



# Překlad vedlejších vět anglických textů do českého jazyka

## Diplomová práce

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*Autor práce:* **Bc. Lucie Machová**  
*Vedoucí práce:* PhDr. Marcela Malá, M.A., Ph.D.





# Translating Subordinate Clauses of English Texts into the Czech Language

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*Author:* **Bc. Lucie Machová**  
*Supervisor:* PhDr. Marcela Malá, M.A., Ph.D.



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Jméno a příjmení: **Bc. Lucie Machová**  
Osobní číslo: **P16000675**  
Studijní program: **N7503 Učitelství pro základní školy**  
Studijní obory: **Učitelství anglického jazyka pro 2. stupeň základní školy**  
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### Z á s a d y p r o v y p r a c o v á n í :

Teoretická část se bude zabývat problematikou překladu, modely překladatelského procesu a faktory, které ovlivňují strategická rozhodnutí překladatele, a nastíní významné představitel teorie překladu.

Praktická část na základě analýzy anglicko-českých překladů poukáže na možnosti překladu vedlejších vět a nastíní, kdy překladatel volí vedlejší větu a kdy využívá jiných překladatelských prostředků.

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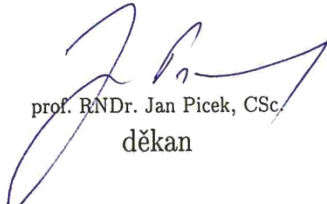
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**PhDr. Marcela Malá, M.A., Ph.D.**


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## **Anotace**

Diplomová práce zkoumá problematiku překladu a překladatelské činnosti. V teoretické části je představena základní terminologie překladatelského procesu, faktory, které ovlivňují strategická rozhodnutí překladatele, a techniky, které lze při překládání textu využít. Dále je nastíněna stručná historie překladu, klíčoví představitelé a jejich názory na teorii překladu. Praktická část se zabývá komparací anglické verze knihy *Alenka v říši divů* od Lewis Carroll a jejího českého překladu od Jaroslava Císaře. Na základě analýzy vybraných pasáží ve dvou jazykových kódech autorka došla k závěru, že angličtina využívá spíše nefinitních kondenzačních struktur, zatímco čeština tyto překládá pomocí finitních tvarů, nejčastěji vět vedlejších.

**Klíčová slova:** překladatelský proces, teorie překladu, kalk, doslovný překlad, volný překlad, ekvivalent, výchozí jazyk, cílový jazyk, interpretace, převod, jazykový kód

## **Abstract**

The diploma thesis focuses on the problems of the translation and translation studies. In the theoretical part the basic terminology is introduced, factors which affect the strategic decision of the translator and techniques which can be used when translating a text are explained. There is also a brief history of translation, key personalities and their opinions on the theory of translation are mentioned. The practical part deals with the comparison of the English book called Alice's Adventures in Wonderland written by Lewis Carroll and its Czech translation by Jaroslav Císar. On the basis of the analysis of the selected passages in two language codes the author came to a conclusion that English uses rather non-finite condensing structures while Czech translates them by means of finite verb forms, subordinate clauses in most cases.

**Key words:** translation process, theory of translation, calque, literal translation, free translation, equivalent, source language, target language, interpretation, language transfer



## Table of Contents

1. Introduction.....	10
2. Theoretical Part.....	12
2.1 Definition of Translation.....	12
2.2 Principles of Translation.....	13
2.2.1 Meaning.....	14
2.2.2 Form.....	15
2.2.3 Register.....	15
2.3 Effective Translation.....	16
2.3.1 Accuracy, Completeness and Precision.....	16
2.3.2 Correctness.....	16
2.3.3 Consistency.....	16
2.3.4 Clarity.....	17
2.4 Translation Process.....	17
2.4.1 Understanding the Template.....	17
2.4.2 Interpretation.....	18
2.4.3 Re-stylization.....	20
2.5 Historical Overview of Translation Studies.....	21
2.6 Classification of Translation.....	25
2.6.1 Classification according to Newmark.....	25
2.6.2 Classification according to Jakobson.....	29
2.6.3 Classification according to Catford.....	31

2.7 Techniques of Translation.....	32
2.7.1 Borrowing.....	33
2.7.2 Calque.....	33
2.7.3 Literal Translation.....	34
2.7.4 Transposition.....	34
2.7.5 Modulation.....	35
2.7.6 Equivalence.....	35
2.7.7 Adaptation.....	36
2.8 Differences between the Czech and English Language.....	38
2.8.1 Structural Typology of Languages.....	38
2.8.2 Syntactical Difference between Czech and English.....	39
3. Practical Part.....	41
3.1 Research Aims.....	41
3.2 Research Methodology.....	41
3.3 Hypothesis.....	43
3.4 Description of Text.....	44
3.5 Analysis of Extracts.....	45
3.6 Results of Analysis.....	61
3.6.1 Brief Table of Results.....	61
3.6.2 Discussion.....	61
4. Conclusion.....	63
References.....	65
List of Appendices.....	69

## 1. Introduction

“From ancient Egypt to the Renaissance to today’s world, translators have played a key role in moving the world from one stage of civilization to the next.” (Sofer 2006, 18)

The purpose of this thesis is to stress the importance of *translation studies* in today’s world of increasing *multiculturalism* and *globalisation*. The world becoming gradually more and more interconnected, it raises demand for people being able to communicate in more than one language. Translators and interpreters are the ones who transfer the original (source) message into a new (target) one which should possess the same characteristics and express the same intensions and thoughts as the original one.

As implied above, translators have an incredible power in their hands to affect the final result of the whole conversation. Therefore, another aim of the diploma thesis is to show the reader how complex and difficult it is to translate a text from one into another language without losing its original meaning or form. The main problem can be seen in the fact that languages differ from each other. Some do differ a lot, some do not. However, whatever differences between the two languages there are, it is always crucial to benefit from the expressions that function the same in both languages and find a suitable solution, or an equivalent, to the dissimilar ones.

In order to reach these objectives, the thesis is divided into two parts – a theoretical and a practical part. The theoretical part provides the reader with some basic terms such as ‘*verbal expression*’, ‘*source and target language*’, ‘*language transfer*’, ‘*equivalents*’ etc., a brief historical overview of translation and explains

different approaches to the theory of translation as such. Then, essential principles which every translator has to follow are described in detail, techniques which can be used while translating a text are mentioned and last but not least the author of the diploma thesis focuses on the differences between the *Czech* and *English* language, which is considered necessary to familiarize the reader with to gain insight into the issues discussed later in the practical part.

The practical part deals with the translation of the book called *Alice's Adventures in Wonderland* written by Lewis Carroll and translated into Czech by Jaroslav Císař. Selected passages are analysed from the syntactical point of view. The emphasis is put mainly on the translation of *non-finite structures* such as *infinitives*, *gerunds* and *participles* which the English language is abundant in using; and therefore, this study should find out how the Czech language translates them. This work is based on the assumption that Czech widely uses *inflection*, which indicates grammatical information and makes it a bit flexible regarding the word order, and so we can assume that there will be more conjugated verbs, declined nouns and adjectives, which means more *finite* clauses in Czech than in English. The aim of the practical part is to compare *fifty* English examples with their Czech equivalents and to confirm that the *non-finite condensing* structures used in English are in most cases translated into Czech by means of *finite, subordinate* clauses.

## 2. Theoretical Part

### 2.1 Definition of Translation

“Translation is both the process and the result of converting the verbal expression in one language (source language) into an equivalent or counterpart verbal expression in another language (target language)” (Darwish 2003, 21).

Darwish outlines the definition of translation using the key term verbal expression. He means all the written words, sentences and pieces of a text that carry a meaning and form a message of the whole text. Darwish mentions that translation is dependent on the fact that anything that a human being produces in one language can be also expressed in another (23). Moreover, he explains that the key person here is a translator who has to master his or her language in terms of all the linguistic components such as lexis, semantics, syntax and pragmatics (22). He considers this profession difficult particularly because the translator has to deal at any time with two systems that contain different linguistic rules, cultural standards and patterns. He adds: “These are two languages that normally exist in two different linguistic and cultural realities.” Therefore, he offers one more definition of translation which says: “Translation is an attempt to reconcile these differences by reconciling the realities in which they exist through a matching process“ (24).

Catford (1965) defines translation as ”the replacement of textual material in one language (source language) by equivalent textual material in another language (target language)” (20). He uses the same terminology regarding the *source* and *target* language but emphasizes the words ‘textual material’ and ‘equivalent’ in his definition. According to Catford the translation is a process in which it is not the whole text that is translated, that is, replaced by the equivalences of the target language. The other way around actually, only some textual material needs to be

replaced; the rest is only transferred into the target language using non-equivalent material (20-21).

It is evident that Catford distinguishes between *being translated* and *being transferred*. Unlike Darwish who emphasizes that all words carrying meaning are translated, Catford says that the replacement of textual material takes place at different levels such as lexis, syntax, graphology etc. and some of these levels can even remain untouched, that is, without any replacement (21).

Moreover, Catford thinks that “translation equivalences can be set up, and translation performed, between any pair of languages or dialects” (20) while Darwish considers translation to be an attempt of reconciling differences between the two languages, which uncovers a certain scepticism.

## **2.2 Principles of Translation**

Translation means transmission of a text written in one language into a new one using another language without losing its original meaning or form. This requires using as accurate expressions of the source language as possible so that finally the two texts will appear the same. According to Sofer (2006) there is nothing like a faultless translation. He explains it as follows: “...even the best translation is never a full and true reflection of its source, simply because no two languages in the world, not even the most closely related, are identical in their way of using words and nuances” (15). However, any translator should try to be close enough not to change the original meaning of the text, full enough not to skip any detail and elegant enough to keep the stylistic characteristics of the original text (16).

On the other hand Darwish (2003) claims that when we are able to express thoughts and opinions in one language, it is finally also possible to translate it into

the second one. He continues: “It is only a matter of time before a linguistic equivalent or match is found by some diligent, persistent and perceptive translator” (23). As we can see Darwish has a bit more optimistic view of translation than Sofer who is quite sceptic about such a tight connection between languages. Sofer thinks we aren’t able to translate anything with the same connotations in both texts.

However, below are some general principles which are according to Duff highly relevant when talking about translation and which can help any translator to get a general overview of important things that he or she must focus on (Duff 1989, 10).

### **2.2.1 Meaning**

As mentioned before, the target text should carry all the characteristics and parts of the source one. Although it can sometimes happen that part of the meaning is transposed, there should never be anything added or removed completely. Of course the problem occurs when the target language does not provide a translator with the same expressions and collocations (Duff 1989, 11).

One of the problems can be caused by idiomatic usage of a language which is very often untranslatable. Duff (1989) explains that this group includes “idioms, similes, metaphors, proverbs, jargon, slang and phrasal verbs” and that the translators should follow the golden rule, which is: “if the idiom does not work in the L1, do not force it into the translation” (11). Then Duff also gives some possibilities how to deal with the idiomatic expressions. One of the alternatives is not to translate the word but use inverted commas (e.g. ‘yuppie’). Another can be to keep the word in its original language and write a literal translation in brackets, for example “Indian summer (dry, hazy weather in late autumn)”. Moreover, we can use a close equivalent or non-

idiomatic translation (11).

### **2.2.2 Form**

Form is another aspect highly important while translating any text. Duff claims that especially legal documents, contracts and guarantees should look the same in terms of the form (10). However, the fact that languages differ from each other does not always allow us to keep the structure of the text without any changes in the word order and style (11). It is especially hard for the translator when he sees that the original text contains many monotonous repetitions and is negligently written. Then, for example Duff suggests correcting the imperfections when necessary to enable the reader to acquire the main thoughts and content of the source text and at the same time to provide the reader with a smooth, enjoyable and attractive reading (11).

### **2.2.3 Register**

The level and style appropriate to the situation play also an important role in translation. Register which is defined by Biber and Conrad (2009) as “a variety associated with a particular situation of use” (6) is related to both the form and the meaning of the text. Any translator should distinguish between formal and informal expressions as they set the tone of the text and influence the reader’s mind (11). It is highly important to use the appropriate expressions and also to keep the naturalness of the text. The translator; therefore, should use formal and informal expressions which sound naturally in the target text.



## **2.3 Effective Translation**

According to Darwish “an effective translation is a translation that communicates the original message successfully” (40). This means that a translation is efficient when a translator “optimally approximates between the source and target language to achieve the desired goal” (40). To reach what is described above means to conform to the following points which Darwish listed as follows:

### **2.3.1 Accuracy, Completeness and Precision**

Firstly, a good translator should be accurate and precise and their translation should be complete. Darwish says: “An effective translation is true to the original” (42). This means that we cannot omit or change any information from the source text as the reader should eventually get a text which is exactly the same as the original one. Precision is also important here. Translators should approximate to the core meaning of each word as closely as possible.

### **2.3.2 Correctness**

A good translation does not contain mistakes and errors of spelling, grammar or meaning. Therefore, any translator should follow standard language norms and conventions, grammatical rules to avoid incomprehension or misunderstanding.

### **2.3.3 Consistency**

Translation should be consistent. The sentences should be related to each other. Coherence defined by Rickheit and Habel (1995) as “a connectedness between parts of the linguistic system at all levels, i.e. at the phonological, morphological, syntactic, semantic and pragmatic levels” is important (10). For example, a translator

should not use more than one term for one word. Darwish comments on it as follows: “replacing the term with another one renders the translation inconsistent and lacking internal integrity” (49).

#### **2.3.4 Clarity**

A translated text should be clear. Ambiguities and misrepresentations can cause that the final text is ineffective in terms of effective translation. Problems such as ambiguities are very often caused by literal translation. When a translator tries to stick to the word order and keep the text unchanged, there can be situations in which the same word order easily does not work (49).

### **2.4 Translation Process**

According to Levy (2012) a text, which a translator gains to work with, is a material which is supposed to be handled as a work of art. The process of translation can be therefore, divided into three stages: Understanding the template, Interpretation and finally Rewording (Re-stylization) of the whole translated unit (50).

#### **2.4.1 Understanding the Template**

The work which a translator has to do sounds easy. The translator is only asked to read the original book and understand it. However, it is a demanding and time-consuming task. The translator has to read the text, understand it philologically, then read it carefully to pick up the main ideologically esthetical qualities, which are represented by the mood of the text, ironic or tragic background etc. (Levy 2012, 51). After that, the translator has to find some artistic units in the text. These are characters and their relationships, authors’ intentions and ideas that they want to

express in their work etc. This kind of understanding of the text is the most complex and difficult. The translator's imagination is crucial here. He has to get through sentences and empty phrases behind the text, cannot translate mechanically but creatively. Translation requires a deep and conscious perception of the text (52-54).

#### **2.4.2 Interpretation**

This stage is mostly characterized by many problems which can occur. Although the translator tries to interpret the text as accurately as possible, there can still be such big differences between the two languages that the translator has to choose other techniques to create an equivalent fully substituting the original statement. Some problems appear when it comes to the culture and history of each country. These culture-bound terms, or allusions as it is called by translators such as Harvey, Newmark, Albakry, create an area of interest for years. Therefore, there are plenty of procedures developed and proposed by famous translators.

Newmark (1988) comes with very detailed techniques how to deal with such occurrences. He mentions Synonymy, Modulation, Compensation, Paraphrase, Transference, Naturalization and others which Harvey (2003) later generalizes and introduces the following four techniques: Functional equivalence, which means choosing the possibly most similar element in the target language on the basis of the linguistic function that it represents in the source language, Formal equivalence, which works as later discussed word-for-word translation, Transcription, or transliteration of the original term which is very often accompanied by a translator's note, and Descriptive translation, which is relevant in situations when the original term is not considered to be clear enough and so a self-explanatory term is used to help the reader understand the real intension of the source text (2-6).

When translating a text other issues can arise which do not allow the translator to transfer completely, for example in terms of the vocabulary. Levy (2012) explains it by using a word foppish which can be translated into Czech as follows: “fintivý, pošetilý, hejskovsky odhodlaný, švihácky nejistý etc.” (56). As the Czech language does not have only one word that perfectly depicts the meaning of the English word, the translator has to choose the right meaning and so the interpretation too.

Timofejev (1953) comes with the idea that any artist is under reincarnation when creating a work of art. They behave objectively, unselfishly, renounce themselves and their own interests (37). Levy says that it is the same with translators. Their work would only be realistic when they would not be touchy or egocentric (57).

Sometimes it is hard to stay objective when the text reminds the translator of some personal problems or experience. Levy gives many examples in which the author means slightly different things than the translator outlines. The new text then does not express the message of the original text but contains other esthetical qualities instead created by the translator, which distorts the main point (58).

Another problem can be when the translator picks up a secondary motive and attaches too big importance to it. The primary motive which plays, according to the author, the essential role in the text, is put on one side or completely disappears (61).

All in all, Levy emphasizes the difference between translating and editing a text. In contrast to translation, “every modification of a text deforms the artwork” (62).

### 2.4.3 Re-stylization

A translator has to be stylistically competent. As main ideas and thoughts of the original text are transferred into a language in which they were not originally created, there is often a tension in the target text in terms of stylistics. Levy claims that this often happens in poetry as the tone and rhythm give the poems specific pace and beautiful melody.

Problems like that words in one of the two languages contain more syllables, are differently stressed etc. can cause violence to the language and the final text then can sound unnatural (65).

Differences in semantics are even more unmeasurable. In some languages there are special names for things which other languages do not have. Levy gives an example of day parts. In Czech we have “ráno, dopoledne”, the English do not make any difference and just say morning (66). Levy also comes with a solution and that is to compensate for these imperfections by means of close equivalences, indirect expression etc.

Differences in grammar can cause some problems to the translator too. For example, when translating a text from the Western languages like English, Spanish, French into Czech, the translations are often abounding in relative sentences (71). Of course, the possibility of using relative sentences provides the translator with certain freedom considering the word order and connecting sentences. However, it can lead to a monotonous and mechanical translating process which results in a text containing plenty of subordinate clauses that are ambiguous. Levy criticizes this attitude of translators. He says that many translators use relative clauses mechanically without even trying to make a coordinate clauses or using other syntactic structures instead. He specifies it as follows: “As he (the translator) has

simply less of creative talent than the original author, he often takes over the language common in the original texts” (73).

In the end Levy introduces psychological research, done by Osgood in 1954, which discovers some interesting facts about translators. One of them is that people who keep translating from one language (A) to another (B) often lose their ability to speak the A language because the language units of A language do not associate with each other anymore but more strongly with language units of B language. Another interesting fact is that when a translator translates both directions, it very often happens that he loses the sense of differences of the two languages and can then produce awkward, unnatural sentences (77).

## **2.5 Historical Overview of Translation Studies**

“There was a time when literary translation was considered as a secondary activity, mechanical rather than creative and not worthy of serious critical attention or general interest to the public. But during the recent decades the literary translation has been drawing great public and academic interest” (Ray 2008, 1).

Ray gives a brief historical overview of *Translation Studies*, describes selected periods of time and mentions key figures which greatly influenced the development of translation, its methods and principles.

The translation itself dates back to centuries before Christ. Ray mentions the first work translated by Rosetta Stone in the second century B.C. Then Livius Andronicus translated *Odyssey* into Latin and scholars such as Horace and Cicero came up with different theories regarding translation and pointed out the difference between ‘word-for-word’ and ‘sense-for-sense’ translation (2).

It is probably obvious that the translation of the Bible by a number of translators such as John Wycliffe in the 14<sup>th</sup> and William Tyndale in the 16<sup>th</sup> century had a serious effect on the process of translation. The sixteenth century introduces the first theory of translation formulated by Etienne Dolet who promoted the thoughts of *sense-for-sense* translation. However, according to Ray the most influential figure of this period of time was definitely Martin Luther because: “He laid the foundation for modern English usage in translation” (3). The field of translation obtained importance in Europe and was no longer seen as a secondary activity or poor imitation (3).

The seventeenth century is known for French classicism and writers who were then widely translated into English. An Anglo-Irish poet Sir John Denham created a theory in which he stresses the two personalities – the original writer and translator – and emphasizes the similarity between them differing only in temporal and social contexts. Abraham Cowley advocated *free* translation and determined *imitation* to be a “branch of translation” (3).

In the eighteenth century the personality of the reader started being taken into account. Ray says that the impulse of this century was “to clarify the spirit or sense of the text to the readers” (3). Therefore, a great number of already translated works were rewritten “to fit the contemporary standards of language and taste” (3). Ray also mentions other famous figures such as George Campbell, Samuel Johnson or Alexander Fraser Tytler who claimed that a translator having the reader in mind when translating should always try to express the original author’s thoughts and intentions naturally.

During the nineteenth century the translation flourished even though the stress was mainly laid on the literalness and faithfulness to the original text. Ray

says: “The Victorian translators gave importance to literalness, archaism and formalism” (3). They preserved the origin and form of the text using old-fashioned language structures and keeping the word order the same as in the original text (4). Ray takes quite a critical stand on literalistic Victorian translation of the 19<sup>th</sup> century for the lack of emotions and creativity from the translator’s point of view. He gives an example: “Matthew Arnold gave a literal translation of Homer into English and was criticized for neglecting the spirit of the original work” (4).

The theory of translation of the twentieth century gained its importance primarily because of names like Jiří Levý, Eugene A. Nida, J. C. Catford or Peter Newmark (4). Jiří Levý wrote *The Development of Translation Theories, Fundamental Problems of the Theory of Translation* etc. and so helped the development of translation in Czechoslovakia. Eugene A. Nida, one of the founders of the modern discipline of translation studies, introduced terms such as *dynamic* and *formal equivalence* dealing with two possibilities of translating a source text; either faithfully (literally) or naturally with less literal accuracy. J. C. Catford, who founded the School of Applied Linguistics, was mainly interested in phonetics and mapping different dialects throughout Scotland and Peter Newmark, a famous linguist and translator, came with the classification of translation and encouraged translators to use their imagination and creativity (5).

The development of *Structural linguistics* in the twentieth century had a serious effect on translation as well. Ferdinand de Saussure, the father of Structural linguistics, thinks that a language consists of signs which are interconnected and create a structure (Sinha 2005, 95). He comes with the model of the sign which points out that every single sign has its *meaning* and *form*. Applied to the translation process, the original author encodes his thoughts and intentions into the *message*,



that is, he puts meanings into linguistic forms of the source language, and a translator then decodes it by obtaining the meaning out of the linguistic forms. After this, the translator needs to find means how to again transfer (encode) the acquired message into the target language (100-102). Saussure also distinguishes between the language system, which he calls 'langue', and the actual speech of an individual, known as 'parole' (95). Based on this, the field of linguistics started developing, new linguistic disciplines such as the descriptive and comparative linguistics appeared and the structure of languages, in general, was put at the forefront (Ray 2008, 4-5).

It is more than obvious that the subsequent increasing interest in *Pragmatics* affected the translation approach too. While in the first half of the 20<sup>th</sup> century the so-called *Semantic translation* dominated, the second half belonged to the *Communicative translation*. Sorea (2007) describes the Semantic translation as "faithful, author-centred and inferior to the original" (72). The Communicative translation, on the other hand, is according to her "effective, reader-centred and possibly better than the original" (72). When defining the Communicative translation Shuttelworth and Cowie (2014) add that "the translator is permitted greater freedom to interpret the source text and will consequently smooth over irregularities of style, remove ambiguities and even correct the author's factual errors" (22).

All in all, we can see that the field of translation was viewed differently depending on the period of time, human thinking and priorities of the then society. However, it can be said that the development of translation studies is mainly determined by the development of the language and linguistics itself.

## 2.6 Classification of Translation

The following chapter deals with some of the most famous translators and linguists of the twentieth century, their opinion on the theory of translation and its classification. It has to be mentioned that all of the following types of translation are interconnected and can never be treated separately. Therefore, it is sometimes only a matter of terminology each translator uses to describe the same issue.

### 2.6.1 Classification according to Newmark

According to Newmark (1988) the main types of translation are as follows: Word-for-word, Literal, Faithful, Communicative, Idiomatic, Free and Semantic translation.

#### *Word-for-word Translation*

The word-for-word translation or as it is also called Robotic translation is probably the easiest way to translate a sentence. The meanings of words are chosen on the basis of their most commonly used forms and the word order is preserved and kept the same as in the source text. This means that words are translated literally without any further thoughts of the context. As might be expected, this method is very often criticized for the lack of naturalness, loss of sense and grammatical accuracy (Newmark 1988, 82).

Example:

Czech: *A toho dne nás navždy opustil můj otec.*

English: *And that day us forever left my grandfather.*

In the example mentioned above we can see not only one but several issues caused by the word-for-word translation. The word order is the same in both

sentences, which causes errors in terms of the grammar. English has, in contrast to Czech, a fixed word order and so a translator cannot keep the word order as it is but has to use other syntactic structures such as the passive, cleft sentences etc. to compensate for it. There can also be seen an issue related to the *Functional sentence perspective* which will be discussed in the following chapter.

### *Literal Translation*

Another method which can be used when translating is to translate all the parts of the sentence literally. Some theorists such as Vinay or Dalbarnet consider the literal and word-for-word translation as synonyms. Newmark (1988) explains the similarity between *Literal* and *Word-for-word translation* as both these methods translate their sentential units separately, out of context. However, he emphasizes the difference which is that the literal method preserves the grammatical rules, modifies the original text in that way which is grammatically accurate and changes the word order when necessary (84-87).

Example:

Czech: *A toho dne nás navždy opustil můj otec.*

English: *And that day my father left us forever.*

As we can see the target sentence contains all information of the source sentence and is grammatically correct. However, it still sounds unnatural as the words are only chosen according to their most commonly used meanings without any thoughts of context.

Moreover, we can also find an issue related to the *Functional sentence perspective* (Firbas 1992, 5). A term *Communicative dynamism* says that every single sentence element contains a certain amount of communicative dynamism and that a

sentence should start with words containing low communicative dynamism and end with words of high communicative dynamism. Simply said, according to the theory of communicative dynamism we should place contextually known elements before elements which contain a new piece of information or which we would like to emphasize (6-8).

According to the *Functional sentence perspective* we mostly place a new piece of information at the very end of the sentence. As for the example above we can say that the *rheme*, or the new piece of information, is represented by *můj otec* and the theme, or already known piece of information, is situated at the beginning of the sentence. The Czech language enables the speaker to place a new piece of information at the end of the sentence without causing any damages to the language. English, on the contrary, is not so flexible. Therefore, probably the most appropriate translation of the Czech sentence above would be as follows: *And that day we have been left forever by my father*. Using the passive we can easily place the *rheme* at the end of the sentence and so let the reader gain exactly the same impression of both sentences.

### *Faithful Translation*

This method is based on a faithful and full translation of the original text, which means that a translator tries to express all of the authors' thoughts and intensions. Sentences are translated with regard to their contextual meanings choosing the most appropriate meaning according to what the author wants to emphasize (Newmark 1988, 84).

We can illustrate this using still the same example. At first, we have to admit that the Czech sentence can be used in two or more different life situations. The first

possible situation is that the father left his family, he might move abroad. Another one can be more tragic; the father left his family forever meaning he died. Considering the context and author's intentions the translator would probably translate the sentence as follows:

Example:

Czech: *A toho dne nás navždy opustil můj otec.*

English: *And that day we have been left forever by my father.*

or:

English: *And that day our father passed away.*

Even if the second translation does not completely correspond with the Czech translation, it can be chosen in certain situations by the translator for it is more faithful and depicts the authors' thoughts more precisely.

There are some other types of translation such as *Communicative, Idiomatic, Free or Semantic Translation* – a method very similar to the Faithful one differing only in the level of aesthetics the author applies on the source text.

However, Newmark primarily pays attention to the *Free Translation* as it is one of the freest and most unrestricted techniques when translating a text. An author does not have to follow the original text that strictly. All that matters is to enable the reader to understand the text more deeply without any constraints regarding the culture or language. Sentences can be translated using explanations, substitutions or equivalences as long as they are grammatically accurate. Moreover, a translator can use their imagination and be more creative (Newmark 1988, 86-88). To illustrate what has been said, we can pick an example from the book *Alice's Adventures in Wonderland* by Lewis Carroll and its Czech translation by Jaroslav Císař.

Example:

English: “*However, the bottle was not marked ‘poison,’ so Alice ventured to taste it and finding it very nice, (it had, in fact, a sort of mixed flavour of cherry-tart, custard, pineapple, roast turkey, toffee, and hot buttered toast,) she very soon finished it off*” (Carroll 2007, 18).

Czech: “*Na této lahvičce však nebylo napsáno JED! a tak se Alenka odvážila okusit jejího obsahu; a shledavši jej docela chutným (měl totiž jakousi smíšenou chuť třešňového koláče, krupičné kaše, ananasu, pečené husy, čokolády a topinky s máslem), byla s lahvičkou brzo hotova*” (Císař 2017, 16).

The example above shows that even though Císař tries to translate the sentences faithfully to the source text, he sometimes chooses completely different Czech words which can be only distantly considered as equivalences. It is clear to see that Císař keeps the Czech readers in mind and therefore changes words which they may not understand such as toffee, custard etc.

### 2.6.2 Classification according to Jakobson

Jakobson (1959) emphasizes that no translator would be able to translate any text without having “a nonlinguistic acquaintance with the meaning assigned to words” discussed by the original author (232). Simply explained, experience makes us understand any text or statement more deeply and enable us to interpret them. He provides us with an example using a word ‘*cheese*’: “Any representative of a cheeseless culinary culture will understand the English word ‘*cheese*’ if he is aware that in this language it means ‘*food made of pressed curds*’ and if he has at least a linguistic acquaintance with ‘*curds*’” (232).

Based on this, Jakobson continues outlining differences between the Russian and English language from which the relevant piece of information for us is that the more languages differ from each other, the more difficult it is for a translator to find an appropriate expression which sounds natural or even a language structure that can be considered grammatically correct (234-236).

Interpreting words, or verbal signs, Jakobson introduces three kinds of translation: *Intralingual*, *Interlingual* and *Intersemiotic*. A verbal sign, as Jakobson calls it, may be translated “into other signs of the same language, into another language, or into another, nonverbal system of symbols” (233).

As for *Interlingual Translation*, or transferring a text from one language system into another, Jakobson points out that “there is ordinarily no full equivalence between code-units, while messages may serve as adequate interpretations of alien code-units” where a message is a combination of equivalences referring to the certain code-unit (233). For example, the Czech word ‘tvaroh’ could not be completely identified with its English ‘cream cheese’, ‘fresh cheese’ or ‘curd cheese’ until 1930s when ‘quark’ meaning “a type of low-fat curd cheese” was brought from the German language (Oxford dictionary 2019). However, dictionaries such as *Lingea* or *Fin* translate ‘tvaroh’ as ‘curd cheese’, ‘cottage cheese’ or ‘farmer cheese’ even though in Germany ‘quark’ and ‘cottage cheese’ are different types of fresh cheese while in Eastern Europe cottage cheese is usually considered to be a type of quark (Lingea 2019).

All in all, Jakobson underlines one of the crucial problems when translating, which is not being able to find an appropriate equivalence due to the lack of similarity among languages.

### 2.6.3 Classification according to Catford

One of the most famous translators defines a translation as “the replacement of textual material in one language by equivalent textual material in another language” (Catford 1965, 20). He comes with the classification of translation in terms of the *extent, levels and ranks* (21). These are described more precisely below:

A translator can translate whole books, single chapters or only a few sentences and therefore, Catford comes with the first type of differentiation in translation related to *the extent*. He distinguishes between a *full* and *partial translation*. In a full translation the whole text becomes a subject of translation, which means that every single parts of the source text are replaced by the target text material (21). In a partial one, by contrast, some parts of the text remain untranslated and “are simply transferred to and incorporated in the TL text” (21).

Catford mentions the fact that a translation usually does not apply on all levels of the language. “At one or more levels there may be no replacement at all, but simple transference of source language material into target language text” (20). Therefore, in terms of the level he distinguishes between *total* and *restricted translation*. Total translation means that all levels of the language mainly grammar and lexis are replaced by equivalent grammar and lexis of the target language (22). By restricted translation he means: “a replacement of SL textual material by equivalent TL textual material, at only one level”, which can be grammar or lexis, the phonological or graphological level (22).

The last type of differentiation depends on the rank at which translation equivalences occur. Catford distinguishes between *rank-bound* and *unbounded translation*. Rank-bound translation chooses the equivalences of the target language at one or a few ranks in the hierarchy of grammatical units. This means that words of



the source text are translated using other words of the target language (called word-to-word equivalences) or morphemes are translated using other morphemes (morpheme-to-morpheme equivalences). Unbounded translation, on the contrary, translates clauses, groups of words or sentences “freely up and down the rank scale” (sentence-to-sentence, group- to-group equivalences) (24-25).

To help us understand more we can compare the types of translation introduced by Newmark and Catford. For example, Newmark’s *word-for-word translation* is very strict and tends to be at the lower ranks, which means words are translated one by one. Therefore, we can say that it is very similar to Catford’s *rank-bound translation*. On the other side, “a free translation is always unbounded; equivalences shunt up and down the rank scale, but tend to be at the higher ranks – sometimes between larger units than the sentence” (25).

## **2.7 Techniques of Translation**

„The text must remain the same while becoming other“ (Petrilli 2003, 16).

The choice of techniques applied to the source text depends on the decisions a translator has to make when translating. The key rule of translation is that the source and target text should be as identical as possible regarding the form and content. That is what every single translator has to follow. However, individual steps each of them decides to take can differ as long as they reach the same aim, which is to provide a reader with a consistent, useful and enjoyable text containing all the features and intensions of the author.

Vinay, Darbelnet say: “Translators are faced with a fixed starting point, and as they read the message, they form in their minds an impression of the target they want to reach” (1995, 30). When a translator deals with the translation of two quite similar

languages in terms of the language typology then they can translate the source text literally without any further difficulties. However, the problem occurs when there are no direct equivalences between the two languages (31-32). According to Vinay and Darbelnet there are seven procedures which should help any translator cope with the lack of similarity between the source and target language. These are discussed below.

### **2.7.1 Borrowing**

According to Vinay and Darbelnet a *Borrowing* is one of the simplest techniques how to deal with non-equivalence while translating (31). Words of the source language are transferred into the target language without any changes. The method of *Borrowing* can be the best solution when no other techniques can be applied as they do not sound natural, do not express the same in both languages or even misrepresent the message the original author wants to emphasize (32).

Example: “*tortillas, tequila, party*” (32)

It should be also mentioned that especially “older borrowings are so widely used that they are no longer considered as such and have become part of the respective TL lexicon” (32).

Example: *fotbal, šok, sprej, film*

### **2.7.2 Calque**

A *Calque* is one of the methods of literal translation. Vinay and Darbelnet consider *Calque* to be “a special kind of borrowing whereby a language borrows an expression form of another, but then translates literally each of its elements” (32). Simply said, words of the source language are taken as they are and then their single parts are literally translated into the target language. The authors, again, mention the

possibility of these expressions to become integral parts of the target language after a period of time (32-33).

Example: *waterfall (vodopád), milky way (mléčná dráha), earthquake (zemětřesení)*

### 2.7.3 Literal Translation

*Literal translation*, also sometimes known as *word-for-word translation*, is a good choice when “translating between two languages of the same family” (34). Vinay and Darbelnet mention the fact that if this was always the case, machines would be able to produce parallel texts in both languages. However, it is up to every translator to decide if the literally translated text is acceptable or not. By unacceptable Vinay and Darbelnet mean that “the message, when translated literally: gives another meaning  
has no meaning, or  
is structurally impossible, or  
does not have a corresponding expression with the metalinguistic experience of the TL, or  
has a corresponding expression, but not within the same register” (34-35).

Example: *My heart stopped beating for a second. (Moje srdce přestalo bit na chvíli. Srdce se mi na chvíli zastavilo.)*

### 2.7.4 Transposition

“The method called transposition involves replacing one word class with another without changing the meaning of the message” (36). Although Vinay and Darbelnet show an example using the French and English language, we can demonstrate the same using Czech and English as follows:

*Po tom, co se vrátil... ('After he came back' or 'After his return'...)*

However, the authors warn that it does not always have to have the same stylistic value; therefore, it is necessary for a translator to “choose to carry out a transposition if the translation obtained fits better into the utterance, or allows a particular nuance of style to be retained” (36). They also mention two types of transposition. These are *optional* and *obligatory* depending on the fact if there are corresponding expressions in the target language, and a translator can thus choose between transposition and calque, or if there are not and a translator has to automatically change the word class of the original expression (37).

### **2.7.5 Modulation**

A *Modulation* signifies a change in the way something has been said or written and can be a reasonable choice when after a literal translation or transposition the target text is still considered inappropriate or even sounds awkward (36-37).

Example: “*koleno potrubí (angle-joint of the pipe)*” (Knittlová 2000, 14)

### **2.7.6 Equivalence**

Vinay and Darbelnet stress that most *equivalences* are fixed and it is a task for every translator to recognize a passage which they cannot translate literally but in which they have to use an equivalent expression instead. The authors demonstrate an example with expressing pain: “The classical example of equivalence is given by the reaction of an amateur who accidentally hits his finger with a hammer: if he were French, his cry of pain would be transcribed as, ‘*Aïe!*’, but if he were English this would be interpreted as, ‘*Ouch!*’” (38).

Choosing the right equivalence is a matter of culture and depends on translator's knowledge. Although a translator can have a decent knowledge of the source and target language regarding the language, he may not know the cultural circumstances of both languages. Moreover, equivalences belong to "a phraseological repertoire of idioms, clichés, proverbs, nominal or adjectival phrases, etc.", which is the most difficult part of the language to experience (38). Therefore, there can very often arise unnatural sentences and expressions lacking purpose.

Example: *Nebud' zvědavý, budeš brzy starý.*

*Calque: Don't be curious or you will be old soon.*

*Equivalence: Curiosity killed the cat.*

### **2.7.7 Adaptation**

The final procedure is according to Vinay and Darbelnet the most complex one. An *Adaptation* should be used when the given information in the source text does not have any equivalence in the target language. As mentioned before the reason why there is no equivalence so far can be because the expression is unknown or does not exist in the target country.

Example: A Welshman distinguishes only between the two colours "*glas*" (blue, green) and "*llwyd*" (grey, brown) while for an Englishman these are four different colours (280). This means that the Welshman does not see any difference between the colour of the sky and the grass; he just calls it "*glas*". Generally speaking, the translators have to know the circumstances and further context to be able to choose the appropriate word or adopt the text so that the reader can understand (281).

The authors describe the adaptation as "a special kind of equivalence, a situational equivalence" (39). Simply explained, a translator should read between the

lines and express the implicit meaning of the text based on the concrete situation. Sometimes “they even have to create a new situation that can be considered as being equivalent” (39).

The authors also criticize the excessiveness of *Calque* and the lack of *Adaptation* by saying: “Translations cannot be produced simply by creating structural or metalinguistic calques.” and continue with a historical example which might have been affected by the wrong choice of the translation technique: „One cannot help wondering, however, if the reason the Americans refused to take the League of Nations seriously was not because many of their documents were un-modulated and un-adapted renderings of original French texts” (40).

Broadly speaking, translators prefer translating texts literally to use adaptations, which may be because the *adaptation* does not change only the level of syntax but also “the development of ideas and how they are represented within the paragraph” and that can, if understood mistakenly, easily lead to incorrect renderings or misleading pieces of information in the target text. However, Vinay and Darbelnet advise not to translate words but sentences “to reproduce the meaning without losing any of the author’s thoughts and emotions” (287).

## **2.8 Differences between the Czech and English Language**

For the purpose of the diploma thesis it is crucial to discuss at least some of the main differences between the Czech and English language. It has to be said that there are only those pieces of information mentioned which are relevant and important for the issues discussed later in the practical part of the thesis.

### **2.8.1 Structural Typology of Languages**

All the languages around the world have their own rules, structure and origin. Some are very similar to each other, some differ a lot. This leads to the categorization and typology of languages according to various aspects such as the word formation, presence or absence of the affixation etc.

As is generally known, Czech and English belong to the language family called the *Indo-European languages* which is further divided on the basis of the geographical location into smaller groups (Fortson 2010, 9). From what has been said it follows that Czech and English belong to different branches; Czech is a part of *Balto-Slavic* and English of *Germanic* languages (10).

Moreover, Skalička (1951) comes with the division of languages according to the similarity in their structure. Based on this, the Czech language is one of the *inflectional*, also called *synthetic*, languages and the English language belongs to the *isolating*, also called *analytic*, languages. This implies a number of differences which then cause difficulties in the translation process.

Inflectional languages are considered the most complicated group. This type uses *inflection*, which is *declension* and *conjugation*, to differentiate among parts of speech, cases and other semantic and syntactic functions. Synthetic languages also do not have a fixed word order, which means that we can start a sentence with any word

without losing the meaning of the whole sentence. Apart from Czech, this group consists mainly of *Slavic* languages such as Slovak, Russian or Polish (39-43).

Analytic languages, on the contrary, hardly ever use *inflection*. There are no endings for each case and it is difficult to realize which word class some words belong to. For example, a word as a noun and verb often looks the same. Besides English, other languages such as Swedish or French also fall into this group (45-50).

### **2.8.2 Syntactical Difference between Czech and English**

Mathesius (1975) focuses on the *Comparative Linguistics* and comes with the comparison of the Czech and English language. He introduces his research saying that Czech is flexible regarding the word order while the word order of English is “fixed and grammaticized” (10). Following the *Functional Sentence Perspective*, which says that a new piece of information should always be placed at the very end of the sentence, Czech can rearrange the word order while English cannot do that so easily.

“In English the theme of utterance is expressed, as far as possible, by the grammatical subject and the rheme by the grammatical predicate” (85). To make this clear, he gives an example of a sentence ‘Tatínek napsal tenhle dopis’ in which ‘tatínek’ is the *theme* and ‘napsal tenhle dopis’ is the *rheme*. If ‘tatínek’ is the rheme, in Czech we can just rearrange the word order and say ‘Tenhle dopis napsal můj tatínek’. In English, however, such changes in word order are unacceptable as “the subject must as a rule not stand at the end of a sentence, after the predicative verb”. Therefore, the only solution here is to use “the passive construction ‘This letter was written by my father’ or syntactic periphrasis, or a cleft sentence, ‘It was my father who wrote this letter’ ” (85).



Applying all of this to the translation process, one can notice that there may appear many difficulties caused by the lack of similarity between the two languages; Czech and English in this case, which a translator has to deal with because he is supposed to provide a reader with a solution which is as suitable and identical to the original text as possible.

### **3. Practical Part**

#### **3.1 Research Aims**

The practical part deals with the translation of selected passages from an English book into Czech. As English is an analytical language and Czech belongs to the group of synthetic languages, there are certain differences a translator has to deal with while translating. In this diploma thesis the emphasis is put mainly on the translation of *non-finite structures*. According to Miller (2002), “the term nonfinite, though potentially misleading, will encompass traditional infinitives, gerundials, and participles” (1). The English language is abundant in using non-finite constructions such as infinitives, gerunds or participles; therefore, the aim of this study is to find out how the Czech language translates them. Since the Czech language widely uses inflection, which indicates grammatical information and makes it a bit flexible regarding the word order, we can assume that there will be more conjugated verbs, declined nouns and adjectives and so more finite clauses in Czech than in English.

The main aim of the practical part is to analyse examples of the source (English) and target (Czech) language and to confirm that the non-finite structures used in English are in most cases translated into Czech by means of finite subordinate clauses.

#### **3.2 Research Methodology**

For research purposes the author of the diploma thesis collected fifty example sentences in their English and Czech version, analysed them and inferred a conclusion. The criteria of choosing appropriate examples were as follows:

(1) These examples all appeared in a non-finite form in the source language and were subsequently translated into the target language either literally or using other adequate means to express the same as the source text.

(2) The study focuses on the infinitives, participles and gerunds which have verbal properties. Therefore, *verbal nouns* are excluded as they “do not possess any verbal characteristics, cannot take objects, can take plural forms” and so act more like nouns than verbs” (Hasa 2016).

(3) None of these examples were taken from the direct speech. As Kačmárová and Shatro (2017) say in their research that “a short sentence in itself may be easier to comprehend than a complex one”, spoken language usually consists of simpler, shorter sentences (116). They also explain that “complexity corresponds with the level of formality” and that non-finite structures are of a high formality and so are not very usual in a spoken discourse (117). Therefore, parts containing the direct speech were completely skipped.

As mentioned above the first fifty examples of non-finite structures were chosen from a famous English book. This was *Alice's Adventures in Wonderland* written by Lewis Carroll and translated into Czech by Jaroslav Císař.

After that, the selected examples were analysed and compared with their Czech translations in terms of the syntactic value. For this, the knowledge from the theoretical part and other literary sources were used to support the statements. Then, categories were created which give a clear overview of the examples. The categories were as follows:

#### I. Gerund clauses translated into Czech

a) by means of a non-finite structure

b) by means of a finite structure

## II. Participle constructions translated into Czech

a) by means of a non-finite structure

b) by means of a finite structure

## III. Infinitive clauses translated into Czech

a) by means of a non-finite structure

b) by means of a finite structure

Based on that, it was then possible to make conclusions about the hypothesis which is discussed in detail below.

### **3.3 Hypothesis**

As has been mentioned above, the Czech language takes advantage of the inflection and uses finite structures such as adverbial, relative or nominal clauses rather than non-finite structures. On the other hand, English benefits from a great range of non-finite condensing constructions, which the Czech language has only partially or does not have at all. Mathesius (1975) explains: “English has a considerably greater number of all these forms than Czech. An even greater difference between the two languages can be found in the respective uses of these forms” (98). He also comes with a term called *complex condensation* which we use “to describe the fact that English tends to express by non-sentence elements of the main clause such circumstances that are in Czech, as a rule, denoted by subordinate clauses” (96). Applied to the translation process, every translator has to accept both the similarities and differences and choose an adequate solution to translate a text.

To summarize the hypothesis, the practical part should prove that non-finite condensing constructions in English are often translated by means of finite clauses in Czech.

### 3.4 Description of Text

The set of *fifty* examples was gathered from a book which is written by an English writing author. This means that it has the characteristics of standard British English, which guarantees a certain language level, a norm, without any errors or irregularities.

The book was chosen since it is a famous book in the British fiction and represents the writing for both children and adults.

*Alice's Adventures in Wonderland*, one of the most famous books translated into more than 170 languages, was written by an English writer known as *Lewis Carroll*. However, Lewis Carroll's real name was Charles Lutwidge Dodgson born in 1832. He wrote *Alice's Adventures in Wonderland* in 1865 and then *Through the Looking-Glass* in 1871 (Carroll 2007, 1).

The practical part focuses only on the first book. It has already been translated into Czech five times. Out of these five translations the one translated by Jaroslav Císar proved to be the greatest success. Therefore, this version was used for this study.

### 3.5 Analysis of Extracts

#### I. Gerund clauses translated into Czech

##### a) by means of a non-finite structure

As for the gerund forms translated into Czech by means of non-finite structures, there are only a few examples found in the book. It can be simply because of the fact that the English and Czech language do not belong to the same language family and therefore are not similar enough to possess the same equivalences, grammatical structures etc. (Mathesius 2016, 130-132).

In example (1) we can see that the verb ‘kept’ is followed by the gerund ‘fanning’ functioning as an object (Dušková 1988, 420).

(1) EN: “*as the hall was very hot, she kept **fanning** herself all the time*”

CZ: “*jelikož bylo v síni velmi horko, začala se **ovívati***” [AW 10]

In Czech we use the infinitive form of the verb usually ending in -t. However, sometimes, as in this example, the infinitive can end in -ti, which is considered to be hardly ever used. According to Mathesius (1975) it is used mainly in literary texts for rhythmic purposes (101).

Example (2) represents a gerund structure in English functioning as a subject.

(2) EN: “*it was as much as she could do, **lying down** on one side, to look through into the garden with one eye*”

CZ: “*vše, co mohla udělat, bylo **lehnout si** na bok a dívat se do zahrady jedním okem*” [AW 8]

The verb ‘lying’ belongs to the reflexive verbs in Czech and so a reflexive pronoun ‘si’ has to be added. The use of *introductory it* can be also seen here. *Introductory it* can be used when the subject is expressed by an infinitive, -ING

clause or nominal that-clause (English Grammar 2010). In this case, instead of ‘Lying down on one side was as much as she could do’, where the subject is expressed using the gerund, Carroll expresses it as “It was as much as she could do lying down on one side’. The main purpose of using *introductory it* is to place the new piece of information at the very end of the sentence, which is the reason why the author decided to use it also here (Firbas 2006, 5). In Czech ‘it’ is completely left out and substituted with ‘vše’. The phenomena such as *The Functional Sentence Perspective* and *Communicative Dynamism* are discussed in more detail in the theoretical part.

Example (3) shows a finite verb ‘go on’ followed by a gerund ‘planning’ functioning as an object. In Czech a finite verb ‘začala’ followed by an infinitive ‘uvažovat’ is used.

(3) EN: “*and she went on **planning** to herself how she would manage it*”

CZ: “*a začala **uvažovat**, jak by to zařídila*” [AW 9]

Moreover, we can see that the meaning of the word ‘planning’ is slightly altered. Císař tried to choose the meaning which would best fit the context. Therefore, the translation is literal.

Example (4) shows us something different. In “she went on talking” there is a combination of a verb + preposition and a gerund which functions as an object, while in Czech it is translated by means of so called *Transgressive form*, or a participle, and a noun derived from the verb ‘mluvit’.

(4) EN: “*she kept fanning herself all the time she **went on talking***”

CZ: “*začala se ovívati, **neustávajíc v mluvení***” [AW 11]

The purpose of using participle forms in Czech is to indicate the hierarchy of the actions mentioned in one sentence. The action expressed with the participle

signalises less importance in comparison to the action using a finite form of the verb. The form of the Czech participle varies and follows certain rules but in general endings such as ‘-e, -íc, -íce’ and ‘-a, -ouc, -ouce’ represent *the Present Transgressive* which we discuss here. (Adam 2017, 78-79)

#### **b) by means of a finite structure**

As we can see, most of the examples of gerund structures are translated into Czech using *finite* clauses. Although Císař could translate the sentences of the source text literally, he often used other means to express what the original author intended to say. It is possible to find many reasons for doing so. The main, and probably the most important, reason refers to the naturalness and consistency of the translated text. The target text, as already mentioned in the theoretical part, should sound natural to the reader without any awkward expressions and should be readable as well. Moreover, translating a text literally would mean preserving all its grammatical structures and vocabulary, which does not always have to work in the same way in both languages. Misunderstandings, ambiguous passages and confusing formulations can be then found in texts which were translated word by word.

Based on what is discussed above, the translator of *Alice’s Adventures in Wonderland* tries to express the thoughts of the original author using equivalent structures that are grammatically correct and familiar to the Czech reader. In most cases the translator uses subordinate clauses of different kind. This can be seen in examples (5) – (11).

In (5) – (9) there are gerund forms introduced by a preposition, Císař uses finite clauses.

(5) EN: “*she did not like to drop the jar for fear of **killing** somebody*”



CZ: “*nechtěla ji zahodit ze strachu, že **by mohla někoho zabít***” [AW 2]

In (5) there is a non-finite structure as the noun phrase ‘fear’ is postmodified by a gerund clause introduced by a preposition ‘of killing somebody’. In Czech this is expressed by means of a subordinate clause introduced by the conjunction ‘že’. Moreover, in Czech a structure containing a modal verb expressing a kind of possibility together with an infinitive is used. Again, a literal translation is not possible here as the grammatical structure of the source sentence cannot be preserved without losing the sense of the whole sentence.

Example (6) uses a gerund clause after the preposition ‘for’ postmodifying the noun phrase ‘opportunity’. However, in Czech *Císař* expresses the same using a finite verb form.

(6) EN: “*and though it was not a very good opportunity for **showing off** her knowledge*”

CZ: “*ačkoli toto nebyla zrovna nejlepší příležitost, aby **se blýskala** svými znalostmi*” [AW 3]

The same can be seen in (7). Here is the non-finite form, or a gerund, used after the preposition ‘for’ indicating that the semantic relationship is an adverbial. In Czech the translator uses a subordinate clause.

(7) EN: “*she was now the right size for **going through** the little door into that lovely garden*”

CZ: “*při pomyšlení, že má nyní zrovna potřebnou míru, aby **mohla projít** malými vrátky do krásné zahrady*” [AW 5]

In (8) a preposition is followed by a non-finite gerund clause. However, *Císař* again chooses a subordinate clause.

(8) EN: “*for this curious child was very fond of **pretending** to be two people*”

CZ: “*neboť toto podivné dítě si velmi libovalo v tom, že dělalo, jako by bylo dvěma osobami*” [AW 7]

(9) is similar to the example (3) and (4). This time, however, it is translated by means of a finite clause into Czech.

(9) EN: “*and found that she was now about two feet high, and was going on shrinking rapidly*”

CZ: “*a shledala, že je asi dvě stopy vysoká a že se stále kvapem zmenšuje*” [AW 12]

Examples (10) and (11) are a bit different from the ones mentioned above. Dušková (1988) states that the gerund forms can indicate the sequence of the actions in the main and subordinate clauses. However, the perfect form of a gerund is sometimes replaced with a simple present form. This happens when the relationship between actions can be implicated by the meaning of the finite verb (569). We can see this in example (10). There is the verb ‘remember’ followed by a gerund which functions as an object direct and has a present form. The meaning of the verb ‘remember’ indicates the sequence of the actions itself so there is no need to use the perfect form. In Czech Císař uses a subordinate clause functioning as an object direct as well.

(10) EN: “*and once she remembered trying to box her own ears for*”

CZ: “*a pamatovala si, jak se jednou pokoušela napohlavkovat si za to*” [AW 6]

In example (11), however, in the source text the verb ‘remember’ is followed by an -ING form functioning as an object direct again but the gerund has a perfect form. As we can see here the *time zones* are different as the action with the gerund

‘ever having seen’ precedes the superordinate clause. Císař translates it into Czech using a subordinate clause.

(11) EN: “*for she could not remember ever **having seen** such a thing*”

CZ: “*neboť se nedovedla upamatovati, že **by** kdy co takového **byla viděla***”

[AW 4]

## II. Participle constructions translated into Czech

### a) by means of a non-finite structure

Surprisingly, there are a number of participle constructions translated into Czech by means of non-finite structures. This can be because of the fact that Czech also has participle constructions. However, in Czech it is not used on everyday basis as it sounds rather archaic and so nowadays we can find it almost only in literature (Mathesius 1975, 97).

In (12), for example, there is the English non-finite expression ‘burning with curiosity’ transferred literally into Czech as ‘hoříc zvědavostí’.

(12) EN: “***burning** with curiosity, she ran across the field after it*”

CZ: “***hoříc zvědavostí**, běžela za ním přes pole*” [AW 13]

The use of the participle clauses has certain rules such as that there have to be at least two clauses and that subjects of these clauses have to be the same. However, when the semantic relationship between a participle clause and its superordinate clause is an adverbial, subjects do not have to be the same. The same can be found in [AW 16], [AW 17], [AW 18], [AW 20] (see Appendix). In example (13) we can even see that the verb ‘trying to find’ in English is altered and translated as ‘hledajíc’ instead of ‘snažíc se najít’.

(13) EN: “*said Alice, as she swam about, **trying** to find her way out*”

CZ: “řekla Alenka, plavajíc v louži a **hledajíc**, jak by se z ní dostala ven”

[AW 23]

In (14) a participle construction postmodifying the noun phrase ‘rabbit’ is used.

(14) EN: “before her was another long passage, and the White Rabbit was still in sight, **hurrying** down it”

CZ: “před ní nová dlouhá chodba, v níž ještě zahlédla **pospíchajícího** Bílého Králíka” [AW 14]

In Czech this is expressed by means of a present participle ‘pospíchající’ as a verbal adjective functioning as premodification of a noun phrase. The same can be seen in [AW 15] or [AW 22] in which ‘digging’ functioning as postmodification and determining what some children are doing is translated literally as ‘hrabající’, which is again a form of the present participle (see Appendix).

Example (15) illustrates an example of the past participle.

(15) EN: “it was the White Rabbit returning, splendidly **dressed**, with a pair of white kid gloves in one hand and a large fan in the other”

CZ: “byl to Bílý Králík, který se vracel nádherně **oblečen** a držel v jedné ruce pár bílých rukaviček a ve druhé velký vějíř” [AW 19]

In English there is a participle construction postmodifying the noun phrase ‘rabbit’. The participle has a passive form and an auxiliary verb ‘to be’ is left out. Instead of ‘a rabbit who was splendidly dressed’ Carroll uses only ‘splendidly dressed’.

## b) by means of a finite structure

As mentioned above, participle constructions exist both in the English and Czech language. This may be why a translator can quite easily translate them literally. However, it has to be mentioned that their function is different. Mathesius (1975) explains it as follows: “In both languages the construction denotes temporal coexistence of two actions that have the same subject” and continues: “the English participle, however, can express other shades of meaning that the Czech participle is incapable of conveying” (99). Simply said, an English sentence using a participle can be ambiguous when translated into Czech. Therefore, there are still cases in which the translator chooses rather finite clauses than word-for-word translations.

Applied to the book, in (16) Carroll uses the participle form ‘finding’ as the subject ‘she’ of the main and potential subordinate clause would be the same and so can be left out.

(16) EN: “*after a while, **finding** that nothing more happened, she decided*”

CZ: “*když po chvíli **zjistila**, že se s ní dál nic neděje, rozhodla se*” [AW 25]

However, translating the sentence into Czech, there would be more than one possibility. For example, it can be translated as ‘protože po chvíli zjistila, že se nic neděje, rozeběhla se’ or ‘ačkoli po chvíli zjistila, že se nic neděje, rozeběhla se’ etc. Therefore, this has to be translated into Czech regarding the context. As we can see, the translator chooses an adverbial clause of time introduced by the conjunction ‘když’. Since we know that the Czech participle has only temporal coexistence, this sentence could as well be translated by means of the past participle ‘zjistivši’.

(17) is not translated literally either. The finite verb is followed by a present participle ‘falling down’ functioning as a complement (Dušková 1988, 587). The

translator takes into account the context and grammar of the source and target language and so again translates the sentence by means of a subordinate clause.

(17) EN: “*she found herself **falling down** a very deep well*”

CZ: “*shledala, že **padá** do jakési velmi hluboké studny*” [AW 1]

The verb ‘find oneself’ is followed by the participle ‘falling’ while in Czech a finite clause, more precisely a content clause (noun clause) using the conjunction ‘že’, is used. Translating the sentence literally as ‘Ona se našla padající dolů’ would sound rather awkward and unnatural.

In (18) the subject of the main clause ‘Alice’ is followed by the participle ‘considering’. The condensing structure can be used here as it refers to the same subject.

(18) EN: “*in another moment down went Alice after it, never **considering** how in the world she was to get out again*”

CZ: “*Alenka ani chvíli nemeškala a vskočila za ním, aniž jen zdaleka **pomyslíla**, jak se kdy opět dostane ven*” [AW 24]

Example (19) illustrates the use of a perfect participle construction which is used when the time zones are not the same. As we can see here, the clause containing the perfect participle happened before the action expressed by ‘she remembered’ (Dušková 1988, 569). Therefore, the finite verb ‘remember’ is followed by the participle ‘having seen’ which has a perfect form and functions as an object direct. Into Czech this is translated by means of a subordinate finite clause.

(19) EN: “*she remembered **having seen** in her brother’s Latin Grammar*”

CZ: “*vzpomněla si však, že **viděla** v bratrově latinské gramatice*” [AW 21]

In (20) there is a perfect participle ‘having cheated’ used and is preceded by a conjunction ‘for’. This -ING form functioning as an adverbial expresses why Alice

tried ‘to box her own ears’. The *time zones* are different again as the action with the perfect participle ‘having cheated’ had happened before the action in the superordinate clause. In Czech the translator uses a subordinate clause with the verb in the past tense.

(20) EN: “*once she remembered trying to box her own ears for **having cheated herself in a game***”

CZ: “*pamatovala si, jak se jednou pokoušela napohlavkovat si za to, že se **chtěla ošidit ve hře***” [AW 27]

In (21) the participle ‘returning’ postmodifies the noun phrase ‘rabbit’ and is used instead of a subordinate clause ‘It was the White Rabbit who was returning’. Into Czech this is translated by means of a finite clause; a relative clause.

(21) EN: “*it was the White Rabbit **returning***”

CZ: “*byl to Bílý Králík, který se **vracel***” [AW 28]

As we can see in (22), the present participle ‘trotting along’ used after the finite verb ‘came’ specifies and alters the meaning of the whole structure. Into Czech this is translated using only one verb in the past tense ‘cupital’. This illustrates that sometimes even though the original author chooses an expression containing two verbs of which one is finite and the other has an -ING form, the translator finds only one verb of motion in the target language meaning exactly the same. [AW 26]

(22) EN: “*he came **trotting along** in a great hurry, muttering to himself as he came*”

CZ: “***cupital** kolem ve velkém spěchu, bruče si k sobě*” [AW 26]

### III. Infinitive clauses translated into Czech

#### a) by means of a non-finite structure

The infinitive is one of the non-finite structures of both the Czech and English language. It can be said that it is the base form of a verb which can be found in dictionaries. Naughton (2005) says: “the infinitive of a Czech verb usually ends in -t preceded by a vowel” (132). While in Czech there is only one form of the infinitive, in English there are two main forms; the *bare* infinitive and *to*-infinitive. Moreover, expressing the temporal relationships and the voice, there are another six infinitives used in English (133). These are as follows: to drive, to be driving, to have driven, to have been driving, to be driven, to have been driven. In general, English possesses more infinitive forms as it has even more grammatical tenses which have also continuous forms. To compensate for it, Czech translates the sentences indirectly using finite clauses.

In the book most of the infinitives written by Carroll were translated into Czech using subordinate clauses of different kinds.

In (23) we can see a non-finite clause in the source language transferred into the target language preserving all its characteristics and so translated literally using the infinitive ‘zahodit’.

(23) EN: “*she did not like **to drop** the jar for fear of killing somebody*”

CZ: “*nechtěla ji **zahodit** ze strachu, že by mohla někoho zabít*” [AW 29]

While in English a finite verb followed by the *to*-infinitive functioning as an object is used, in Czech there is only one option which can follow a finite verb and that is the bare infinitive ending in -t. The same can be seen in [AW 33], [AW 34], [AW 30] or [AW 31] (see Appendix).



(24) shows us an example of the *to*-infinitive functioning as an adjectival complementation of the adjective ‘surprised’.

(24) EN: “*she was quite surprised **to find** that she remained the same size*”

CZ: “*byla velmi překvapena, **shledavši**, že zůstává nezměněna*” [AW 32]

Into Czech this is translated using the past participle ‘shledavši’, which refers to the subject ‘she’. The same can be found in (25) where a combination of the finite ‘trying’ and infinitive verb ‘to find’ in English while in Czech only one verb in its participle form is used.

(25) EN: “*said Alice, as she swam about, trying **to find** her way out*”

CZ: “*řekla Alenka, plavajíc v louži a **hledajíc**, jak by se z ní dostala ven*”  
[AW 36]

Using the infinitive of purpose is quite common in English. In (26) Carroll uses the infinitive expressing the purpose instead of the subordinate clause of purpose.

(26) EN: “*it was as much as she could do, lying down on one side, **to look through** into the garden with one eye*”

CZ: “*vše, co mohla udělat, bylo lehnout si na bok a **dívat se** do zahrady jedním okem*” [AW 35]

As long as the subjects of the main and potential subordinate clause are the same, the infinitive of purpose can be used. However, Císař chooses a slightly different solution. He stresses both the action of ‘lying down’ and ‘looking through’ and considers them equal. Therefore, no indication of purpose can be found here.

## b) by means of a finite structure

Mathesius (1975) adds another difference between the use of the infinitive in Czech and English. He says: “English has a special construction of the accusative with the infinitive” and gives the following example: “I don’t believe him to have behaved like that.” which is translated into Czech as “Nevěřím, že by se byl takhle choval.” (100). In Czech there is often a finite clause.

Example (27) uses an infinitive functioning as postmodification. However, in Czech there is a finite relative clause postmodifying the noun phrase ‘hodinky’.

(27) EN: “*she had never before seen a rabbit with either a waistcoat-pocket, or a watch **to take out of it***”

CZ: “*nikdy předtím neviděla králíka, který by měl kapsičku u vesty, neřkuli hodinky, které **by z ní mohl vytáhnout***” [AW 37]

In (28) a *to*-infinitive functioning as postmodification again translated into Czech by means of a subordinate clause is used. Moreover, the *to*-infinitive ‘to see’, one of the verbs of perception, is followed by the bare infinitive ‘pop down’ functioning as an object complement (Dušková 1988, 532).

(28) EN: “*and fortunately was just in time **to see** it pop down a large rabbit-hole under the hedge*”

CZ: “*a naštěstí doběhla ještě včas, aby **viděla**, jak vskočil do velké králičí díry pod mezí*” [AW 38]

Something similar can be found in (29). While in English an infinitive postmodifying the noun phrase ‘time’ and followed by the bare infinitive ‘say’, which is a verb of perception, is used, in Czech a subordinate clause postmodifying the noun phrase ‘blízko’.

(29) EN: “*away went Alice like the wind, and was just in time **to hear** it say, as it turned a corner*”

CZ: “*jako vítr se pustila za ním a doběhla k němu dosti blízko, aby **slyšela**, jak si povídá, zahýbaje kolem rohu*” [AW 42]

In (30) an infinitive construction functioning as postmodification is translated into Czech using a subordinate clause.

(30) EN: “*the rabbit-hole went straight on like a tunnel for some way, and then dipped suddenly down, so suddenly that Alice has not a moment **to think***”

CZ: “*králičí díra vedla zpočátku přímo jako tunel a pak se za hnula dolů; tak náhle, že než **mohla** Alenka **uvážít***” [AW 39]

(31) and (32) are quite similar as both indicate a kind of comparison using the constructions ‘so + adjective + as + to-infinitive’ and ‘too + adjective + to-infinitive’. According to Quirk et al. (1985) this type of comparative constructions “contains a word or phrase expressing the notion of sufficiency or excess followed by a to-infinitive clause of purpose, result or condition” (1139-1140).

(31) EN: “*and sometimes she scolded herself so severely as **to bring** tears into her eyes*”

CZ: “*a někdy si vyhubovala tak přísně, že jí slzy **vstoupily** do očí*” [AW 43]

(32) EN: “*she tried to look down and make out what she was coming to, but it was too dark **to see** anything*”

CZ: “*zprvu se pokoušela podívat se dolů pod sebe, aby se přesvědčila, kam padá, ale bylo příliš temno, než aby něco **viděla***” [AW 40]

In (33) there is a to-infinitive clause functioning as postmodification again. In Czech, however, a subordinate clause introduced by a relative pronoun ‘kdo’ is used.

(33) EN: “*as there was no one **to listen** to her*”

CZ: “*jelikož tu nebylo nikoho, kdo **by** ji **poslouchal**” [AW 41]*

Example (34) and (35) illustrate the usage of the infinitive functioning as an adjectival complementation in English and its translation into Czech. In (34) the translator chooses a subordinate finite clause and translates it as ‘s úžasem zjistila’, which is a part of the main clause coordinated by the conjunction ‘a’.

(34) EN: “*she looked down at her hands, and was surprised **to see** that she had put on one of the Rabbit’s little white kid gloves”*

CZ: “*podívala se dolů na své ruce a s úžasem **zjistila**, že si při té řeči natáhla jednu z Králíkových rukavic” [AW 48]*

In (35) there is the infinitive ‘to find’ used as a complement of the adjective ‘glad’ and translated again by means of a subordinate finite clause.

(35) EN: “*said Alice, a good deal frightened at the sudden change, but very glad **to find herself** still in existence”*

CZ: “*řekla si Alenka, hodně ulekaná náhlou změnou, ale šťastná, že **se vidí** ještě na světě” [AW 50]*

From what has been illustrated above it follows that there is no pattern which would make the translator translate the infinitive clauses in the same way. On the contrary, he always has to take into account the context, readability of the text and grammar accuracy.

In (36) there is the *to*-infinitive ‘to be’ functioning as an object direct. In Czech this is expressed using a subordinate clause.

(36) EN: “*for this curious child was very fond of pretending **to be** two people”*

CZ: “*neboť toto podivné dítě si velmi libovalo v tom, že dělalo, jako **by bylo** dvěma osobami” [AW 44]*

The examples (37) – (38) both contain the infinitive of purpose which is then translated into Czech by means of an adverbial clause of purpose.

(37) EN: “*she ate a little bit and said anxiously to herself, ‘Which way? Which way?’ holding her hand on the top of her head **to feel** which way it was growing”*

CZ: “*snědla kousíček a řekla si úzkostlivě: “Kterým směrem? Kterým směrem?” - držíc si ruku na temeni hlavy, aby se **přesvědčila**, kterým směrem poroste”* [AW 45]

(38) EN: “*she got up and went to the table **to measure herself** by it”*

CZ: “*vstala a šla ke stolu, aby se podle něj **změřila**”* [AW 49]

In (39) a non-finite structure ‘how to speak’ is not translated literally even if that would be a possible solution. By contrast, the translator completely leaves the verb ‘mluvit’ out. Instead he connects two subordinate clauses and translates the finite verb ‘forgot’ literally as ‘zapomněla’.

(39) EN: “*she was so much surprised, that for the moment she **forgot** how **to speak** English”*

CZ: “*byla tak překvapena, že na okamžik **zapomněla** správně česky”* [AW 46]

Example (40) uses the to-infinitive functioning as an object. Into Czech this is translated by means of a finite clause. As we can see here, the translator chooses the structure ‘dát se do pláče’ instead of translating the sentence literally as ‘začít plakat’ as it sounds natural and more familiar to the reader.

(40) EN: “*she sat down and **began to cry** again”*

CZ: “*Alenka si sedla a **dala se znovu do pláče**”* [AW 47]

## 3.6 Results of Analysis

### 3.6.1 Brief Table of Results

Gerund (11 examples)		Participle (17 examples)		Infinitive (22 examples)	
Non-finite	Finite	Non-finite	Finite	Non-finite	Finite
4	7	10	7	8	14

### 3.6.2 Discussion

The practical part should prove that non-finite condensing constructions in English are often translated by means of finite clauses in Czech. The main aim of the practical part was to confirm that the Czech language, unlike English, lacks the non-finite condensing structures and so has to compensate for it using finite structures. Based on what has been analysed and commented on above it implies that more English *non-finite* sentences were translated using Czech *finite* clauses (28 out of 50 examples) rather than *non-finite* clauses (22 out of 50 examples). However, as we can see, it is not as definite as we might have expected.

There is a table placed above providing a reader with a quick overview of results. This table is preceded by a detailed analysis of sample sentences from the book *Alice's Adventures in Wonderland*.

The table shows that most of the *gerund* constructions were translated into Czech by means of *finite* clauses (7 out of 11 examples). A translator chooses a finite clause when translating an English gerund rather than a non-finite clause out of various reasons. Some are as follows: the target text should sound natural, be consistent, readable and enjoyable for the reader and should follow the grammar rules and existing vocabulary of the target language.

As for the *non-finite participle* constructions, we can see that the results of the analysis slightly change here as most of the *non-finite participles* were translated

into Czech using again *non-finite participle* constructions (10 out of 17 examples). It is important to mention that all these were examples of the *transgressive* forms and were transferred into the target language literally without any changes. The translator probably chose the literal translation because the participle constructions exist both in English and Czech and therefore, there is often the option to translate them using the exact equivalent in Czech. However, these expressions are considered archaic and are almost only used in literature.

The final section of *infinitives* illustrates first that the infinitive structures are widely used in English as 22 out of 50 examples were of infinitive origin and also that they are in most cases translated into Czech using *finite* clauses (14 out of 22 examples); usually subordinate clauses of different kind (11 out of 14 examples). English, unlike Czech, has two forms of the infinitive; the *bare* and *to-infinitive*. Moreover, expressing the temporal relationships and the voice there are six infinitives used in English. Therefore, when translating an English text into Czech a translator has to use finite clauses which the Czech language is thanks to the *inflection* abundant in to express the same intentions and thoughts of the source text.

The practical part provided a reader with some interesting details about the *non-finite condensing* structures used mainly in the English language and their Czech equivalents which were in most cases *finite subordinate* clauses. However, the results were slightly affected by the translator's plentiful use of *transgressive forms* that are considered *non-finite*.

#### 4. Conclusion

The study aimed to outline the complexity and issues of *Translation Studies* which a translator faces on their everyday basis.

The theoretical part dealt with an overview of the whole branch of the translation and gave the reader basic knowledge of the terminology such as the *source* and *target language*, *grammar accuracy*, *literal*, *faithful* or *free translation* etc. used later in the practical part. At first, the definitions collected from different linguists were considered and explained, the reader was familiarized with the main principles of translation regarding the meaning, form and register and the term ‘Effective Translation’ was introduced. Then, there was the translation process presented and single stages were described in detail. The reader was also given a brief historical overview of the area of the translation. Classifications gathered from different authors were compared and techniques used in the process of translation were outlined and explained. The final chapter focused on the English and Czech language examined in the practical part and picked the main differences which play an important role in the translation process.

The practical part dealt with the comparison of English examples with their Czech translations. The examples were at first categorized and divided into three sections; namely the *infinitives*, *participles* and *gerunds* and then examined separately on the basis of their syntactic value. It has to be mentioned that the distinction between the participle and gerund structures was not always clear as the gerund can have in some cases both *a nominal* and *a verbal character*, which is nevertheless one of the characteristics of the participle (Taher 2015, 34). Moreover, “concerning the categorical status of the gerund, there is a conflict between grammarians about it” (34). Some traditional grammars keep the gerund and



participle structures apart but the modern ones tend not to distinguish between gerunds and participles (35-36).

The main aim of the practical part was to confirm that English uses more non-finite constructions while Czech benefits from the more flexible word order and so uses finite clauses rather than non-finite constructions. The hypothesis was verified. Nevertheless, due to the limited scope of the research, the results should be considered tentative.

For further research it would be recommended to collect more examples from books translated both from English into Czech and vice versa to find out what differences there are, or to gather sample sentences from books of different genres to discover if the translation of sentences differs and depends on the genre in which a translator translates a text. Widening the scope and investigating a bigger sample would mean obtaining results of acceptable accuracy to deduce some patterns and rules in translating certain sentences, which would help both the translators and the students of translation studies.

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## List of Appendices

### Appendix 1

*Alice's Adventures in Wonderland by Lewis Carroll*

#### AW 1

“she found herself falling down a very deep well” (Carroll 2007, 12)

“shledala, že padá do jakési velmi hluboké studny” (Císař 2017, 13)

#### AW 2

“she did not like to drop the jar for fear of killing somebody” (Carroll 2007, 13)

“nechtěla ji zahodit ze strachu, že by mohla někoho zabít” (Císař 2017, 13)

#### AW 3

“and though it was not a very good opportunity for showing off her knowledge”  
(Carroll 2007, 13)

“ačkoli toto nebyla zrovna nejlepší příležitost, aby se blýskala svými znalostmi”  
(Císař 2017, 14)

#### AW 4

“for she could not remember ever having seen such a thing” (Carroll 2007, 18)

“neboť se nedovedla upamatovati, že by kdy co takového byla viděla” (Císař 2017,  
16)

#### AW 5

“she was now the right size for going through the little door into that lovely garden”  
(Carroll 2007, 18)

“při pomýšlení, že má nyní zrovna potřebnou míru, aby mohla projít malými vratky  
do krásné zahrady” (Císař 2017, 16)

#### AW 6

“and once she remembered trying to box her own ears for” (Carroll 2007, 19)

“a pamatovala si, jak se jednou pokoušela napohlavkovat si za to” (Císař 2017, 17)

**AW 7**

“for this curious child was very fond of pretending to be two people” (19)

“neboť toto podivné dítě si velmi libovalo v tom, že dělalo, jako by bylo dvěma osobami” (17)

**AW 8**

“it was as much as she could do, lying down on one side, to look through into the garden with one eye” (22)

“vše, co mohla udělat, bylo lehnout si na bok a dívat se do zahrady jedním okem” (21)

**AW 9**

“and she went on planning to herself how she would manage it” (22)

“a začala uvažovat, jak by to zařídila” (21)

**AW 10**

“as the hall was very hot, she kept fanning herself all the time” (24)

“jelikož bylo v síni velmi horko, začala se ovívat” (22)

**AW 11**

“she kept fanning herself all the time she went on talking” (24)

“začala se ovívat, neustávajíc v mluvení” (22)

**AW 12**

“and found that she was now about two feet high, and was going on shrinking rapidly” (26)

“a shledala, že je asi dvě stopy vysoká a že se stále kvapem zmenšuje” (23)

**AW 13**

“burning with curiosity, she ran across the field after it” (12)

“hoříc zvědavostí, běžela za ním přes pole” (13)

#### **AW 14**

“before her was another long passage, and the White Rabbit was still in sight, hurrying down it” (15)

“před ní nová dlouhá chodba, v níž ještě zahlédla pospíchajícího Bílého Králíka” (14)

#### **AW 15**

“until there was a large pool all round her, about four inches deep and reaching half down the hall” (23)

“až kolem ní byla velká louže, asi čtyři palce hluboká a pokrývající celou polovinu síně” (21)

#### **AW 16**

“so she went back to the table, half hoping she might find another key on it” (17)

“vrátila se tedy ke stolku, napolo doufajíc, že na něm nalezne nový klíč” (16)

#### **AW 17**

“she ate a little bit and said anxiously to herself, ‘Which way? Which way?’ holding her hand on the top of her head to feel which way it was growing” (19)

“Snědla kousíček a řekla si úzkostlivě: "Kterým směrem? Kterým směrem?" - držíc si ruku na temeni hlavy, aby se přesvědčila, kterým směrem poroste” (17)

#### **AW 18**

“but she went on all the same, shedding gallons of tears” (22)

“ale plakala dál, roníc vědra a vědra slz” (21)

#### **AW 19**

“it was the White Rabbit returning, splendidly dressed, with a pair of white kid gloves in one hand and a large fan in the other” (23)



“byl to Bílý Králík, který se vracel nádherně oblečen a držel v jedné ruce pár bílých rukaviček a ve druhé velký vějíř” (21)

**AW 20**

“he came trotting along in a great hurry, muttering to himself as he came” (24)

“cupital kolem ve velkém spěchu, bruče si k sobě” (21)

**AW 21**

“she remembered having seen in her brother’s Latin Grammar” (28)

“vzpomněla si však, že viděla v bratrově latinské gramatice” (23)

**AW 22**

“some children digging in the sand with wooden spades” (27)

“děti, hrabající v písku dřevěnými lopatkami” (23)

**AW 23**

“said Alice, as she swam about, trying to find her way out” (27)

“řekla Alenka, plavajíc v louži a hledajíc, jak by se z ní dostala ven” (23)

**AW 24**

“in another moment down went Alice after it, never considering how in the world she was to get out again” (12)

“Alenka ani chvíli nemeškala a vskočila za ním, aniž jen zdaleka pomyslíla, jak se kdy opět dostane ven” (13)

**AW 25**

“after a while, finding that nothing more happened, she decided” (18)

“když po chvíli zjistila, že se s ní dál nic neděje, rozhodla se” (17)

**AW 26**

“he came trotting along in a great hurry, muttering to himself as he came” (24)

“cupital kolem ve velkém spěchu, bruče si k sobě” (21)

**AW 27**

“once she remembered trying to box her own ears for having cheated herself in a game” (19)

“pamatovala si, jak se jednou pokoušela napohlavkovat si za to, že se chtěla ošidit ve hře” (17)

**AW 28**

“it was the White Rabbit returning” (23)

“byl to Bílý Králík, který se vracel” (21)

**AW 29**

“she did not like to drop the jar for fear of killing somebody” (13)

“nechtěla ji zahodit ze strachu, že by mohla někoho zabít” (13)

**AW 30**

“however, the bottle was not marked ‘poison’, so Alice ventured to taste it” (18)

“na této lahvičce však nebylo napsáno JED! a tak se Alenka odvážila okusit jejího obsahu” (16)

**AW 31**

“she tried her best to climb up one of the legs of the table, but it was too slippery” (19)

“pokoušela se, jak nejlépe dovedla, vyšplhati se po jedné z jeho noh, ale ta byla příliš hladká” (17)

**AW 32**

“she was quite surprised to find that she remained the same size” (20)

“byla velmi překvapena, shledavši, že zůstává nezměněna” (17)

**AW 33**

“when she looked down at her feet, they seemed to be almost out of sight” (21)

“když se podívala dolů na své nohy, zdály se jí skoro unikat z dohledu” (21)

**AW 34**

“Alice felt so desperate that she was ready to ask help of any one” (24)

“Alenky se zmocňovala taková zoufalost, že byla odhodlána obrátit se o pomoc na kohokoli” (22)

**AW 35**

“it was as much as she could do, lying down on one side, to look through into the garden with one eye” (22)

“vše, co mohla udělat, bylo lehnout si na bok a dívat se do zahrady jedním okem” (21)

**AW 36**

“said Alice, as she swam about, trying to find her way out” (27)

“řekla Alenka, plavajíc v louži a hledajíc, jak by se z ní dostala ven” (23)

**AW 37**

“she had never before seen a rabbit with either a waistcoat-pocket, or a watch to take out of it” (12)

“nikdy předtím neviděla králíka, který by měl kapsičku u vesty, neřkuli hodinky, které by z ní mohl vytáhnout” (13)

**AW 38**

“and fortunately was just in time to see it pop down a large rabbit-hole under the hedge” (12)

“a naštěstí doběhla ještě včas, aby viděla, jak vskočil do velké králičí díry pod mezí” (13)

**AW 39**

“the rabbit-hole went straight on like a tunnel for some way, and then dipped suddenly down, so suddenly that Alice has not a moment to think” (12)

“králičí díra vedla zpočátku přímo jako tunel a pak se za hnula dolů; tak náhle, že než mohla Alenka uvážit” (13)

**AW 40**

“she tried to look down and make out what she was coming to, but it was too dark to see anything” (13)

“zprvu se pokoušela podívat se dolů pod sebe, aby se přesvědčila, kam padá, ale bylo příliš temno, než aby něco viděla” (13)

**AW 41**

“as there was no one to listen to her” (13)

“jelikož tu nebylo nikoho, kdo by ji poslouchal” (14)

**AW 42**

“away went Alice like the wind, and was just in time to hear it say, as it turned a corner” (15)

“jako vítr se pustila za ním a doběhla k němu dosti blízko, aby slyšela, jak si povídá, zahýbaje kolem rohu” (13)

**AW 43**

“and sometimes she scolded herself so severely as to bring tears into her eyes” (19)

“a někdy si vyhubovala tak přísně, že jí slzy vstoupily do očí” (17)

**AW 44**

“for this curious child was very fond of pretending to be two people” (19)

“neboť toto podivné dítě si velmi libovalo v tom, že dělalo, jako by bylo dvěma osobami” (17)

**AW 45**

“she ate a little bit and said anxiously to herself, ‘Which way? Which way?’ holding her hand on the top of her head to feel which way it was growing” (19)

“snědla kousíček a řekla si úzkostlivě: "Kterým směrem? Kterým směrem?" - držíc si ruku na temeni hlavy, aby se přesvědčila, kterým směrem poroste” (17)

**AW 46**

“she was so much surprised, that for the moment she forgot how to speak English” (21)

“byla tak překvapena, že na okamžik zapomněla správně česky” (21)

**AW 47**

“she sat down and began to cry again” (22)

“Alenka si sedla a dala se znovu do pláče” (21)

**AW 48**

“she looked down at her hands, and was surprised to see that she had put on one of the Rabbit’s little white kid gloves” (26)

“podívala se dolů na své ruce a s úžasem zjistila, že si při té řeči natáhla jednu z Králíkových rukavic” (23)

**AW 49**

“she got up and went to the table to measure herself by it” (26)

“vstala a šla ke stolu, aby se podle něj změřila” (23)

**AW 50**

“said Alice, a good deal frightened at the sudden change, but very glad to find herself still in existence” (26)

“řekla si Alenka, hodně ulekaná náhlou změnou, ale šťastná, že se vidí ještě na světě” (23)