

Bakalářská práce

Analysis of Czech Translations of Phrasal Verbs in Twilight by Stephenie Meyer

Studijní program:

B0114A300068 Anglický jazyk se zaměřením
na vzdělávání

Studijní obory:

Anglický jazyk se zaměřením na vzdělávání
Český jazyk a literatura se zaměřením na
vzdělávání

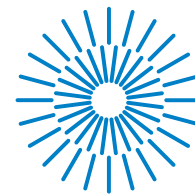
Autor práce:

Viktorie Kvasničková

Vedoucí práce:

Mgr. Bc. Maxmilian Rhys, Ph.D.
Katedra anglického jazyka

Liberec 2025



Zadání bakalářské práce

Analysis of Czech Translations of Phrasal Verbs in Twilight by Stephenie Meyer

Jméno a příjmení:

Viktorie Kvasničková

Osobní číslo:

P21000894

Studijní program:

B0114A300068 Anglický jazyk se zaměřením
na vzdělávání

Specializace:

Anglický jazyk se zaměřením na vzdělávání
Český jazyk a literatura se zaměřením na
vzdělávání

Zadávací katedra:

Katedra anglického jazyka

Akademický rok:

2022/2023

Zásady pro vypracování:

This bachelor's thesis deals with the translation of phrasal verbs into Czech in the first book of the *Twilight* series by Stephenie Meyer. The thesis will examine the correctness of the translation of the phrasal verbs analysed in the sense of their contextual accuracy, as well as various translation strategies, and other relevant criteria. The overall aim of the thesis will be to determine whether a particular translation strategy is applied preferentially or predominantly, and what possible reasons there are for such dominance. The correctness of the phrasal verbs will also be assessed, and where the translation is inaccurate or otherwise invalid, better translations will be offered and justified.

Rozsah grafických prací:

Rozsah pracovní zprávy:

Forma zpracování práce:

tištěná/elektronická

Jazyk práce:

angličtina

Seznam odborné literatury:

1. Meyer, Stephenie. 2005. *Twilight – The Twilight Saga, Book 1*. New York: Little, Brown.
2. Meyer, Stephenie. 2005. *Stmívání*. Praha: Egmont.
3. *Cambridge Phrasal Verbs Dictionary*. 2016. Cambridge: Cambridge UP.
4. McCarthy, Michael. 2004. *English phrasal verbs in use*. Cambridge: Cambridge UP.
5. Cowie, Anthony Paul and Ronald Mackin. 1993. *Oxford dictionary of phrasal verbs*. Oxford : Oxford UP.
6. Levý, Jiří. 2012. *Umění překladu*. 4., upr. vyd. Praha: Apostrof.
7. Baker, Mona. 2018. *In Other Words: A Coursebook on Translation*. New York: Routledge.
8. Knittlová, Dagmar, et al. 2010. *Překlad a překládání*. Olomouc: Univerzita Palackého v Olomouci.

Vedoucí práce:

Mgr. Bc. Maxmilian Rhys, Ph.D.

Katedra anglického jazyka

Datum zadání práce:

29. června 2023

Předpokládaný termín odevzdání: 12. července 2024

L.S.

prof. RNDr. Jan Pícek, CSc.
děkan

Mgr. Zénó Vernyik, Ph.D.
garant studijního programu

Prohlášení

Prohlašuji, že svou bakalářskou práci jsem vypracovala samostatně jako původní dílo s použitím uvedené literatury a na základě konzultací s vedoucím mé bakalářské práce a konzultantem.

Jsem si vědoma toho, že na mou bakalářskou práci se plně vztahuje zákon č. 121/2000 Sb., o právu autorském, zejména § 60 – školní dílo.

Beru na vědomí, že Technická univerzita v Liberci nezasahuje do mých autorských práv užitím mé bakalářské práce pro vnitřní potřebu Technické univerzity v Liberci.

Užiji-li bakalářskou práci nebo poskytnu-li licenci k jejímu využití, jsem si vědoma povinnosti informovat o této skutečnosti Technickou univerzitou v Liberci; v tomto případě má Technická univerzita v Liberci právo ode mne požadovat úhradu nákladů, které vynaložila na vytvoření díla, až do jejich skutečné výše.

Současně čestně prohlašuji, že text elektronické podoby práce vložený do IS/STAG se shoduje s textem tištěné podoby práce.

Beru na vědomí, že má bakalářská práce bude zveřejněna Technickou univerzitou v Liberci v souladu s § 47b zákona č. 111/1998 Sb., o vysokých školách a o změně a doplnění dalších zákonů (zákon o vysokých školách), ve znění pozdějších předpisů.

Jsem si vědoma následků, které podle zákona o vysokých školách mohou vyplývat z porušení tohoto prohlášení.

Acknowledgments

I would like to sincerely thank my thesis supervisor, Mgr. Bc. Maxmilian Rhys, Ph.D., for his support and helpful advice and my family for their support.

Anotace

Tato bakalářská práce se zabývá překladem frázových sloves do češtiny v první knize série Stmívání od Stephenie Meyerové. Práce bude zkoumat správnost překladu analyzovaných frázových sloves z hlediska jejich kontextové přesnosti, dále různé překladatelské strategie a další relevantní kritéria. Celkovým cílem práce bude zjistit, zda se určitá překladatelská strategie uplatňuje přednostně nebo převážně a jaké jsou možné důvody takové převahy. Posuzována bude také správnost frázových sloves a tam, kde je překlad nepřesný nebo jinak neplatný, budou nabídnuty a zdůvodněny lepší překlady.

Klíčová slova

překlad, frázová slovesa, Stmívání, překladová analýza

Abstract

This bachelor's thesis deals with the translation of phrasal verbs into Czech in the first book of the Twilight series by Stephenie Meyer. The thesis will examine the correctness of the translation of the phrasal verbs analysed in the sense of their contextual accuracy, as well as various translation strategies, and other relevant criteria. The overall aim of the thesis will be to determine whether a particular translation strategy is applied preferentially or predominantly, and what possible reasons there are for such dominance. The correctness of the phrasal verbs will also be assessed, and where the translation is inaccurate or otherwise invalid, better translations will be offered and justified.

Keywords

translation, phrasal verbs, Twilight, translation analysis

Table of contents

Introduction.....	10
1 Characteristics of phrasal verbs.....	12
1.1 Literal vs idiomatic phrasal verbs.....	12
1.2 Tips for Learning Phrasal Verbs.....	14
2 Translation methods.....	16
2.1 Translation of phrasal verbs into Czech language.....	18
2.2 Basic Principle of Translation.....	18
2.3 Denotative and Connotative Meanings in Translation.....	20
2.3.1 Example of Denotation and Connotation.....	21
3 Contextual Changes in Translation.....	23
3.1 Functional Theory of Translation.....	23
3.2 Cultural Aspects of Translation.....	24
3.3 Translation of Cultural Realities.....	24
3.4 Translation of Idioms and Proverbs.....	25
3.5 Traditional Translation Methods.....	25
3.6 Three Phases of a Translator's Work.....	27
3.6.1 Understanding the Original.....	28
3.6.2 Interpreting the Original.....	30
3.6.3 Restylizing the Original.....	32
4 Practical.....	34
Conclusion.....	80
List of references.....	82

List of tables and figure

Literal.....	35
Table 1: phrasal verb “rolled down”.....	35
Table 2: phrasal verb “got on”.....	36
Table 3: phrasal verb “come back”.....	36
Table 4: phrasal verb “drive back down”.....	37
Table 5: phrasal verb “give up”.....	37
Table 6: phrasal verb “was looking ahead”.....	38
Table 7: phrasal verb “stare out”.....	38
Table 8: phrasal verb “had grown up”.....	39
Table 9: phrasal verbs “putting in” and “clean up”.....	40
Table 10: phrasal verb “pulled over”.....	40
Table 11: phrasal verb “get out”.....	41
Table 12: phrasal verb “stepped out”.....	41
Table 13: phrasal verb “was looking for”.....	42
Table 14: phrasal verb “bring back”.....	42
Table 15: phrasal verb “went back”.....	43
Table 16: phrasal verb “pulled back”.....	43
Table 17: phrasal verb “didn’t stand out”.....	44
Table 18: phrasal verb “hang up”.....	44
Table 19: phrasal verb “took up”.....	45
Table 20: phrasal verb “walked away”.....	45
Table 21: phrasal verb “looked up”.....	46
Table 22: phrasal verb “looked away”.....	46
Table 23: phrasal verb “turned away”.....	46
Table 24: phrasal verb “drag on”.....	47
Table 25: phrasal verb “ran through”.....	47
Table 26: phrasal verb “would tear up”.....	48
Table 27: phrasal verb “dress down”.....	48
Table 28: phrasal verb “turned around”.....	49
Table 29: phrasal verb “turned back”.....	49
Table 30: phrasal verb “turned on”.....	50
Table 31: phrasal verb “called on”.....	51
Table 32: phrasal verb “changed back”.....	51
Table 33: phrasal verb “hand over”.....	51
Table 34: phrasal verb “found out”.....	52
Table 35: phrasal verb “turned in”.....	52
Table 36: phrasal verb “pulled up”.....	53
Table 37: phrasal verb “calm down”.....	53

Table 38: phrasal verb “pick up”	54
Table 39: phrasal verb “take out”	55
Table 40: phrasal verb “called out”	55
Table 41: phrasal verb “hung up”	55
Table 42: phrasal verb “called in”	56
Table 43: phrasal verb “moved in”	56
Table 44: phrasal verb “stick together”	57
Table 45: phrasal verb “started on”	57
Table 46: phrasal verb “stayed out”	58
Table 47: phrasal verb “come back”	58
Table 48: phrasal verb “was putting together”	59
Table 49: phrasal verb “got ahead”	59
Table 50: phrasal verb “come down”	60
Table 51: phrasal verb “caught up”	60
Table 52: phrasal verb “pulled on”	61
Table 53: phrasal verb “run away”	61
Table 54: phrasal verb “put down”	62
Table 55: phrasal verb “washing away”	62
Table 56: phrasal verb “kept up”	62
Table 57: phrasal verb “had passed through”	63
Table 58: phrasal verb “wrote down”	63
Table 59: phrasal verbs “stick out” and “looked away”	64
Table 60: phrasal verb “ducked out”	64
Idiomatic	65
Table 1: phrasal verb “put down”	65
Table 2: phrasal verb “go on”	65
Table 3: phrasal verb “had gotten over”	66
Table 4: phrasal verb “went through”	66
Table 5: phrasal verbs “went through” and “droned on”	67
Table 6: phrasal verb “check in”	67
Table 7: phrasal verb “picked up”	68
Table 8: phrasal verb “made up”	68
Table 9: phrasal verb “keep up”	69
Table 10: phrasal verb “turned down”	69
Table 11: phrasal verb “get along”	70
Table 12: phrasal verb “standing out”	70
Table 13: phrasal verb “turned out”	71
Table 14: phrasal verb “had drifted away”	71
Table 15: phrasal verb “picked up”	72
Table 16: phrasal verb “dug through”	72
Table 17: phrasal verb “pulled off”	73

Table 18: phrasal verb “fit in”	73
Table 19: phrasal verb “dropped out”	73
Table 20: phrasal verb “building up”	74
Table 21: phrasal verb “caught up”	74
Table 22: phrasal verb “play up”	75
Table 23: phrasal verb “be up”	75
Table 24: phrasal verb “made up”	76
Table 25: phrasal verb “was showing off”	76
Table 26: phrasal verb “swept over”	77
Table 27: phrasal verb “keep up”	77
Table 28: phrasal verb “pointed out”	78
Table 29: phrasal verb “put on”	78
Table 30: phrasal verb “was up”	79

Introduction

This thesis examines English phrasal verbs in Stephenie Meyer's *Twilight*, paying particular attention to how they appear in the book's opening chapters. This study intends to investigate the frequency of phrasal verbs and analyze their translation into Czech because they are one of the most difficult parts of the English lexicon. The objective is to ascertain whether alternative methods are employed and the degree to which phrasal verbs are translated properly.

The two primary sections of the thesis are theoretical and practical. The theoretical section presents phrasal verbs, explains the difference between their literal and colloquial meanings, and provides helpful learning techniques. Additionally, it looks at how contextual shifts affect translation decisions and investigates translation techniques, including denotative and connotative meanings.

The functional theory of translation and its function in contextualizing language are also covered. In order to highlight situations in which direct translation is not feasible, cultural factors are also taken into account, such as the translation of idioms, proverbs, and culturally distinctive terms.

The examination of phrasal verbs in *Twilight* and their Czech translation by Markéta Demlová (2005) is the main emphasis of the practical section. The study looks into whether a particular translation method is more commonly utilized and considers potential explanations for its dominance. It also assesses how accurately phrasal verbs are translated and, if needed, recommends better translations.

My own experience as a non-native speaker, where it can be especially difficult to recall phrasal verbs and their proper particle combinations, is what inspired me to choose this

topic. Furthermore, *Twilight* was chosen because of my own fascination with supernatural themes in addition to its widespread appeal.

In the end, this thesis aims to shed light on the difficulties involved in translating phrasal verbs into Czech while assessing the advantages and disadvantages of the selected translation techniques.

1 Characteristics of phrasal verbs

In this chapter the main focus is on the definition and characteristics of phrasal verbs, and then their explanation of how they are divided and what they consist of.

Phrasal verbs combine a verb and a particle. Particles are short words that are probably familiar with either prepositions or verbs. Some of the most typical phrasal verb particles are listed here: *about, (a)round, at, away, back, down, for, in, into, off, on, out, over, through, to, up.*

Phrasal verbs are a specific group of verbs that are challenging for English learners. They are used in spoken informal English, where they are very frequent, for instance, so native speakers are constantly in contact with them. Each combination of different verbs and particles has its own meaning, so it is difficult to guess it for a non-native English speakers.

This section is addressing register and metaphor. Phrasal verbs can have many distinct meanings. For instance, the phrase *he got on the bus* refers to *his entry onto the bus*; *I'm trying to get on with my work* denotes *the continued labor*; *Jim and Ian get along really well* denotes *their mutual liking and friendliness*. It is necessary to memorize each distinct meaning of the phrasal verb because there is frequently no clear relationship between the multiple meanings. Using the phrasal verb will help recall a sentence is the greatest method for doing this.

1.1 Literal vs idiomatic phrasal verbs

Phrasal verbs can be used both literally and idiomatically. We can find obvious connections between their core meanings and their extra meanings. This is due to the fact that certain additional meanings are predicated on idioms or images that are closely related to the original meaning. An idiom is a means of presenting a concept by drawing parallels between

it and another entity that shares its features. Here is an example of a literal (basic) meaning: *blow up a balloon* means *to make it inflate or fill with air*. Next, there is an idiomatic meaning: *someone blows up*, which means *they suddenly become very angry*.

Even though a phrasal verb is exclusively used in idiomatic contexts, its meaning can often be inferred from the meaning of the basic verb without the particle. As an example, *These figures appear odd. Have we slipped up somewhere?* Here, *slip up* refers to *making a mistake*, which is obviously derived from *slip* meaning to fall, usually due to a damp floor or an icy surface.

An additional crucial feature of phrasal verbs is their register. Phrasal verbs are commonly used in spoken English and informal writing, such as letters to friends and daily news. On the other hand, one-word synonyms or equivalents appear more frequently in a more official spoken or written language. For instance, it can be said *miss out* or *omit a question*.

Similarly to any other English vocabulary, there are variations in usage depending on the region. For instance, whereas English speakers in Britain, America, and Australia all understand *clearing up a room* to imply *putting things away neatly*, only speakers in these languages would use the synonym *tidy up*.

First to understand is the meaning of the entire phrasal verb as a whole. Any dictionary will be beneficial. For instance, *looks* means to use your eyes, and *up* is the direction, opposite of *down*. However, there are other meanings associated with the phrasal verb *look up*. *Look the word up in the dictionary* means search for information in a book/computer. *I'll look you up next time I'm in London* means visit someone it have not seen for a long time. *Things are looking up* in sense to improve.

Verbs like *break*, *bring*, and *call* have concrete action meanings in their fundamental senses, but they also have abstract meanings frequently when they are part of phrasal verbs. In

certain situations, the concrete meaning can be deducted from the abstract one. For example, *looking back* to wave goodbye to someone as you drive away has the concrete meaning of looking behind them; *looking back* on a previous life has the abstract meaning of remembering or recalling.

A single verb that has nearly the same meaning as a phrasal verb can frequently be used in its place. The synonyms with a single verb are frequently, though not always, more formal. One example of such synonyms can be the phrasal verb *put off* which has the synonym *postpone* as a single verb.

An adverb (such as *out*, *up*, *about*) or a preposition (such as *from*, *to*, *with*) are examples of a particle. Basic verbs can be made into phrasal verbs by adding various particles to them. The majority of particles evoke several senses. For instance, the term *over* can indicate several meanings depending on the context. It might signify changing position, as in *fall over* (fall to the ground) or *move over* (move someone's place of sitting or standing to create room for someone else). Sometimes it can have a concept of thoroughness, as in *read over* (read all the way through) or *talk over* (examine a topic in-depth before deciding). (McCarthy 2004)

1.2 Tips for Learning Phrasal Verbs

Sometimes, if the verb is comprehend and particle separately, it can be understood the meaning of a multi-word verb. *Put down*, for instance, can imply to position something somewhere, as in *lock the books down on the table*. However, what does it mean in the following sentence? *She's putting them to bed at daybreak*. It indicates that she is always available rather than that she puts people somewhere criticizing them. When a verb is seen

with a particle after it, it will be unable to comprehend the meaning of the context based on the verb's and the particle; there is discovered a phrasal verb with idiom.

Similarly, it is also a form of phrasal verb if one comes across additional verb and particle combinations that seem to convey a different meaning than the verb used alone. Another kind of verbs are those that are always followed by the same particle.

Learning these verb-particle pairs as a linguistic unit is beneficial. Understanding the context, in which the verb is typically used, is crucial too. For instance, when a person or group of individuals is the object, the word *put down* is used to criticize.

The initial step that we should do is to figure out how to keep a record of the phrasal verbs encountered. Putting them in their own part of our vocabulary book is a helpful idea. To help recall the context, write down the verb, its meaning, and an example sentence. Another option is to record a translation into our native language, but it is necessary to ensure that the context is the same.

If the verb has an object, it is helpful to note the object's potential locations. Using the dictionary, this particular verb-specific information will be discovered following the definitions and examples. It is possible to write down the details exactly as they appear in the dictionary or we can add examples within our notepad. Alternatively, it might write out the verb as *try out*. We should keep in mind that a pronoun object needs to appear between the verb and the particle: *She tried it out on the children*.

Certain nouns typically go along with a lot of phrasal verbs. Making a note of these is a clever idea. This will assist with accuracy and context. For instance, *to find out* information means *to play down a problem or the dangers of something*.

There are various methods for arranging the verbs in a recorded form so that they are easier to remember. They can be divided into several groups. One of them is called particle organization. Phrasal verb particles frequently have general meanings of their own that might

help in understanding the meaning of the verb as a whole. To comprehend verbs like *look over*, *talk over*, *go over*, and *think over*, for instance, it can be helpful to know that the particle *over* has the meaning of *considering*, *thinking about* or *examining*. This can help to understand the verbs mentioned above. The most frequent particle with phrasal verbs is *up*, but it additionally mean *increasing*, *improving*, *preparing*, *completing*, and *finishing*. Consequently, we should make an effort to capture verbs under each of these distinct meanings.

Verbs listed in meaning (or semantic) categories might occasionally aid in memory retention. This is due to the fact that these verbs frequently occur in the same sentence in contexts like feelings, travel, and crime. This implies that all of the verbs required together will be present when discussing or writing about a certain scenario. For example feelings: to get carried away, to open up.

There exist three groups of phrasal verbs that are arranged as follows: one group organizes verbs by opposites, such as *turn up* or *turn down*; another group arranges by different meanings and patterns for the same verb, such as *make up*, which means *to put on make-up*; and the final group arranges three-word verbs (verb followed by two particles, like *cut back on*, *feel up to*.)

2 Translation methods

The article *A Bi-Axis Model for Profiling English Phrasal Verbs for Pedagogic Purposes* discusses the challenges of teaching phrasal verbs to English as a second language (ESL) learners and proposes a bi-axis model to assist in their instruction. As it has been already mentioned above, phrasal verbs are prevalent in English language, therefore ESL learners have to face difficulties with memorizing them due to their syntactic and semantic

complexities. Studies show that many learners avoid phrasal verbs because of this difficulty, indicating a need for effective teaching strategies.

1. Challenges in Learning Phrasal Verbs

Phrasal verbs often carry idiomatic meanings, which cannot be easily guessed from the individual words (e.g., *bring up* vs. *turn up*). Issues arise from the syntactic features of phrasal verbs (like transitivity and separability) and the semantic aspect of idiomaticity.

2. The Bi-Axis Model

The proposed model categorizes phrasal verbs being based on two axes - idiomaticity (the opacity of meaning) and collocation restriction (how many specific words can combine with a given phrasal verbs). The idiomaticity is classified into three categories: transparent/literal, semitransparent, and opaque/idiomatic. The collocation restriction is divided into three levels: free, restricted, and fixed.

3. Measuring Idiomaticity and Collocation Restriction

The idiomaticity is assessed by how much the individual components contribute to the overall meaning of the phrasal verbs. The collocation restriction is determined by a number of possible collocations a phrasal verb can take, where fewer collocations imply stronger restrictions.

4. Teaching Recommendations

The model helps instructors prioritize which phrasal verbs to teach first, suggesting a sequence from transparent and free to idiomatic and restricted. For beginner learners, starting with literal and free phrasal verbs is recommended, while more complex idiomatic phrasal

verbs should be taught later. The model highlights the importance of teaching collocational relationships and can be applied in classroom activities to enhance learning.

5. Pedagogical Implications

The model aims to guide teachers in structuring their lessons and focusing on areas where students may struggle. While the model provides valuable insights, it is acknowledged that it does not cover all possible phrasal verbs and other factors influencing language learning, such as first language transfer.

Overall, the article emphasizes the need for a systematic approach to teaching phrasal verbs, recognizing their complexity and proposing strategies to make their instruction more effective for ESL learners.

2.1 Translation of phrasal verbs into Czech language

Phrasal verbs also appear in the Czech language. However, because Czech is a synthetic language - meaning that we form words mostly by derivation and using one word is sufficient in translation of phrasal verbs into Czech language. Phrasal verbs are not so comprehensible, which makes it necessary to learn English phrasal verbs by heart.

2.2 Basic Principle of Translation

Since the 1960s, many works have been written on the linguistic approach to translation theory by authors from both the West and the East, including supporters of the Leipzig Translation School.

The main problem in translation has long been considered the issue of equivalence. It emphasizes the possibility of transferring all the information from the source language (SL) text into the target language (TL) text, even when the grammatical systems of both languages are different.

In the theory of communication linguistics, J. Catford states that the units of SL and TL do not always have to have the same meaning, but they can function in the same situation. This introduces the concept of "functional equivalence," which we use today, even though Catford does not use this term. Today, we apply a functional approach to translation, where functional equivalence is the basic principle of translation. This means it does not matter whether we use the same or different language resources; what matters is what they express and what function they have in both SL and TL texts, not just in terms of denotative meaning but also connotative, expressive, associative, and pragmatic aspects.

The basic component of a text is semantic and is expressed through lexical elements related to grammatical systems. It includes 1) denotative information focused on situations, which form an integral part of the text's content. Additionally, 2) connotation, which is influenced by the functional-stylistic and expressive nuances of language expressions. In semantic translation, we translate while distinguishing the stricter meanings of terms. In doing so, we must adhere to the grammatical system. Roman Jakobson divides this into three basic linguistic concepts, and the lexically grammatical differences can also lead to problems on the pragmatic side. This term is now commonly expanded to include semantic and pragmatic situations.

Finally, in the pragmatic dimension, the element of intention is expressed, which arises from the relationship between SL and TL and is based on expressing the same linguistic content components. This involves not only grammatical lexical translation but especially functional shifts or differences in expressing the content's language resources.

In addition to the denotative component, we can also consider various factors that differ in the same or less general nature. It is enough to mention just one – the functional component.

American linguist E. A. Nida reminds us that the nature of the message should not be overlooked in translation, especially the fact that simple equivalence cannot often be used regardless of content, function, and interconnections of both systems.

When we perform translation, we find that we are translating linguistic signs. This means that it is not enough to simply transfer linguistic content. We must consider the content level, grammatical syntax, and also include semantic and contextual components. This means mastering all types of discourse. The basic insight Nida aims to achieve lies in the source language and TL, taking into account all aspects of the text. If the source language does not match the given content and TL remains, the semantic translation connects the content of the text.

In such cases, the knowledge content remains shared in a cognitive nature with TL more than the context content as primary and pragmatic.

2.3 Denotative and Connotative Meanings in Translation

Denotative and connotative meanings form the basic layers of linguistic communication. Denotation relates to the basic, literal meaning of a word, which refers to objective reality. In contrast, connotation brings subjective nuance and includes various emotional, expressive, or stylistic deviations associated with a given linguistic expression.

In translation, it is essential to pay attention not only to transferring the denotative meaning but also to preserving connotative meanings when they are crucial for the overall effect and function of the text. For example, if an original text uses a word with a certain

emotional tone, the translation should aim to maintain a similar stylistic level in the target language. Otherwise, there may be a shift in meaning that alters how the text is perceived and accepted by the reader.

Semantic translation seeks the most faithful reproduction of the meaning of the source text, both at the denotative and connotative levels. The basic assumption is that it is impossible to achieve complete equivalence between the source and target languages since each linguistic system has its own rules, which manifest not only in lexicon but also in syntax and pragmatics.

In translating technical texts, where accuracy of information plays a primary role, it is important to consider denotative meaning. On the other hand, in literary texts, attention must also be paid to connotative meanings to preserve the poetry of the original message. Literal translation is challenging because the translator must balance it with the author's artistic intention.

2.3.1 Example of Denotation and Connotation

In the following sentence, a typical example of denotation and connotation can be seen. *That house is big*, the word *big* has a denotative meaning indicating the physical size of the object. However, in the sentence *That house is big but cold*, the word *cold* refers to feeling uncomfortable in the house; here, it carries a connotative meaning that expresses more than just a low temperature.

A translator must assess whether it is appropriate to preserve the connotative meaning in the translation or whether it will suffice to transfer only the denotative meaning. Both meanings should align with the context and the overall function of the text.

The communication theory of translation emphasizes that every translation is a communicative act between the author of the source text and the reader of the translated text. Functional equivalence is based on maintaining the same communicative intention, not using the same linguistic means.

E. A. Nida distinguishes between formal equivalence (exact translation of linguistic units) and dynamic equivalence (adapting the translation to have the same effect on the target reader as the original). Dynamic equivalence prioritizes the sense of the message and its pragmatic effects on the recipient, while formal equivalence focuses on closely mirroring the linguistic form of the original.

In communicative translation, the main goal is to preserve the purpose of the message and ensure that the translated text impacts the reader in the same way as the original one did its readers. This means that the translator must be sensitive to differences in cultural and linguistic norms and adapt the text to make it understandable and natural for the target audience.

Pragmatics in translation focuses on the practical aspects of language use, particularly the context in which linguistic means are used and the effect of the message on the recipient. Therefore, in translation, it is necessary to consider not only the meanings of words but also how they are used within the text and their effect on the reader.

The translator should differentiate between explicit and implicit messages and pay attention to pragmatic markers (e.g., *actually*, *like*, *therefore*), which often express attitudes, intentions, or relationships between parts of the message. Incorrect use of these markers or their complete omission can lead to shifts in the meaning or changes in the communicative intention of the text.

3 Contextual Changes in Translation

Every linguistic expression is situated in a specific context that includes both the situation and the relationships between the participants in communication, as well as broader cultural and social conditions. Translation must consider these factors to avoid taking an expression out of its original context and distorting its meaning.

For example, the Czech expression *to have something behind you* can have different meanings depending on the context, from indicating a completion of a certain duty (e.g., *I have an exam behind me.*) to referring to a negative life experience (*He has gone through a tough time.*). Therefore, when translating into another language, it is necessary to consider the context and decide about the appropriate equivalent in the target language.

3.1 Functional Theory of Translation

The functional approach to translation, advocated by figures like Katharina Reiss and Hans J. Vermeer, emphasizes the function of the text and its purpose in the communication process. The fundamental principle of functional theory is a so-called *skopos*, which is the goal or purpose of the translation.

According to the *skopos* theory, a translation should serve the same communicative purpose as the original, even if that means having to forego literalness or formal fidelity to the original. This is especially important when translating texts with specific purposes, such as advertisements, political speeches, or literary works. In these cases, the translator may choose certain changes or adaptations to ensure that the translation has the same effect on the target reader as the original did on the readers of the source language.

3.2 Cultural Aspects of Translation

Every language is connected to a certain culture, which influences not only the lexicon and grammar but also the ways of thinking and perceiving the world. Cultural aspects of translation mainly concern the transfer of culturally specific elements, such as facts, idioms, proverbs, and phraseologisms, which often have no direct equivalents in the target language.

3.3 Translation of Cultural Realities

Cultural realities present a significant challenge in translation as they refer to phenomena, objects, or institutions linked to a specific culture. When translating facts, a translator may use several strategies, such as:

- Adaptation – adjusting the facts so that they are understandable and natural for the target reader.
- Explanations – providing an explanation of the facts directly in the text or in a footnote.
- Keeping the original – retaining the original term with possible additional explanation.

For example, the Czech term *folk literature* does not have a direct equivalent in English, so it is necessary either to use a descriptive translation or retain the original term and provide an explanation.

3.4 Translation of Idioms and Proverbs

Idioms and proverbs are often difficult to translate because of their metaphorical meanings which cannot be translated literally. The translator must decide whether to find a corresponding equivalent in the target language or whether to keep a literal translation and add an explanation.

When translating idioms, it is essential to consider the cultural context and norms. For example, the Czech proverb *better to have a good friend than a bad enemy* could be translated into English as *better a friend than an enemy*, which conveys a similar meaning. However, it would be better to find a more familiar idiom in English, like *A friend in need is a friend indeed*, to maintain the original message's impact.

In translation, it is also essential to balance different levels of the meaning (denotative and connotative), communicative intent, context, and cultural aspects to ensure that the translated text is both accurate and appropriate for the target audience. Understanding these components allows for the effective transfer of the original message while respecting the linguistic, cultural, and pragmatic differences between the source and target languages.

3.5 Traditional Translation Methods

The translation process uses different methods and procedures, though they all aim to solve the same issue we have been discussing. Earlier translation theorists, such as Fjodorov, Levý, Léh, and Catford, did not always use clearly distinguished terms, and they often differentiated methods based on stylistic consistency only, not linguistics. Some theorists (like Pokladář and Bareš), using their own narrowly defined methods—albeit adaptable with some modifications—differ from Canadian authors Vinay and Darbelnet. Vinay and Darbelnet

identified seven basic methods to solve the absence of a direct equivalent in Czech. These methods are:

- Transcription: The transcription of foreign or adapted words, including transliteration (e.g., Chinese names).
- Calque: A literal translation of proper names.
- Substitution: Replacing one linguistic element with another equivalent (e.g., nouns).
- Transposition: A grammatical shift from one part of speech to another while maintaining the meaning.
- Modulation: Changing lexical elements (e.g., *butcher paper* = *packing paper*).
- Equivalence: Complete content and stylistic equivalence, even if the structure changes (e.g., *My sweet girl!*).
- Adaptation: Replacing the situation in the original text with a more suitable equivalent (e.g., when translating proverbs).

Gerard Vázquez-Ayora suggests eight translation strategies:

1. Transposition
2. Modulation
3. Equivalence
4. Adaptation
5. Amplification (adding text)
6. Explicitation (adding explanatory information)
7. Omission
8. Compensation

Joseph L. Malone describes nine translation methods:

1. Equality: Direct counterpart ($A = B$).
2. Substitution: Replacing an element with no direct counterpart in the target language.
3. Divergence: One term in the original text is translated in multiple ways.
4. Convergence: Different terms are translated into one equivalent.
5. Amplification: Expanding the text (e.g., *Here I am!* = *I'm here!*).
6. Reduction: Shortening the text (e.g., *Here I am!* = *Here!*).
7. Diffusion: Extending the meaning of a term.
8. Condensation: Compressing a term's meaning.
9. Reordering: Changing the word order.

V. G. Gak and I. I. Recker differentiate between equivalence and correspondence. They examine logical relationships between concepts and use methods such as:

- Analogy: Choosing one of several synonyms.
- Concretization: Refining abstract terms.
- Logical Development of Concepts: Expanding the meaning of a concept.
- Antonymic Translation: Translation using opposite meanings

3.6 Three Phases of a Translator's Work

If we accept the idea that the original text is material for the translator to work on artistically, we can summarize the requirements for translation in three points:

1. Understanding the Original
2. Interpreting the Original
3. Restylizing the Original

3.6.1 Understanding the Original

From the original artist, we expect an understanding of the reality they depict; from the translator, an understanding of the work they are interpreting. A good translator must first be a good reader. When reading a text, the translator's understanding goes through three levels (though these stages do not have to happen separately):

The first level is understanding the text, which means a philological understanding. This does not require a special talent, but rather an expertise and practical skill. A proper reading of the text conveys its ideological and aesthetic values, such as the mood, irony, or tone directed at the reader. Regular readers may not consciously notice these qualities, but the translator should recognize them and identify the methods the author uses to achieve them. Translation requires a deeper and more conscious understanding of the work than simple reading.

Through understanding the ideological and aesthetic values of different language tools and motives, the translator can grasp the artistic whole, including the characters, their relationships, the setting, and the author's intention. This understanding is more challenging because both readers and translators tend to focus on individual words and motives. A significant amount of imagination is needed for the translator to comprehend the artwork as a whole. For instance, understanding the stylistic tone of a single line is easier than grasping a character's full personality from all their lines and actions. Imagination is essential for the translator, just as it is for a director; without it, achieving a complete understanding of the work is difficult. When translators are expected to become familiar with the realities of the environment they are translating from, it essentially means they should directly recognize the realities expressed in the work and be able to reconstruct their reflection in it.

In all cases of misunderstanding, two factors play a key role: the translator's inability to imagine the author's reality or idea and incorrect meanings suggested by the original

language, whether due to random linguistic similarities or true ambiguity in the text. The main difference between a creative translator and mechanical one is that the creative translator imagines the realities they write about while moving between the original and its translation. In contrast, the mechanical translator only perceives the text and translates the words.

For the artistic education of translators, this implies a need to shift from the shortcut psychological process of “original text — translation text” to a more complex but artistically valuable process of “original text — imagined reality — translation text.” Naturally, translators tend to favor the first process because it is easier; reconstructing reality requires imagination and careful interpretation of the text. Developing a methodology for reconstructing reality is one of the first prerequisites for a realistic translation aesthetics. Some translators believe that a focus on understanding reality could lead to adding or interpreting meanings not present in the work.

This viewpoint stems from different interpretations of the term "reality." They refer to objective reality, which the artist transforms, while our discussion focuses on the already artistically transformed reality, i.e. reality of the artistic work. If a translator becomes too trapped in the objective environment of the work, they might indeed introduce elements into the work that the author did not express. A similar distortion can occur from a one-sided understanding of the artistic realities of the work; for example, if the translator has a clear idea of a character but forgets that the author gradually reveals this character to the reader and deliberately conceals their relationship with others, they may unintentionally reveal these relationships too early through stylistic means. Such “anticipation” in translation results from a one-sided understanding of the character. Only when the translator grasps the reality as presented in the work can they create an artistically truthful translation.

3.6.2 Interpreting the Original

Understanding the reality is another condition for achieving artistic mastery in translation because when two language materials do not correspond perfectly, complete meaning equivalence between the translation and the original is impossible. Thus, a linguistically correct translation is not enough; interpretation is necessary. It often happens that the translator's native language lacks the broad or ambiguous expression found in the original; the translator then must specify the meaning, choosing one of the narrower meanings, which requires knowledge of the reality hidden behind the text.

From the original artist, we demand a correct interpretation of reality. In this regard, three points must be noted:

- a) finding the objective idea of the work,
- b) the translator's interpretative stance,
- c) the interpretation of the work's objective values from this stance — the translation concept and the possibility of “re-evaluation.”

a) As noted in the discussion about translation creation, every translation is more or less a clear interpretation. For the interpretation to be correct, it must be based on the most essential features of the work and aim for its objective values. The artist's relationship to reality is characterized by Timofějev: “However, a characteristic feature of the imagination of a true artist — besides its intensity and strength — is its selflessness, or more precisely, its objectivity, meaning that the artist dreams not of themselves, but of the concrete world surrounding them; they almost ‘reincarnate’ and renounce themselves and their personal interests.”

The same applies to the translator. Their understanding of the work will be realistic only if they do not fall into cheap personal sentimentality and subjectivity as a reader. It is

common for readers to feel that a character reminds them of someone they know or that the scenery or situations evoke events from their own lives. This causes the work to become related to realities to which it has no objective relation. The reader projects their personal issues into it. This subjectivity is one of the main pitfalls in the translator's work because it leads to localizations that may contradict the work's objective meaning. It does not always have to involve inserting Czech realities and references into the text; a much subtler and more significant form of distortion is stylistic "re-evaluation," inserting aesthetic qualities that the translator prefers into a work where they do not exist. The translator's goal should be to come as close as possible to the objective validity of the work being translated.

b) The foundation of the translation concept is the interpretive stance. Unlike the simple reader, who more or less intuitively tends to select the most intense elements from the work, a good translator usually consciously establishes their interpretive stance and knows what they want to convey to the reader through their translation. This stance is particularly evident among Marxist translators, who aim to communicate as clearly and dynamically as possible, especially those elements of the work that directly or indirectly express social criticism reflecting a materialist worldview and a realistic way of thinking.

c) The translator's view of the work and their focus on a particular type of consumer shape their conception of the original, the translation concept, which serves as the ideological basis of their creative method. How much freedom does the translator have in interpreting the work? Is it illogical to impose similar limits on their interpretation as on a literary historian's interpretation? If their goal is not a literary playfulness but a realistic portrayal of the work, both theoretical and artistic interpretation must be based on the ideological and aesthetic values contained in the work, whether they are evident or latent. The translator cannot impose their subjective ideas but can provide a new perspective by discovering or reasonably emphasizing some aspect of the work.

3.6.3 Restylizing the Original

From the original artist, we expect an artistically valuable stylization of reality; from the translator, we expect an artistically valuable restylization of the original. The translator can primarily apply their talent in language styling, so they need a good stylistic ability. The linguistic issues of translation mainly involve these questions:

- a) the relationship between two linguistic systems,
- b) the traces of the original language in the translation's stylization,
- c) the tension in the translation style arising from the fact that the idea is transferred into a language in which it was not originally created.

a) The original language and the translation language are not directly comparable. The linguistic tools of the two languages are not "equivalent," so they cannot be translated mechanically. Their meanings and aesthetic values do not align perfectly. Thus, translation is more challenging the greater the role of language in the artistic construction of the text; therefore, translating poetry requires greater flexibility and overall freedom.

b) The language does not only shape the text but also affects the translation. The influence of the original language expression on the translation is both direct and indirect. The direct influence of the original text appears positively and negatively, meaning the presence of awkward connections formed according to the original and the absence of Czech expressions that the original language does not possess. The indirect influence of the original language manifests in how the translator often strives to differentiate from stylistic features of the original that they consider grammatical and neutral.

Especially more talented translators who are theoretically knowledgeable about the expression peculiarities of the language they are translating from often anxiously avoid such means. The indirect influence of foreign originals explains why there are fewer participles in

our translated literature than in the original literature. In the original text, we would freely use expressions like *in a small house, And your wife is beautiful?* or *And suddenly, a dazzling fire flashed before him*. In translations from Russian, most translators likely prefer expressions that do not correspond to Russian: *in a small house, And you have a beautiful wife*, or *And then, a dazzling fire flashed before him, The war will end, the man will return*.

c) Besides the difficulties arising from the non-equivalence of the two languages and the influence of the original language stylization on the translation, some language disadvantages for the translator stem from the fact that the expression in the translation is non-original; the idea is *ex post facto*. In the original language, the author must respect and adjust their artistic expression to the nuances and specific tools of the original language. In the case of translations, the translator encounters a tension between the original idea and the language in which it is expressed. This tension leads to the question of how faithfully the translator can express the artistically valuable qualities of the work in the target language while keeping the specific aesthetic features of the original intact. This artistic tension shapes the translator's task and, consequently, the artistic quality of the resulting translation.

4 Practical

The second part of this work is practical. *Twilight* is a young adult fantasy novel written by Stephenie Meyer. The story follows Bella Swan, a high school student who moves to the small town of Forks, Washington, where she falls in love with Edward Cullen, a mysterious and handsome vampire. As their romance blossoms, Bella becomes entangled in a world of supernatural beings, facing danger from other vampires who threaten her life. The novel explores themes of love, identity, and the struggle between desire and danger, captivating readers with its blend of romance and suspense.

Stephenie Meyer is an American author best known for her *Twilight* series, which became a global phenomenon and sparked a resurgence in vampire fiction. Born on December 24, 1973, in Hartford, Connecticut, Meyer originally studied English literature at Brigham Young University. The idea for *Twilight* came to her in a dream, and she wrote the first book in just a few months. The series, consisting of four novels, has sold over 100 million copies worldwide and has been adapted into a successful film franchise. Meyer has also written other works, including the *The Host* and *Midnight Sun*. In addition to her writing, she is known for her philanthropic efforts and support of various charities.

Literal

Original	Translation	My translation
My mother drove me to the airport with the windows rolled down.	Matka mě vezla na letiště. Všechna okýnka v autě byla stažená.	Matka mě vezla na letiště se všemi staženými okýnky v autě.

Table 1: phrasal verb “rolled down”

My translation is more natural and fluid as it seamlessly integrates the detail about the windows into the sentence, emphasizing the circumstances of the ride while maintaining a compact and cohesive structure.

Original	Translation	My translation
"Bella," my mom said to me — the last of a thousand times — before I got on the plane. "You don't have to do this."	„Bello,“ řekla mi maminka – už alespoň po tisíci –, než jsem nastoupila do letadla. „Nemusíš to dělat.“	„Bello,“ řekla mi máma – už alespoň po tisíci –, než jsem nastoupila do letadla. „Nemusíš to dělat.“

Table 2: phrasal verb “got on”

My translation maintains the original meaning while sounding more natural and conversational by using the less formal "máma," which improves the flow and readability of the dialogue.

Original	Translation	My translation
"I'll see you soon," she insisted. "You can come home whenever you want — I'll come right back as soon as you need me."	„Však se brzy uvidíme,“ nedala se odradit. „Můžeš přijet domů, kdy budeš chtít – já se vrátím, kdykoliv mě budeš potřebovat.“	„Brzy se uvidíme,“ trvala na svém. „Můžeš přijet domů, kdy budeš chtít – já se vrátím, jakmile mě budeš potřebovat.“

Table 3: phrasal verb “come back”

My translation sounds more natural and fluid by simplifying the phrase „Však se brzy uvidíme“ to „Brzy se uvidíme,“ making it more conversational, while „trvala na svém“ better conveys the character’s persistence in a smoother way.

Original	Translation	My translation
It's a four-hour flight from Phoenix to Seattle,	Let z Phoenixu do Seattlu trvá čtyři hodiny, pak se letí	Let z Phoenixu do Seattlu trvá čtyři hodiny, další

another hour in a small plane up to Port Angeles, and then an hour drive back down to Forks.	další hodinu malým letadlem nahoru do Port Angeles a pak hodinu autem zpátky dolů do Forks.	hodinu malým letadlem nahoru do Port Angeles a pak hodinu jízdy zpět autem dolů do Forks.
--	---	---

Table 4: phrasal verb “drive back down”

My translation is more concise and fluid by removing redundancy, making the sentence clearer while maintaining the original meaning and natural flow.

Original	Translation	My translation
I hoped he didn't think so little of me as to believe I would give up that easily.	Doufala jsem, že o mně nemá tak špatné mínění, aby věřil, že se tak snadno vzdám.	Doufala jsem, že o mně nemá tak špatné mínění, aby si myslel, že se tak snadno vzdám.

Table 5: phrasal verb “give up”

My translation sounds more natural and conversational by using „aby si myslel“ instead of „aby věřil,“ making the sentence flow more smoothly while keeping the original meaning intact.

Original	Translation	My translation
He was looking ahead at the road when he said this.	Když to říkal, díval se přímo před sebe na silnici.	Když to říkal, díval se přímo před sebe na silnici.

Table 6: phrasal verb “was looking ahead”

The translation should be kept because it maintains clarity and natural flow while accurately conveying the original meaning in a straightforward and readable way.

Original	Translation	My translation
It was nice to be alone, not to have to smile and look pleased; a relief to stare dejectedly out the window at the sheeting rain and let just a few tears escape.	Bylo příjemné být sama, nemuset se usmívat a tvářit se potěšeně; úleva, moci se sklesle koukat z okna na souvislou vrstvu deště a nechat ukápnout jen pár slziček.	Bylo příjemné být sama, nemuset se usmívat a tvářit se spokojeně; bylo úlevné dívat se sklíčeně z okna na déšť a nechat si uniknout pár slz.

Table 7: phrasal verb “stare out”

My translation is preferable as it uses "spokojeně" instead of "potěšeně," which more accurately conveys the intended feeling, and the phrase "bylo úlevné" creates a stronger emotional connection, while maintaining a smooth and concise structure.

Original	Translation	My translation
All of the kids here had grown up together — their grandparents had been toddlers together.	Všechna děcka tady musela vyrůstat společně – jejich prarodiče se znali už od plenek.	Všechna děcka tady musela vyrůstat společně – jejich prarodiče se znali už od plenek.

Table 8: phrasal verb “had grown up”

The translation should be kept because it effectively captures the original meaning while maintaining a natural and engaging tone, making it clear that the children grew up together due to their grandparents' long-standing relationship.

Original	Translation	My translation
When I finished putting my clothes in the old pine dresser, I took my bag of bathroom necessities and went to the communal bathroom to clean myself up after the day of travel.	Když jsem vyskládala všechno své oblečení do starého borovicového prádelníku, vzala jsem si tašku s toaletními potřebami a šla se po dni plném cestování umýt.	Když jsem vyskládala všechno své oblečení do staré borovicové komody, vzala jsem si tašku s toaletními potřebami a šla se po dni plném cestování umýt.

Table 9: phrasal verbs “putting in” and “clean up”

My translation is preferred because using "staré borovicové komody" instead of "starého borovicového prádelníku" is more commonly understood and sounds more natural, while maintaining the overall meaning and flow of the sentence.

Original	Translation	My translation
I pulled the faded old quilt over my head, and later added the pillow, too.	Přetáhla jsem si přes hlavu vybledlou přikrývku a později jsem přidala ještě polštář.	Přetáhla jsem si přes hlavu vybledlou přikrývku a později jsem přidala ještě polštář.

Table 10: phrasal verb “pulled over”

The translation should be kept because it clearly conveys the action in a straightforward manner, maintaining a natural flow and effectively communicating the sense of comfort and layering with the blanket and pillow.

Original	Translation	My translation
I was in a hurry to get out of the misty wet that swirled around my head and clung to my hair under my hood.	Spěchala jsem, abych se dostala z toho mlhavého mokra, které mi vířilo kolem hlavy a sráželo se mi na vlasech pod kapucí.	Spěchala jsem, abych se dostala z toho mlhavého mokra, které mi vířilo kolem hlavy a sráželo se mi na vlasech pod kapucí.

Table 11: phrasal verb “get out”

The translation should be kept because it vividly captures the feeling of urgency and discomfort in a clear and engaging way, effectively conveying the imagery of the mist and its impact on the narrator, while maintaining a natural flow.

Original	Translation	My translation
I stepped unwillingly out of the toasty truck cab.	Neochotně jsem vystoupila z útulného, příjemně vyhřátého nákladáčku.	Neochotně jsem vystoupila z útulného s vyhřátého nákladáčku.

Table 12: phrasal verb “stepped out”

My translation should be kept because it remains clear and concise while still effectively conveying the sense of reluctance to leave the cozy, warm truck, even without the word "příjemně."

Original	Translation	My translation
She dug through a precariously stacked pile of documents on her desk till she found the ones she was looking for.	Prohrabala se nebezpečně se kymácející hromadou dokumentů na svém stole, až našla ten, který hledala.	Prohrabala se nebezpečně se kymácející hromadou dokumentů na svém stole, až našla ten, který hledala.

Table 13: phrasal verb “was looking for”

The translation should be kept because it effectively conveys the action of searching through a precarious stack of documents, creating a vivid image of the situation while maintaining clarity and a natural flow in the sentence.

Original	Translation	My translation
Gave me a slip to have each teacher sign, which I was to bring back at the end of the day.	Dala mi papír, na který se mi měl každý z učitelů podepsat a který jsem na konci dne měla přinést zpátky.	Dala mi papír, na který se mi měl každý z učitelů podepsat a který jsem na konci dne měla přinést zpátky.

Table 14: phrasal verb “bring back”

The translation should be kept because it clearly outlines the sequence of actions and responsibilities, maintaining clarity and detail while effectively communicating the importance of the paper and the requirement for signatures from each teacher.

Original	Translation	My translation
When I went back out to my truck,	Když jsem vyšla zpátky k autu,	Když jsem se vrátila k autu,

Table 15: phrasal verb “went back”

My translation should be kept because it is more concise and sounds more natural while still conveying the same meaning of returning to the car, eliminating unnecessary words for a smoother flow.

Original	Translation	My translation
I kept my face pulled back into my hood as I walked to the sidewalk,	S obličejem schovaným v kapuci jsem šla po chodníku	S obličejem schovaným v kapuci jsem šla po chodníku

Table 16: phrasal verb “pulled back”

The translation should be kept because it effectively conveys the image of walking down the sidewalk with the face hidden in the hood, creating a clear and vivid visual while maintaining a natural flow in the sentence.

Original	Translation	My translation
My plain black jacket didn't stand out.	Moje obyčejná černá bunda není nijak nápadná.	Moje obyčejná černá bunda nijak nevyčnívala.

Table 17: phrasal verb “*didn’t stand out*”

My translation should be kept because it conveys the same meaning in a more dynamic way, using "nijak nevyčnívala" to emphasize the lack of distinction or attention drawn to the jacket, while maintaining clarity and a smooth flow.

Original	Translation	My translation
The people in front of me stopped just inside the door to hang up their coats on a long row of hooks.	Ty dvě postavy přede mnou se zastavily přímo ve dveřích, aby si pověsily kabáty na dlouhou řadu háčků.	Ty dvě postavy přede mnou se zastavily přímo ve dveřích, aby si pověsily kabáty na dlouhou řadu háčků.

Table 18: phrasal verb “*hang up*”

The translation should be kept because it clearly describes the action of the two figures stopping at the door to hang their coats on the hooks, providing a vivid image while maintaining a natural flow and clarity in the sentence.

Original	Translation	My translation
I took the slip up to the teacher,	Odnesla jsem svůj papír učiteli,	Odnesla jsem svůj papír učiteli,

Table 19: phrasal verb “took up”

The translation should be kept because it clearly communicates the action of taking the paper to the teacher, maintaining simplicity and directness while effectively conveying the intended meaning without unnecessary complexity.

Original	Translation	My translation
and walked away with a quick, graceful lope that belonged on a runway.	a odešla rychlým, půvabným plavným krokem, který patřil na přehlídkové molo.	a odešla rychlým, ladným krokem, který patřil na přehlídkové molo.

Table 20: phrasal verb “walked away”

The translation should be kept because using "ladným" instead of "půvabným" effectively conveys the same meaning while sounding more natural and fluid, enhancing the overall readability of the sentence.

Original	Translation	My translation
As she looked up to see who I meant	Jak vzhledla, aby se podívala, koho myslím	Když vzhledla, aby se podívala, koho myslím

Table 21: phrasal verb “looked up”

The translation should be kept because the phrase "Když vzhledla" provides a clearer context for the action, improving the flow of the sentence while maintaining the original meaning.

Original	Translation	My translation
He looked away quickly,	Hned zase rychle pohledem uhnul,	Rychle odvrátil pohled,

Table 22: phrasal verb “looked away”

The translation should be kept because it is more concise and straightforward, effectively conveying the action of quickly averting the gaze while maintaining clarity and fluidity in the sentence.

Original	Translation	My translation
His face was turned away	Obličej měl otočený	Obličej měl odvrácený

Table 23: phrasal verb “turned away”

The translation should be kept because "odvrácený" adds a nuanced meaning that emphasizes the face being turned away, enhancing the overall description while maintaining clarity and natural flow.

Original	Translation	My translation
The class seemed to drag on longer than the others	Tahle hodina se vlekla víc než ty předchozí.	Tahle hodina se zdála delší než ty předchozí.

Table 24: phrasal verb “drag on”

The translation should be retained because "se zdála delší" effectively conveys the perception of time dragging on, providing a clearer sense of feeling while maintaining clarity and a natural flow in the sentence.

Original	Translation	My translation
the phrase it looks could kill suddenly ran through my mind.	najednou mi v mysli problesklo rčení zabíjet pohledem.	najednou mi v mysli problesklo rčení zabíjet pohledem.

Table 25: phrasal verb “ran through”

The translation should be retained because it effectively captures the imagery of the phrase "zabíjet pohledem" in a clear and impactful way, conveying the sudden realization while maintaining a natural flow in the sentence.

Original	Translation	My translation
for fear my eyes would tear up.	ze strachu, že se mi oči zaliží slzami.	ze strachu, že mi budou slzet oči.

Table 26: phrasal verb “would tear up”

My translation should be retained because "mi budou slzet oči" sounds more natural and conversational, effectively conveying the same meaning while maintaining clarity and a smooth flow.

Original	Translation	My translation
found me a uniform but didn't make me dress down for today's class	mi našel dres, ale nenutil mě, abych se do něj převlékla už na dnešní hodinu	mi našel dres, ale nenutil mě, abych se do něj převlékla už na dnešní hodinu

Table 27: phrasal verb “dress down”

The translation should be retained because it clearly conveys the meaning of finding the jersey without forcing the speaker to change for the current class, maintaining clarity and a natural flow in the sentence.

Original	Translation	My translation
I almost turned around and walked back out.	div jsem se neotočila a nevyšla zase ven.	Málem jsem se otočila a nevyšla zase ven.

Table 28: phrasal verb “turned around”

My translation should be retained because "Málem jsem se otočila" effectively conveys the sense of hesitation or close action while maintaining clarity and a natural flow in the sentence.

Original	Translation	My translation
He turned back to the receptionist.	Cullen se otočil zpátky k recepční.	Cullen se otočil zpátky k recepční.

Table 29: phrasal verb “turned back”

The translation should be retained because it clearly conveys the action of Cullen turning back to the receptionist, maintaining simplicity and directness while effectively communicating the intended meaning in a natural flow.

Original	Translation	My translation
And he turned on his heel without another look at me, and disappeared out the door.	Otočil se na patě, aniž by se na mě znovu podíval, a zmizel ven ze dveří.	Otočil se na patě, aniž by se na mě znovu podíval, a zmizel za dveřmi.

Table 30: phrasal verb “turned on”

My translation should be retained because "zmizel za dveřmi" is a more natural expression, effectively conveying the action of disappearing while maintaining clarity and a smooth flow in the sentence.

Original	Translation	My translation
It was worse because Mr. Varner called on me in Trig when my hand wasn't raised and I had the wrong answer.	Bylo to horší, protože pan Varner mě při trigonometrii vyvolal, když jsem neměla zvednutou ruku, a já jsem špatně odpověděla.	Bylo to horší, protože pan Varner mě při trigonometrii vyvolal, když jsem neměla zvednutou ruku, a já jsem špatně odpověděla.

Table 31: phrasal verb “called on”

The translation is effective because it clearly conveys the sequence of events and the emotional impact of being called on in class without raising a hand, while maintaining clarity and a natural flow in the sentence.

Original	Translation	My translation
I changed quickly back into my jeans and navy blue sweater.	rychle jsem se převlékla do džínů a tmavě modrého svetru.	rychle jsem se převlékla do džínů a tmavě modrého svetru.

Table 32: phrasal verb “changed back”

The translation should be retained because it succinctly conveys the action of quickly changing into jeans and a dark blue sweater, maintaining clarity and a natural flow in the sentence while effectively describing the outfit.

Original	Translation	My translation
He was willing enough to hand over the keys to the banquet hall.	Nijak se nezdráhal předat mi klíče od spíže.	Nijak se nezdráhal předat mi klíče od spíže.

Table 33: phrasal verb “hand over”

Original	Translation	My translation
I also found out that he had no food in the house.	Také jsem zjistila, že nemá v domě žádné jídlo.	Také jsem zjistila, že nemá v domě žádné jídlo.

Table 34: phrasal verb “found out”

The translation is effective because it clearly communicates the lack of hesitation in handing over the keys to the pantry, maintaining clarity and a smooth flow while effectively conveying the intended meaning.

Original	Translation	My translation
ignoring the heads that turned in my direction	ignorujíc hlavy, které se otočily mým směrem	ignorujíc hlavy, které se otočily mým směrem

Table 35: phrasal verb “turned in”

The translation should be retained because it effectively conveys the action of ignoring the heads that turned in the speaker's direction, maintaining clarity and a smooth flow while vividly illustrating the scene.

Original	Translation	My translation
pulled my damp hair up into a pony-tail	stáhla si vlhké vlasy do ohonu	svázala si vlhké vlasy do copu

Table 36: phrasal verb “pulled up”

My translation should be retained because "svázala si vlhké vlasy do copu" effectively conveys the same meaning while using a more commonly understood term for the hairstyle, making the sentence sound more natural and fluid.

Original	Translation	My translation
Mom, calm down. I'm writing right now.	Mami, uklidni se. Hned ti píšu.	Mami, uklidni se. Právě ti píšu.

Table 37: phrasal verb “calm down”

My translation is effective because "Právě ti píšu" sounds more natural and immediate, effectively conveying the sense of the action happening at that moment while maintaining clarity and a smooth flow in the sentence.

Original	Translation	My translation
Your blouse is at the dry cleaners - you were supposed to pick it up Friday.	<i>Tvoje halenka je v čistírně – měla sis ji vyzvednout v pátek.</i>	<i>Tvoje halenka je v čistírně – měla sis ji vyzvednout v pátek.</i>

Table 38: phrasal verb “pick up”

The translation should be retained because it clearly conveys the message about the blouse being at the dry cleaner's and the expectation to pick it up on Friday, maintaining clarity and a natural flow in the sentence.

Original	Translation	My translation
and I hurried downstairs to take the potatoes out and put the steak in to broil.	spěchala jsem dolů, abych vyndala brambory z trouby a dala dovnitř ugrilovat steak.	spěchala jsem dolů, abych vyndala brambory z trouby a dala do ní steak.

Table 39: phrasal verb “take out”

My translation is preferable because it simplifies the sentence while maintaining clarity. Using "do ní" for the steak keeps the meaning intact and makes the sentence flow more naturally.

Original	Translation	My translation
"Bella?" my father called out when he heard me on the stairs.	„Bello?“ zavolal otec nahlas, když mě uslyšel na schodech.	„Bello?“ zavolal otec, když mě uslyšel na schodech.

Table 40: phrasal verb “called out”

The translation is strong because it clearly conveys the father's action of calling out, while effectively capturing the context of hearing the speaker on the stairs, maintaining clarity and a natural flow.

Original	Translation	My translation
He hung up his gun belt	Pověsil svůj pás s pistolí	Pověsil svůj opasek s pistolí

Table 41: phrasal verb “hung up”

My translation works well because "opasek" is a suitable synonym for "pás," and it maintains clarity while sounding natural in context.

Original	Translation	My translation
I called him in when dinner was ready,	Zavolala jsem ho, když byla večeře hotová,	Zavolala jsem ho, když byla večeře hotová,

Table 42: phrasal verb “called in”

The translation should be retained because it clearly indicates the timing of the action, specifying that the call was made when dinner was ready, which helps convey the sequence of events effectively.

Original	Translation	My translation
I had my doubts, when they first moved in, with all those adopted teenagers.	Měl jsem jisté pochybnosti, když se sem tenkrát nastěhovali, se všemi těmi adoptovanými teenagery.	Měl jsem jisté pochybnosti, když se sem tenkrát nastěhovali, se všemi těmi adoptovanými teenagery.

Table 43: phrasal verb “moved in”

The translation is clear and effectively communicates the speaker's doubts about the situation when they moved in with all the adopted teenagers, providing important context and maintaining a natural flow in the sentence.

Original	Translation	My translation
And they stick together the way a family should	A oni drží při sobě, jak by rodina měla	A oni drží při sobě, jak by rodina měla

Table 44: phrasal verb “stick together”

The translation is strong because it conveys the sense of unity and support among the individuals, emphasizing that they act as a family should, while maintaining clarity and a natural flow in the sentence.

Original	Translation	My translation
He cleared the table while I started on the dishes.	Uklidil ze stolu, zatímco já jsem se dala do nádobí.	Uklidil ze stolu, zatímco já jsem se dala do mytí nádobí.

Table 45: phrasal verb “started on”

My translation works well because "do mytí nádobí" clearly expresses the action of washing the dishes, effectively conveying the original meaning while maintaining a natural flow in the sentence.

Original	Translation	My translation
I happily stayed out of their way.	Já jsem jim šťastně uhýbala z cesty.	Já jsem jim šťastně uhýbala z cesty.

Table 46: phrasal verb “stayed out”

The translation is clear and effectively conveys the speaker's action of happily stepping aside, capturing both the emotion and the action in a natural way.

Original	Translation	My translation
Edward Cullen didn't come back to school.	Edward Cullen se do školy nevrátil.	Edward Cullen se do školy nevrátil.

Table 47: phrasal verb “come back”

The translation is straightforward and effectively communicates the information that Edward Cullen did not return to school, maintaining clarity and simplicity in the sentence.

Original	Translation	My translation
Mostly it centered around a trip to the La Push	Většinou se soustředila kolem výletu do La Push	Většinou se soustředila kolem výletu do La Push

Ocean Park in two weeks that Mike was putting together	Ocean Park za dva týdny, který dával dohromady Mike.	Ocean Park za dva týdny, který připravoval Mike.
--	--	---

Table 48: phrasal verb “was putting together”

My translation is effective because "připravoval" conveys the sense of planning or organizing the trip more clearly, enhancing the natural flow of the sentence while maintaining the original meaning.

Original	Translation	My translation
I cleaned the house, got ahead on my homework, and wrote my mom more bogusly cheerful e-mail.	Já jsem uklízela dům, pokročila s domácím úkolem a napsala mamce ještě strojeněji veselý e-mail.	Uklízela jsem doma, dělala domácí úkoly a psala mámě další falešně veselé e-maily.

Table 49: phrasal verb “got ahead”

My translation is effective because "dělala domácí úkoly" and "psala mámě další falešně veselé e-maily" maintain the original meaning while adding a more conversational tone. This helps to convey the speaker's actions and emotional state in a natural way.

Original	Translation	My translation
I thought it was supposed to come down in flakes	Navíc jsem myslela, že to má padat po vločkách	Navíc jsem myslela, že to má padat po vločkách

Table 50: phrasal verb “come down”

The translation is clear and effectively communicates the idea that the speaker thought it should be snowing in flakes, maintaining the original meaning while providing a vivid image.

Original	Translation	My translation
Mike caught up to us as we walked in the doors, laughing, with ice melting the spikes in his hair.	Mike nás dohonil, když jsme vcházely do dveří, smál se, led mu rozpouštěl špičky na vlasech.	Mike nás dohonil, když jsme vcházely do dveří, smál se, led mu rozpouštěl špičky na vlasech.

Table 51: phrasal verb “caught up”

The translation effectively captures the scene by conveying that Mike caught up with them as they entered, and it vividly describes his laughter and the ice melting on the tips of his hair, creating a clear and engaging image.

Original	Translation	My translation
Jessica pulled on my arm.	Jessica mě zatahala za paži.	Jessica mě zatahala za paži.

Table 52: phrasal verb “pulled on”

The translation clearly conveys the action of Jessica tugging at the speaker's arm, maintaining simplicity and effectively communicating the intended meaning in a natural way.

Original	Translation	My translation
I shouldn't have to run away.	Přece nebudu utíkat.	Přece nebudu utíkat.

Table 53: phrasal verb “run away”

The translation effectively communicates the speaker's determination not to run, maintaining a straightforward and clear expression of their intent.

Original	Translation	My translation
I put my head down on my arm.	Položila jsem si hlavu na paži.	Položila jsem si hlavu na paži.

Table 54: phrasal verb “put down”

The translation clearly conveys the action of resting the head on the arm, maintaining simplicity and effectively communicating the intended meaning in a natural way.

Original	Translation	My translation
It was raining, washing all traces of the snow away in clear, icy ribbons down the side of the walkway.	Pršelo, déšť z chodníku smýval všechny stopy po sněhu čistými, ledovými stužkami.	Pršelo, déšť z chodníku smýval všechny stopy po sněhu čistými, ledovými stužkami.

Table 55: phrasal verb “washing away”

The translation vividly describes the rain washing away all traces of snow from the sidewalk, using clear and engaging imagery to effectively convey the scene.

Original	Translation	My translation
Mike kept up a string of complaints on the way to building four.	Zato Mike cestou do budovy číslo čtyři nadával.	Zato Mike cestou do budovy číslo čtyři nadával.

Table 56: phrasal verb “kept up”

The translation clearly communicates that Mike was complaining or cursing on the way to building number four, maintaining clarity and effectively conveying his frustration in the context.

Original	Translation	My translation
When he touched me, it stung my hand as if an electric current had passed through us.	Když se mě dotknul, štíplo mě to do ruky, jako kdyby námi projel elektrický proud.	Když se mě dotknul, štíplo mě to do ruky, jako kdyby námi projel elektrický proud.

Table 57: phrasal verb “had passed through”

The translation effectively conveys the sensation of being touched, describing it as a sharp feeling similar to an electric shock, which creates a vivid and impactful image for the reader.

Original	Translation	My translation
He took a swift peek, and then wrote it down	Rychle se koukl a pak to zapsal.	Rychle se koukl a pak to zapsal.

Table 58: phrasal verb “wrote down”

The translation clearly conveys the action of quickly looking and then writing it down, maintaining a straightforward and natural flow in the sentence.

Original	Translation	My translation
I grimaced at him, resisting the impulse to stick out my tongue like a five-year-old, and looked away.	Ušklíbla jsem se a odolávala nutkání vypláznout na něj jazyk jako pětiletá holka; a podívala jsem se jinam.	Ušklíbla jsem se a odolávala nutkání vypláznout na něj jazyk jako pětiletá holka; a odvrátila se.

Table 59: phrasal verbs “stick out” and “looked away”

Original	Translation	My translation
my team ducked warily out of the way every time I was up.	můj tým se obezřetně uhýbal z cesty pokaždé, když jsem byla na řadě.	můj tým se obezřetně uhýbal z cesty pokaždé, když jsem byla na řadě.

Table 60: phrasal verb “ducked out”

The translation effectively conveys that the speaker's team cautiously stepped aside whenever it was her turn, maintaining clarity and a natural flow while capturing the intended meaning.

Idiomatic

Original	Translation	My translation
That was the year I finally put my foot down; these past three summers, my dad, Charlie, vacationed with me in California for two weeks instead	V tom roce jsem se do toho konečně vložila; a tak poslední tři roky se mnou můj táta Charlie trávil čtrnáct dní prázdnin v Kalifornii.	V tom roce jsem se do toho konečně odhodlala; a tak poslední tři roky se mnou můj táta Charlie trávil čtrnáct dní prázdnin v Kalifornii.

Table 1: phrasal verb “put down”

My translation is effective because "odhodlala" conveys a sense of determination and commitment, which enhances the meaning of the sentence while maintaining clarity and flow.

Original	Translation	My translation
I wasn't in the mood to go on a real crying jag.	Na skutečný záchvat pláče jsem neměla náladu.	Na skutečný záchvat pláče jsem neměla náladu.

Table 2: phrasal verb “go on”

The translation clearly expresses that the speaker was not in the mood for a real fit of crying, maintaining a straightforward and natural tone that effectively communicates the intended meaning.

Original	Translation	My translation
It was impossible, being in this house, not to realize that Charlie had never gotten over my mom.	Když byl člověk v tomhle domě, nemohl si nevšimnout, že se Charlie z rozchodu s mámou nikdy nevzpamatoval.	Když byl člověk v tomhle domě, nemohl si nevšimnout, že se Charlie z rozchodu s mámou nikdy nepřenesl přes ní.

Table 3: phrasal verb “had gotten over”

My translation is effective because "nepřenesl přes ní" conveys a similar meaning, emphasizing that Charlie has not moved on from the breakup with the speaker's mom. It maintains clarity and captures the emotional context well.

Original	Translation	My translation
She went through my classes for me, highlighting the best route to each on the map.	Prošla se mnou moje hodiny, na mapce mi vyznačila nejlepší cestu na každou z nich.	Prošla se mnou moje hodiny, na mapce mi vyznačila nejlepší cestu na každou z nich.

Table 4: phrasal verb “went through”

The translation clearly conveys that the speaker's guide went through the classes with her and marked the best route to each one on the map, maintaining clarity and effectively communicating the intended meaning.

Original	Translation	My translation
I went through different arguments with her in my head while the teacher droned on.	Procházela jsem si v duchu různé argumenty, které bych proti ní mohla použít, zatímco učitel drmolil a drmolil.	Procházela jsem si v duchu různé argumenty, které bych proti ní mohla použít, zatímco učitel hovořil dál.

Table 5: phrasal verbs “went through” and “droned on”

My translation is effective because "hovořil dál" maintains the meaning of the teacher continuing to speak while offering a slightly more formal tone. It clearly communicates the speaker's internal thoughts and the ongoing action, keeping the overall flow of the sentence intact.

Original	Translation	My translation
I had to check in my bag.	Musela jsem se podívat do batohu.	Musela jsem se podívat do batohu.

Table 6: phrasal verb “check in”

The translation clearly conveys that the speaker needed to look into the backpack, maintaining simplicity and effectively communicating the intended action.

Original	Translation	My translation
...rain, which had picked up.	...deště, který mezitím zesílil.	...deště, který mezitím zesílil.

Table 7: phrasal verb “picked up”

The translation effectively conveys the idea of the rain intensifying in the meantime, maintaining clarity and accurately reflecting the original meaning.

Original	Translation	My translation
...but her wildly curly dark hair made up a lot of the difference between our heights	ale její divoce kudrnaté tmavé vlasy náš výškový rozdíl dost stíraly.	ale její divoce kudrnaté tmavé vlasy do značné míry vyrovnávaly rozdíl mezi našimi výškami.

Table 8: phrasal verb “made up”

My translation is effective because "do značné míry vyrovnávaly rozdíl mezi našimi výškami" conveys the same idea with slightly more elaboration, maintaining clarity and providing a smoother flow while capturing the intended meaning.

Original	Translation	My translation
I didn't try to keep up.	Ani jsem se nesnažila držet s ní krok.	Nesnažila jsem se držet s ní krok.

Table 9: phrasal verb “keep up”

My translation is effective because "Nesnažila jsem se držet s ní krok" maintains the original meaning while removing "Ani jsem" for a more concise expression. It still clearly conveys the speaker's lack of effort to keep up.

Original	Translation	My translation
I wondered when he'd turned her down.	Přemítala jsem, kdy ji asi odmítl.	Přemítala jsem, kdy ji asi odmítl.

Table 10: phrasal verb “turned down”

The translation effectively conveys the speaker's contemplation about when he might have rejected her, maintaining clarity and accurately reflecting the original meaning.

Original	Translation	My translation
I could tell we were going to get along.	Pochopila jsem, že spolu budeme vycházet.	Bylo mi jasné, že si budeme rozumět.

Table 11: phrasal verb “get along”

My translation is effective because "Bylo mi jasné, že si budeme rozumět" conveys a similar meaning with a slightly different phrasing, emphasizing an understanding rather than just getting along. It maintains clarity while effectively capturing the intended sentiment.

Original	Translation	My translation
tendons standing out under his pale skin	až mu pod bledou kůží vystupovaly šlachy	pod jeho bledou kůží vystupují šlachy

Table 12: phrasal verb “standing out”

My translation maintains the imagery of tendons being visible beneath the pale skin, keeping the original meaning intact while using a slightly different structure.

Original	Translation	My translation
It turned out he was in my English class also	Ukázalo se, že máme společné taky hodiny angličtiny	Ukázalo se, že máme společné taky hodiny angličtiny

Table 13: phrasal verb “turned out”

The translation effectively conveys that it turned out they also shared English classes, maintaining clarity and accurately reflecting the original meaning.

Original	Translation	My translation
The rain had drifted away	Děšť ustal	Děšť ustal

Table 14: phrasal verb “had drifted away”

The translation effectively conveys that the rain has stopped, maintaining clarity and accurately reflecting the original meaning.

Original	Translation	My translation
I quickly picked up the gist of the argument.	Rychle jsem pochopila podstatu hádky.	Rychle jsem pochopila podstatu hádky.

Table 15: phrasal verb “picked up”

The translation clearly conveys that the speaker quickly understood the essence of the argument, maintaining clarity and accurately reflecting the original meaning.

Original	Translation	My translation
I got in my truck and dug through my bag to make sure I had what I needed.	Nastoupila jsem do auta a prohrabala se v tašce, abych se přesvědčila, že mám, co potřebuju.	Nastoupila jsem do auta a prohledala tašku, abych se ujistila, že mám vše, co potřebuji.

Table 16: phrasal verb “dug through”

My translation is effective because "prohledala tašku" and "ujistila, že mám vše, co potřebuji" convey the same actions and meanings as the original sentence, while maintaining clarity and slightly enhancing the phrasing.

Original	Translation	My translation
they could have worn dishrags and pulled it off.	mohli mít na sobě klidně hadry na nádobí a stejně by jim to slušelo.	mohli mít na sobě klidně hadry na nádobí a stejně by jim to slušelo.

Table 17: phrasal verb “pulled off”

The translation effectively captures the meaning that they could wear dish rags and still look good, maintaining the original sentiment while using slightly different phrasing.

Original	Translation	My translation
They don't seem to fit in very well at school.	Zdá se, že ve škole moc dobře nezapadají.	Zdá se, že ve škole příliš nezapadají.

Table 18: phrasal verb “fit in”

My translation is effective because "příliš nezapadají" conveys the same meaning as "moc dobře nezapadají," maintaining clarity while offering a slightly different phrasing.

Original	Translation	My translation
For all I knew, he had dropped out of school.	Pokud jsem věděla, nechal školy.	Pokud jsem věděla, nechal školy.

Table 19: phrasal verb “dropped out”

The translation conveys the idea that he left school, maintaining clarity and accurately reflecting the original meaning.

Original	Translation	My translation
I looked at the little cotton fluffs that were building up along the sidewalk and swirling erratically past my face.	Dívala jsem se na bavlněné chomáčky, které se hromadily podél chodníku a nevyzpytatelně mi ťukaly do obličeje.	Dívala jsem se na bavlněné chomáčky, které se hromadily podél chodníku a nevyzpytatelně mi ťukaly do obličeje.

Table 20: phrasal verb “building up”

The translation effectively captures the imagery of cotton tufts accumulating along the sidewalk and unpredictably tapping against the face, maintaining the original meaning and sentiment.

Original	Translation	My translation
I caught up to the end of the line.	Zařadila jsem se na konec fronty.	Zařadila jsem se na konec fronty.

Table 21: phrasal verb “caught up”

The translation effectively conveys the action of joining the end of the line, maintaining clarity and accurately reflecting the original meaning.

Original	Translation	My translation
I told him it was nothing, but I was wondering if I should play it up.	Odbyla jsem ho, že to nic není, ale přemítala jsem, jestli bych to neměla nahrát.	Odbyla jsem ho, že to nic není, ale přemítala jsem, jestli bych to neměla nahrát.

Table 22: phrasal verb “play up”

The translation accurately reflects the original meaning, conveying the idea of dismissing the matter while considering whether to record it. The phrasing maintains the nuance of both the dismissal and the contemplation, preserving the intent of the original sentence.

Original	Translation	My translation
The way she looked at Mike left little doubt that she would be up for anything he suggested.	Způsob, jakým se dívala na Mika, nenechával téměř nikoho na pochybách, že bude souhlasit s čímkoliv, co on navrhne.	Způsob, jakým se dívala na Mika, nenechával téměř nikoho na pochybách, že je ochotná udělat cokoli, co navrhne.

Table 23: phrasal verb “be up”

The translation effectively captures the essence of the original sentence, highlighting the way her gaze towards Mike leaves little doubt about her willingness to agree to anything he suggests. The phrasing maintains the original intent and nuance, emphasizing the strong impression her look conveys.

Original	Translation	My translation
Had I made up the whole thing?	Copak jsem si to celé vymyslela?	Copak jsem si to celé vymyslela?

Table 24: phrasal verb “made up”

The translation accurately conveys the essence of the original question, emphasizing the speaker's doubt about the reality of their experiences or thoughts. The phrase captures the same sense of confusion or disbelief, making it effective for conveying the intended meaning.

Original	Translation	My translation
I was showing off, just a little.	Trošičku jsem se předváděla.	Trošičku jsem se předváděla.

Table 25: phrasal verb “was showing off”

The translation effectively conveys the original meaning, implying a slight showiness or self-promotion. It captures the essence of the speaker's actions while maintaining the informal tone.

Original	Translation	My translation
Paranoia swept over me again.	Už mě zase ovíjela paranoia.	Už mě zase přepadla paranoia.

Table 26: phrasal verb “swept over”

My translation conveys the same idea, suggesting that paranoia has come over the speaker again. The phrasing captures the sense of feeling overwhelmed by paranoia while maintaining a similar tone to the original.

Original	Translation	My translation
"I think I can keep up," he pressed.	„Myslím, že to dokážu pochopit,“ naléhal.	„Myslím, že to dokážu pochopit,“ naléhal.

Table 27: phrasal verb “keep up”

The translation is accurate and effectively conveys the meaning of the original sentence. It captures the essence of the character's insistence and understanding.

Original	Translation	My translation
"But now you're unhappy," he pointed out.	„Ale teď jsi nešťastná ty,“ podotkl.	„Ale teď jsi nešťastná,“ podotkl.

Table 28: phrasal verb “pointed out”

The translation is accurate and conveys the same meaning as the original sentence. It captures the character's observation and adds to the emotional depth of the dialogue.

Original	Translation	My translation
"You put on a good show,"	„Hraješ to dobře,“	„Hraješ to dobře,“

Table 29: phrasal verb “put on”

The translation effectively conveys the original meaning, highlighting the compliment being given. It's concise and clear, maintaining the tone of the dialogue.

Original	Translation	My translation
my team ducked warily out of the way every time I was up.	můj tým se obezřetně uhýbal z cesty pokaždé, když jsem byla na řadě.	můj tým se obezřetně uhýbal z cesty pokaždé, když jsem byla na řadě.

Table 30: phrasal verb “was up”

The translation accurately captures the original sentence's meaning, emphasizing the cautiousness of the team as they made way each time it was your turn. The phrasing remains clear and coherent.

Conclusion

This thesis looked at the use of English phrasal verbs in Stephenie Meyer's *Twilight*, focusing on how they are used in the first chapters and how they are translated into Czech. Phrasal verbs are difficult to learn and translate because they have unusual structures and often idiomatic meanings. The main goal of this study was to see if different translation methods are used and how accurately phrasal verbs are translated by looking at their frequency and the translation strategies used in the Czech version by Markéta Demlová (2005).

The theoretical part of the thesis explained phrasal verbs, showing the difference between their literal and idiomatic meanings and giving tips on how to learn them. In the practical part, 60 literal and 30 idiomatic phrasal verbs were analyzed, focusing on the most common verbs and particles. The verb *turned* was the most frequent, occurring 7 times, in phrases like *turned away*, *turned back*, and *turned on*, which show movement or a change in state. The verb *was* appeared 5 times, often in phrases like *was looking for* and *was putting together*, showing ongoing actions. The verb *pulled* also appeared 5 times, often in phrases like *pulled over* and *pulled back*, which suggest movement or force. The verb *had* appeared 4 times, mostly in perfect tenses, like *had grown up* and *had passed through*. The verb *come* appeared 3 times, often in phrases like *come down* and *come back*, showing movement or return.

The particle *up* was the most common, occurring 23 times, often showing completion or upward movement, like in *gave up* (to stop trying) and *picked up* (to lift or gather). The particle *out* appeared 14 times, often showing movement away or discovery, like in *stepped out* (to leave quickly) and "found out" (to learn something). The particle *down* appeared 9

times, usually showing reduction or calming down, like in *washed away* (to remove) and *calm down* (to become less upset). The particle on also appeared 9 times, often showing continuity or attachment, like in *put on* (to wear) and *called on* (to ask someone to speak). Finally, the particle back appeared 7 times, showing return or retrieval, like in *went back* (to return) and *brought back* (to bring back something).

Although many phrasal verbs were translated literally, the analysis showed that in some cases, a more context-based or functional translation method was needed to keep the meaning in Czech. These results show how important it is for a translator to adapt to the target language and understand both the literal and figurative meanings of phrasal verbs when translating.

From my own experience as a non-native speaker, this study not only helped me understand the challenges of translating phrasal verbs but also emphasized the importance of context in producing accurate and meaningful translations. In the end, this thesis helps to better understand the difficulties of translating phrasal verbs into Czech, offers suggestions for better translation techniques, and opens up possibilities for further research in translating phrasal verbs.

List of references

Meyer, Stephenie. 2005. *Twilight – The Twilight Saga, Book 1*. New York: Little, Brown.

Meyer, Stephenie. 2005. *Stmívání*. Praha: Egmont.

McCarthy, Michael. 2004. *English phrasal verbs in use*. Cambridge: Cambridge UP.

Oxford Phrasal Verbs Dictionary: for learners of English. Oxford: University Press, 2002.

Teorie překladu - Knittlová KNITTLOVÁ, Dagmar a Univerzita Palackého. *Teorie překladu*. Olomouc: Vydavatelství Univerzity Palackého, 1995. ISBN 80-7067-459-8.

LEVÝ, Jiří a Karel HAUSENBLAS. *Umění překladu*. Praha: Panorama, 1983

KE, YUSHAN. “A Bi-Axis Model for Profiling English Phrasal Verbs for Pedagogic Purposes.” *TESOL Quarterly* 51, no. 4 (2017): 972–84. <http://www.jstor.org/stable/44984802>.