different means of expressivity is possible thanks to the translation process. A broad background of such a complex issue of translation was provided. The most important principle of expressivity translation is the search for an equivalent in the target language. Although a part of expressivity may be lost in translation, each language is rich in something else, and the point is that the translated words should be replaced with an equivalent that fulfils the same function even if the form is different. The Czech is a synthetic flectional

language. The English language is an isolating analytic language. Regarding this, it appears that English expressivity is formed by expressions of more words. The Czech expressions are often one-component and the expressivity is formed by morphologically derivation. Generally, the expressivity is spread over more members of a Czech statement. In English, an expressive word applies clearly to the whole statement. These theoretical statements were demonstrated in the practical part.

The theoretical background was used for analysis of literary works: a tale for children and a comic book for adult. In the practical part, I focused on discovering whether the means of expressivity can be translated into a different language or whether they lose their original meaning or function. Comparing the two texts and their translation, it was confirmed that a quality translation preserves the expressive function. What one language offers may not be used in the other one. It is important to focus on the overall character of expressivity and not only mechanically translate. Moreover, it is necessary to examine the expressivity not separately because the context is important for the evaluation of expressivity.

In conclusion, it may be said that it is necessary to pay more attention to the expressivity. It expresses human emotions and therefore is an indivisible part of the vocabulary. Expressivity plays an important role in expressing emotions and the meaning of a statement. Correct understanding of emotionality means a correct understanding of the communication process. Because of the essential role in both Czech and English, more emphasis should be put on the studying of language expressivity. Otherwise, we can often be confused or not able to recognize expressive means in a foreign language.

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## APPENDIX

**Table 1.**

<b>A Czech expression</b>	<b>An English expression</b>	<b>The type of expressivity translation</b>
kdepak	oh no	partial equivalent/different expression/
to dá nějakou sháňku	it's a mad scramble	partial equivalent
zrníčko	grain	partial equivalent/less expressivity in English/
čapnout	grab	partial equivalent/less expressivity in English/
tatínek	daddy	absolute equivalent
maminka	mummy	absolute equivalent
peřinky	bed linen	partial equivalent/less expressivity in English/
brý ráno	morning	partial equivalent
vím, vím, vím	that's it! that's it!	partial equivalent/different expression/
štíp, štíp, štíp	peck, peck, peck	absolute equivalent
vskutku, vskutku	it's true! it's true!	partial equivalent
brouká	coos	absolute equivalent
jsou s tím starosti	nothing but do! do! do!	partial equivalent/less expressivity in Czech/
brachu	I tell you	partial equivalent/different expression/
málo zrní, málo zrní	few grains, too few	partial equivalent
tak, tak	how right you are	partial equivalent/different expression/
postýlka	bed	partial equivalent/less expressivity in English/
nic, nic, nic	nothing at all, not a jot! not a jot!	partial equivalent/different expression/
smrdí, smrdí!	fumes! fumes!	absolute equivalent
vrká	coos	absolute equivalent
zatrápený život	the currse of our lives	partial equivalent/less expressivity in Czech/
brr!	-	omission

raději praštit tou rachotou	betterr end this rrracket	partial equivalent
člověče!	me fellah	partial equivalent
nakroužím	cirrrcling	partial equivalent/less expressivity in Czech/
navrkám	cooing	absolute equivalent
hrstka	trrrickle	partial equivalent/less expressivity in Czech/
hrozné poměry	it's fine to do!	partial equivalent/different expression/
čepýří	ruffles his feather	partial equivalent
takový ježatý vrabčák	such a scruffy sparrow	partial equivalent
nadával	grumbled	absolute equivalent
nuda a otrava	it was so boring	partial equivalent
dřel	drudge out	absolute equivalent
lidičky	my friends	partial equivalent
míčky	balls	partial equivalent/less expressivity in English/
natřu	beat	partial equivalent/less expressivity in English/
fortel a flintu	moves and tricks up my sleeve	partial equivalent/different expression/
frnknu neboli pláchnu	swoop and vanish	partial equivalent
víš, víš, víš?	see! see! see!	absolute equivalent
hečte!	so there!	partial equivalent
se kasal	boasted	absolute equivalent
vrabčák	sparrow	partial equivalent/less expressivity in English/
má už po krk	fed up	absolute equivalent
si potrpěl	enjoyed	partial equivalent
vindru	a farthing	absolute equivalent
ty kujóne toulavá	you cunning little rover	partial equivalent
ty budižkničemu	you good-for-nothing	absolute equivalent
pobudu	tramp	absolute equivalent

krajánka	journeyman	partial equivalent/less expressivity in English/
poběhlík	migrant	partial equivalent/less expressivity in English/
z moci ouřední	officially allotted	partial equivalent
věchýtek	wisp	partial equivalent
kůlnička	shed	partial equivalent
tetička	aunt	partial equivalent/less expressivity in English/
holá nuda a otrava	an awful bore	partial equivalent
umřel dlouhou chvílí	dying of boredom	partial equivalent
čimčarují	chirruped	absolute equivalent
líp, líp, líp!	better! better! better!	absolute equivalent
ba	how right you are	partial equivalent/different expression/
sejkorka	the tit	partial equivalent/less expressivity in English/
panečku	my goodness	partial equivalent
filutové	bright fellows	partial equivalent
vzala do hlavy	got into his head	absolute equivalent
bříšku	the belly	absolute equivalent
okýnkem	little window	partial equivalent
tak strašně vysoké	so tall	partial equivalent/less expressivity in English/
vajíčko	egg	partial equivalent/less expressivity in English/
hromadu dětí	a whole lot of children	partial equivalent
hloupé	stupid	absolute equivalent
amerikánská	american	partial equivalent/less expressivity in English/
hromádka	a heap	partial equivalent/less expressivity in English/
frnk	flew off	partial equivalent/less expressivity in English/
zrnko	small piece	partial equivalent

zobáčku	tiny beak	partial equivalent
frnk	was back	partial equivalent/less expressivity in English/
zrníčko	lump	partial equivalent
jejdanečku	my goodness	partial equivalent
kryndapána	by gosh	partial equivalent
kruciturci jejejej šmankote ochochoch au lalala ouha krucinál jemine hu safra fujloty propánajána jemináčku ovej achich namoutě můj ty tondo uf panenka skáková krucifagot ouvej mami ójejkote echech lidičky brrr krucipísek ujuj pro pánečka sakulante óhoho ajaj krutiputi	great Scott, holy Moses, oh, oh, oh! ow, ow, ow! saints alive! gee! by Jove! my sainted goodfathers! crikey! augh augh...	partial equivalent/less expressivity in English/, omission
ocáskem	tails	partial equivalent/less expressivity in English/
lidičky	folks	partial equivalent
kmotro sejkorko	Dear Mrs Tit	partial equivalent
má zlatá	my dear	absolute equivalent
prastrýček	great-uncle	partial equivalent/less expressivity in English/
maminčiny	mother	partial equivalent/less expressivity in English/
svatosvatá pravda	the most holy truth	partial equivalent
bums!	thud!	absolute equivalent
svištělo	fell with a whizz	partial equivalent
ručičky	little feet	partial equivalent
hups!	hups!	absolute equivalent
ručičky	feet	partial equivalent/less expressivity in English/
párátky	toes	partial equivalent/less expressivity in English/

bříško	tummy	absolute equivalent
ptáček	bird	partial equivalent/less expressivity in English/
jak? jak?	what? what?	partial equivalent
copak, copak, copak	cluck! cluck! cluck!	partial equivalent/different expression/
já musím zobat	I must peck, peck, squawk!	partial equivalent/less expressivity in Czech/
kdepak, kdepak! to to to tak!	squawk! cluck! cluck!	partial equivalent/different expression/
hlupák	daft	absolute equivalent
pípat	chirp	absolute equivalent
ptáčkové	dear birds	partial equivalent
helejte	watch me!	partial equivalent
šups	in a flash	partial equivalent
boží anděl	God's angel	absolute equivalent

**Table 2.**

<b>Onomatopoeic interjections</b> CZECH/ENGLISH	<b>Emotional interjections</b> CZECH/ENGLISH	<b>Contact interjections</b> CZECH/ENGLISH
MRRR PRRR	A JÉJE OOH	ACHÓÓÓJ BYEEE
MŇAU! MOW!	JÁÁÁOŮŮŮŮ YEEOWWWW	ACHÓÓÓÓÓÓJ HIIIIII
MŇAU MEOW	JÓÓÓ YAAAY	PÓÓÓDÍÍVÉJTÉ SÉÉÉ LOOOOOOOOK
HAHA HAHA	JÁCH! AAH!	AHOJKY HELLO
HAHAHA HAHAHA	NÉ NAAA	BRÁCHO BOY
HAHAHAHA HAHAHAHA	PRÓÓÓÓSIÍM PLEEEEEASE	CHLAPEČKU BOY
CHECHT HEH	ACH JO SIGH	A HELE AND LOOK
CHA! HA!	NO ... JO WELL...YEAH	A HELE OH
HGG HGG	DOBŘÁ OKAY	HELE! HEY!
HMF HMF	JO YEAH	TY VOLE MAN
PCH FF	JEŽIŠ CHRIST	NO TY VOLE OH MAN
MM MM	KRITEPANE CHRIST	KÁMO MAN
ERM ER	PROKRISTAPÁNA CHRIST	VOLE DUDE
OŮŮF WHUFF	NO JO OH YEAH	ČUS BYE
ŮŮŮF OOF	TAK JO OKAY	CO? HAH?
MMRRRRMMM MMRRRRMMM	TAK JO ALL RIGHT	TAK TEDA WELL NOW
HRRRP HRRRP	DO HAJZLU DAMNIT	
PRRRRP PRRRRRP	PANE BOŽE... OH, GOD	
FSSSS FSSSS	JEŽIŠMARJÁ JESUS CHRIST	
ÁÁÁ! ÁÁÁÁ!	DO PRDELE... OH, FUCK...	
ÁÁÁÁÁ ÁÁÁÁÁ	TO NE. TO NE. OH, NO. OH, NO.	
ÉÉÉÉCHHHH EEEEHHHH	ACH OH	



<b>FREEHU FREEH</b>	<b>NO WELL</b>	
<b>HURK HURK</b>	<b>NO JO, NO UH-HUH</b>	
<b>FLUS PTOO</b>	<b>DO HAJZLU AH, SHIT</b>	
<b>CHOMP CHOMP</b>	<b>JO, JO YEAH, YEAH</b>	
<b>KLIK CLICK</b>	<b>SI KUŘ OH YES</b>	
<b>CLICK CKLICK</b>	<b>SAKRA HELL</b>	
<b>VZDYCH VZDYCH VZDYCH PANT PANT PANT</b>	<b>NE NOPE</b>	
	<b>TO JO ENOUGH</b>	
	<b>TAK JO FINE</b>	
	<b>ACH JO DAMN IT</b>	

**Table 3.**

<b>A Czech expression</b>	<b>An English expression</b>	<b>The type of expressivity translation</b>
parchant	bastard	absolute equivalent
parchanti, parchanti hnusný	fuckinell, bassards, allbassards	partial equivalent
zdechlej sysel	a dead gopher	absolute equivalent
s lepší frizúrou	with better hair	partial equivalent/less expressivity in English/
špatnej postup	bad form	absolute equivalent
přeblafnout	had a blowjob	partial equivalent /different expression/
magneták	a tape recorder	partial equivalent/less expressivity in English/
telko	TV	partial equivalent/less expressivity in English/
fešný úsměv	that smile	partial equivalent/different expression/
poslat ke dnu	broke down	partial equivalent
vodou z otrávené studny	watter from a poisoned well	absolute equivalent
zkurvený	fucking	absolute equivalent
novej bejvák v cajku?	new apartment okay?	partial equivalent/less expressivity in English/
svězt na vlně zrůdnosti	ride upon a wave of mutilation	partial equivalent
ten zmrđ fešák	the fucking smiler	partial equivalent
taková jako otázeka	a, you know, question	partial equivalent/different expression/
a vůbec, co má vlastně znamenat ta...?	what the hell does...mean, anyway?	partial equivalent/less expressivity in Czech/
podělaný	goddamn	absolute equivalent
že se to podělá	it'll go fucking wrong	partial equivalent
zkurvený mafiánský krápy	fucking mafia good	partial equivalent/less expressivity in English/
zasranej pazmek	fucking thing	partial equivalent

pojebanej	weird	partial equivalent/less expressivity in English/
nablblý hlavy	fucking heads	partial equivalent/less expressivity in Czech/
zasraný noviny	fucking newspapers	absolute equivalent
šuntský vyráběče	the things	partial equivalent/less expressivity in English/
za hubičku	for a song	partial equivalent
kurva	fucking/fuck	partial equivalent
kvartýr	apartment	partial equivalent/less expressivity in English/
polib mi prdel	fuck you	partial equivalent
nic co by, kurva, stálo za přečtení	nothing worth fucking reading	partial equivalent
přítelíčku	my friend	partial equivalent
do prdele s tím, ztichni	fuck this, shut up	absolute equivalent
nejpodělanější čtvrt'	the worst sinkholes	partial equivalent/different expression/
kšeftík, šéfe?	business, mister?	partial equivalent
zmiz mi z očí, prcku.	out of my face, kid.	partial equivalent
prcek	a boy	partial equivalent/less expressivity in English/
zmrde	fucko	absolute equivalent
kunčofty	customers	partial equivalent/less expressivity in English/
zeblila	puke	absolute equivalent
vojíždí	fuck	absolute equivalent
sráč	piece of shit	partial equivalent
udělám z tebe doživotního křipla	I fucking mutilate you	partial equivalent
péro a koule	cock and balls	absolute equivalent
vygumovanej toxíku	you poisonous little thug	partial equivalent
prachbídny	squalid	absolute equivalent
po krk	more than enough	partial equivalent

šéfik	editor	partial equivalent/less expressivity in English/ + (different font)
hod' se do klidu	relax	partial equivalent/less expressivity in English/
sviňák	the beast	absolute equivalent
prachy	money	partial equivalent/less expressivity in English/
kašpárek	straw man	partial equivalent/different expression/
toho měj v merku	he's the one to watch	partial equivalent
parchanti a klacky pod nohama	spoilers and bastards	partial equivalent
čoklomrdi	dogfuckers	absolute equivalent
vopravdová muzika	real music	partial equivalent/less expressivity in English/ + (different font)
neumí to koulet	doesn't play the game real well	partial equivalent
má koule	got the balls	absolute equivalent
tupý	dumb	absolute equivalent
auťák	car	partial equivalent/less expressivity in English/
šroubek po šroubku	at the seams	partial expression/different expression/
malá pistolka	little gun	partial expression
tlupa zmagořenejch kandidátů	block of lunatic delegates	partial expression
vošoust	whorehopper's	absolute equivalent
držka	badmouth	absolute equivalent
st'uknem	meet	partial equivalent/less expressivity in English/
pořadnej bágl	big kitbag	partial equivalent
vercajk	equipment	partial equivalent/less expressivity in English/
zkurvený vyráběč	the fucking maker	absolute equivalent
vokuř to	give me fire	partial expression/different

		expression/
per to do mě	give me information	partial equivalent/less expressivity in English/
nebohá prodavačka	poor seller	absolute equivalent
drž hubu	shut up	absolute equivalent
strašnej	horrible	absolute equivalent
naseru	shit	absolute equivalent
matko dvanácti potratů	mother of twelve bastards	partial equivalent
šimpanzomrde	chimpfucker	absolute equivalent
naval	gimme	absolute equivalent
jakžesetomenuješ	whatsyourname	absolute equivalent
přátelé	my friends	partial equivalent
kousek po kousku	inch by inch	partial equivalent
pustit jeden druhému žilou	to make each other bleed	partial equivalent
pustit se do křížku	to fight	partial equivalent/less expressivity in English/
slouho	lackey	absolute equivalent
výbavička	equipent	partial equivalent/less expressivity in English/
strejda	uncle	partial equivalent/less expressivity in English/
hovna	shits	absolute equivalent
jasan	sure	partial equivalent/less expressivity in English/
kompe	computer	partial equivalent/less expressivity in English/
tancovat s kriplama	to dance with fucks	partial equivalent
dát padáka	fire	partial equivalent
článečky	the good ink	partial equivalent/different expression/
děvčata	chicks	partial equivalent/less expressivity in Czech/
vykuř mu péro	suck his dick	absolute equivalent

ubožáci	losers	absolute equivalent
permanently nasraní	hate addicts	partial equivalent/less expressivity in English/
lůza	scum	absolute equivalent
šibři	fixers	absolute equivalent
podvodník	a fake	absolute equivalent
chlápek	the guy	absolute equivalent
srát na hlavu	fucking us	partial equivalent
zuřivý	outlaw	partial equivalent/different expression/
nejopěvovanější	best-loved	partial equivalent
nevrlá	sulkily	absolute equivalent
sexy	pretty	partial equivalent/different expression/
krámy	stuff	absolute equivalent
očička	eyes	partial equivalent/less expressivity in English/
narvanej	filled	partial equivalent/less expressivity in English/
kurvy	whores	absolute equivalent
pošuci	freaks	absolute equivalent
zrůdy	things	partial equivalent/less expressivity in English/
hrozné věci	terrible things	absolute equivalent
do úmoru	painfully	partial equivalent/different expression/
drží za koule	has his balls in his hands	partial equivalent
to zatracený svinstvo	that damn thing	partial equivalent
satanovo hovno	satan's shit	absolute equivalent
slabochu	weak boy	partial equivalent
postavička	a small figure	partial equivalent
blýsknout se	flash	absolute equivalent
tvrděj pracant	a working stiff at heart	partial equivalent

děsivě	terrifying	absolute equivalent
záhuba	doom	absolute equivalent
úchyláci	weirdos	absolute equivalent
má toho dost!	is tired of the shit!	partial equivalent/less expressivity in Czech/
zbídačený	shipwrecked	absolute equivalent
poslušná malá kurvička	a good little whore	partial equivalent
peklo	hell	absolute equivalent
zatraceně rozmláceně	goddamn fractured	absolute equivalent
proč by mě to mělo zajímat víc, než co by se za předkožku mrtvého čokla vešlo	why I should give two tugs of a dead dog's cock about it	partial equivalent
do háje	damnit	partial equivalent
sráči	fucks	absolute equivalent
pisálek	a hack	absolute equivalent
ubohé pisálkovské ego	poor hack's ego	absolute equivalent
ty vykriplenej čoklomorde	shiforbrains junkie dogfucker	partial equivalent
vyvrhel	underdog	absolute equivalent
pěknej humus	awful goddamn thing	partial equivalent
staré jako samy kopce	old as the hills	absolute equivalent
mele	jabbers	absolute equivalent
papouškovat	parrot	absolute equivalent
podělaná	goddamn	absolute equivalent
jedovatě	acidly	absolute equivalent
brutální	brutal	absolute equivalent
škoda	a waste	absolute equivalent
posral	shat	absolute equivalent
a to jsem s váma teprve začal, vy kokůtci	and I've only begun fucking with you people	partial equivalent + (different font)

zasranej vošoust	goddamn whorehopper	absolute equivalent
mrdka	the fucker	absolute equivalent
nasrat	goddamn	partial equivalent
fakt soráč	so sorry	partial equivalent/less expressivity in English/
vo co, kurva de?	what is this shit?	partial equivalent
šábnout	split	partial equivalent/less expressivity in English/
kápní božskou	admit it	partial equivalent/less expressivity in English/
intrikánskej čoklomrd	scheming dogfucker	absolute equivalent
zkrvvenej	sonofabitch	partial equivalent
no to mě zechčij	in the name of fuck	partial equivalent/different expression/
ždíbký	bits	absolute equivalent
broučci smrt'ácci	deathwatch beetles	absolute equivalent
svinstvo	crap	absolute equivalent
abych se na to nevyčák	to keep me interested	partial equivalent/less expressivity in English/
fakt celkem v pohodě	pretty damn good	partial equivalent
kancel	damn office	partial equivalent
fantasticky	hugely	absolute equivalent
stará	the wife	partial equivalent/less expressivity in English/
podělaná příšernost	goddamn monstrosity	absolute equivalent
podivná malá holka	strange little girl	absolute equivalent
záhul	heat	absolute equivalent
děvky	whores	absolute equivalent
alkáči	alkies	absolute equivalent
smažky	junkies	absolute equivalent
specialitky	speciality	partial equivalent/less expressivity in English/
magor	a nut	absolute equivalent



čuramedán	fuckhead	partial equivalent
odporný	loathsome	absolute equivalent
malí sráčácci	little shits	partial equivalent
pisálci	journos	absolute equivalent
čumilové	rubberneckers	partial equivalent
děcka	kids	absolute equivalent
maminka	mummy	absolute equivalent
do pekla	to hell	absolute equivalent
vy zmrdi	you fuckers	absolute equivalent
serete	shitting	absolute equivalent
omrdáváte	fucking	absolute equivalent
blažený	blissful	absolute equivalent
ošklivý	ugly	absolute equivalent
hovno	shit	absolute equivalent
svinskej	dirty	partial equivalent
šťastlivci	lucky people	partial equivalent
zasraně blbá	stupid fucking	absolute equivalent
vojebeš	fuck	absolute equivalent
do hajzlu, kdes byl?	where the hell have you been?	partial equivalent
taťka	duddy	absolute equivalent
párka	a party	partial equivalent/less expressivity in English/
kopni to tam	have a drink	partial equivalent/less expressivity in English/
skočil po hlavě	threw myself into it	partial equivalent
srát na to	what the fuck	partial equivalent
našlehnu se něčím, co má koule	stuff myself with something speedy	partial equivalent
do prdele, nemám ani páru	I don't have the faintest goddamn ideas	partial equivalent
totálně mrtvá	completely dead	absolute equivalent

no, tak to je, kurva, skvělý	oh, fucking, perfect	partial equivalent
táhni do hajzlu	fuck off	absolute equivalent
krávo jedna	shitbag	partial equivalent/different expression/
držko blbá	fuckface	partial equivalent
prdel	ass	absolute equivalent
mrdat!	fuck!	absolute equivalent
hnusí se mi to	hideous as it all sounds	partial equivalent
vtipný jako samo peklo	funny as hell	partial equivalent
bláznivina	anything crazy	partial equivalent
umírám touhou	I so badly want	partial equivalent
proradnej	evil	partial equivalent
kloučkomrdskej hovnosrku	you boyfucking little shitsucker	partial equivalent
ten psychopatickej parchantík	that lunatic little bastard	partial equivalent
mít v malíku	own it	partial equivalent/less expressivity in English/
vřelý	heartfelt	absolute equivalent
tak skvělý	such fine	absolute equivalent
příšerný	terrible	absolute equivalent
hajzl	the bastard	absolute equivalent
prabohatý	prehistoric-rich	absolute equivalent
mám pod čepicí	I'm clever	partial equivalent
opotřebovaná blbá hlava	useless goddamn head	partial equivalent
zlý blbec držkoň co fandí na fočusu	stupid evil fuckface sportsbar	partial equivalent
chudák ženská	poor bitch	partial equivalent/less expressivity in Czech/
kurník	damnit	absolute equivalent
hulit jak fabrika	smoke	partial equivalent/less expressivity in English/
máme před sebou fůru	there's job to be done	partial equivalent/less expressivity in

práce		English/ + (different font)
nasrat na mrtvej hrudník	shit on dead chest	absolute equivalent
zkorumpovaná svině	someone just as corrupt	partial equivalent/less expressivity in English/
sakra	damnit	absolute equivalent
takovýhle svinstvo	that shit	absolute equivalent
ohavná	filthy	absolute equivalent
cigáro	a cigarette	partial equivalent/less expressivity in English/
stiskni, kurva, ten knoflík	throw the fucking switch	partial equivalent
až k posrání inteligentní	cleverer than fuck	partial equivalent
repka	the story	partial equivalent/less expressivity in English/ + (different font)
dluží mi pár službiček	owes me favors	partial equivalent
chlápek	a man	partial equivalent/less expressivity in English/
prácička	a job	partial equivalent/less expressivity in English/
kurva, proč ne?	why the hell not?	partial equivalent
tohle je na prd	this is wrong	partial equivalent/less expressivity in English/
táhněte do prdele	fuck off	partial equivalent
pind'ourku	tinydick	absolute equivalent
vodprásknout	shoot	absolute equivalent
má pěknou fůru peněz	has lots of money	partial equivalent
být jeptiškou nebylo takový žůžo, jak se tvářilo	being a nun wasn't all it was cracked up to be	partial equivalent/differet expression/
sex stál za hovno	the sex was shit	partial equivalent
parchantí farma	the bastrad farm	absolute equivalent
nasrals mě	you made me sick	partial equivalent/less expressivity in English/
do rotaček se mi nesar!	you're not fucking with	partial equivalent

	my front page!	
nějakej pošuk	some freak	absolute equivalent
parchante kyselej	sour bastard	absolute equivalent

## ANNOTATION

<b>Jméno a příjmení:</b>	Monika Pikasová
<b>Katedra:</b>	Katedra anglického jazyka
<b>Vedoucí práce:</b>	Mgr. Jana Kořínková, Ph.D.
<b>Rok obhajoby:</b>	2016

<b>Název práce:</b>	Expresivní výrazy v českém a anglickém jazyce
<b>Název v angličtině:</b>	Means of expressivity in the Czech-English language comparison
<b>Anotace práce:</b>	Bakalářská práce se zabývá expresivitou v českém a anglickém jazyce a jejím překladem mezi těmito jazyky. Teoretická část specifikuje pojmy týkající se expresivních slov v obou jazycích a zabývá se také dalšími prostředky expresivity. Větší pozornost je věnována citoslovcím jakožto nejstarším a nejjednodušším expresivním projevům. Věnuji se také pojmu překladu a s ním souvisejícím termínům. Praktická část se skládá z analýz dvou literárních děl, pomocí kterých zkoumá konkrétní překlady expresivních výrazů.
<b>Klíčová slova:</b>	expresivita, adherentní, inherentní, kontextová, pozitivní, negativní, citoslovce, překlad, analýza
<b>Anotace v angličtině:</b>	This thesis deals with expressivity in the Czech and English language and its translation between these languages. The theoretical part specifies the terms of expressive words in both languages and also describes other means of expressivity. More attention is paid to interjections as the oldest and simplest expressive means. One part is devoted to the translation and its relating concepts. The practical part consists of the analyses of the two literary works, where concrete translations of expressivity are examined.
<b>Klíčová slova v angličtině:</b>	expressivity, adherent, inherent, contextual, positive, negative, interjection, translation, analysis
<b>Přílohy vázané v práci:</b>	18 stran – tabulky analyzovaných expresivních výrazů
<b>Rozsah práce:</b>	61 stran včetně příloh
<b>Jazyk práce:</b>	angličtina