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The analysis of the Czech translation of Ken Kesey´s novel

One Flew Over the Cuckoo's Nest, with the focus

on the expressive language of McMurphy

Bakalářská práce

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Prohlášení:

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

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vlastnoruční podpis

Abstract

This bachelor thesis deals with usage of expressivity in English and Czech. In the theoretical part, the rules concerning three types of expressivity (inherent, adherent, and contextual) are provided in both languages. The theoretical part also shortly deals with translation and translating equivalents between English and Czech. In the practical part, the results of analysis of book *One Flew Over the Cuckoo's Nest* (in original and translation) is provided, focusing on the language of one character – McMurphy. The purpose of this thesis is to find out more about expressivity, which is a very important part of everyday usage of language but its language possibilities are not commonly known among people. This thesis is helpful for the author – it summarizes important information about expressive language and deals with a very interesting and wide subject. Also other Czech learners of English that are interested in this topic can use the offered data.

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1 Introduction

The need for knowledge of languages has been in instant growth recently. Expressive part of language, whose main point is to express feelings or opinion of the speaker, plays a substantial part in every language. Since it is widely used within all kinds of media, including literature, television or the Internet, this topic cannot be left unremarked. This thesis provides an insight into the topic of expressive language with the main focus on literary works. It also deals with translation and differences that can occur while transferring English to Czech.

Every language is different and therefore also the way of expressing feelings varies. This thesis shows differences of expressivity between English and Czech, both theoretically and practically. The theoretical part also presents some possibilities as to how create an expressive word and how can be expressive words recognised - how they differ from neutral words besides the fact that they are not neutral.

In the practical part, the book by the American author Ken Kesey (translated to Czech by Jaroslav Kořán) is used and the provided analysis focuses on the character of McMurphy and some of the expressive words he uses. There will be included some examples, comparisons, statistics and conclusions that built upon the theoretical knowledge. This information can be used by Czech learners who need to learn more about this part of language and also by people from the Czech background that might be interested in this matter.

2 Translation

As Newmark (1987) points out, translating means transferring of meaning of the original text into another language so that the impact on reader is still the same. In other words, it should be always put in the way the author meant it originally. He (1987) also believes that above all, it is very important for the translator to be sensitive to language and have the ability of using common sense. Using appropriate words in situations is vital. There also has to be some feeling for the translator's own language.

Often, there are situations where the original text seems almost untranslatable, especially with expressive parts that are full of original words, since, according to Zima (1961), expressivity also tries to impress and shock. The main point of using expressive language is always to express something; it can be current feelings, disapproval, interest or any kind of emotion. As Newmark (1987) proposes, when facing an innovatory expressive text, the level of naturalness is what plays an important role, because generally the innovatory words are somehow shifted from the regular language.

Usually the text should be as natural as possible; it is different with the expressive parts. As he (1987) puts it *"For expressive and authoritative texts, however, you keep to a natural level only if the original is written in ordinary language; if the original is linguistically or stylistically innovative, you should aim at a corresponding degree of innovation, representing the degree of deviation from naturalness (Newmark, s. 29)."*

Therefore literary works cannot be always translated word for word and here come translating difficulties which are especially obvious in emotive situations. Since the aim of translation, according to Knittlová (2000) should always be to produce the same feelings as would the original imply, not being able to find appropriate equivalents is one of the biggest problems for the translator.

3   Types of equivalents

According to Knittlová (2000) there are several types of equivalents that are applied while translating from English to Czech. In her book called *K teorii i praxi překladu* there are four types of equivalence that are shortly listed below. Examples are mostly taken from Knittlová's book.

3.1 Lexical equivalence

Knittlová (2000) explains that usually in lexical equivalence it is distinguished between Standard English (Czech) and slang, centre of vocabulary and its periphery and general vocabulary and professional vocabulary.

3.1.1   Absolute equivalents

This type of equivalence concerns basic vocabulary. In other words, only the most used words in both languages, such as *green: zelený*, *dry: suchý* and *want: chtít*.

3.1.2   Partial equivalents

As Knittlová (2000) suggests, English and Czech are languages typologically and culturally different from both historical and geographical point of view. Also the place where they stand on the rational-emotional axis differs. Therefore there is only a limited number of absolute equivalents, the partial equivalents dominate.

English is an isolating analytic language and thus has analytic expressions that consist of more words. Czech is less explicit; it is a synthetic flexive language. The difference between those two languages can be shown for example on expressions such as *crumby place: díra*, *poor man: chudák* or *old man: děda*.

3.1.3   Specification and generalization

Knittlová (2000) explains that one way to transfer something from English to Czech when there is not an absolute equivalent is by using specification. It adds new denotative meaning to the word in the target language. This happens with some of the English verbs (*go: jít, jet, vyrazit, štrádovat si to, odjet etc*.). Another possibility is the usage of generalization, in which

case the original expression is transferred into more general one (*Dr Pepper: limonáda, get a bang out of things: mít ze života srandu*).

While transferring English to Czech, there can be connotative differences, when English neutral word has a Czech expressive equivalent, such as *a little: malinko*, *old guy: stařík*, *map: plánek*, *brother: bráška*. Another possibility is the stylistic connotation – *rock: šutr*, *job: flek*, *head: kebule* - where the language layer is different (Czech is sorted into more categories then English is) Knittlová (2000).

3.1.4   Zero equivalents

Knittlová (2000) explains that when there is no suitable equivalent in the target language, translator usually uses a foreign word (*software*, *Martini*) or the original word is remade according to the language or culture (*Coralina: Koralína*, *North Carolina: Severní Karolína*, *midterms: čtvrtletí*).

3.2 Grammatical equivalence

Knittlová (2000) explains translator needs to deal with differences between languages of various types. Problematic is for example the contrast in grammatical number (singular and plural), grammatical gender (masculine versus feminine), voice (active, passive), person etc.

Some examples that Knittlová (2000) mentions are: *talk nonsense: mluvit nesmysly*, *close the gate: zavírejte ta vrata*, *she is not a person to trust: té nelze důvěřovat*.

Complicated is also the fact that English uses different tenses than Czech. This is obvious with expressions such as *the cat would be around to the right: ta kočka bude asi někde vpravo* or *she would sleep: spávala*.

3.3 Textual equivalence

This type of equivalence concerns the organization of text, its informative structure, cohesion, and coherence. Cohesion is objective, whereas coherence is subjective. Mona Baker (1992) explains that *"The coherence of a text is a result of the interaction between knowledge presented in the text and the reader's own knowledge and experience of the world, the latter being influenced by a variety of factors such as age, sex, race, nationality, education, occupation, and political and religious affiliations…(Baker, s. 219)."* Therefore Baker (1992) believes that some text can cohere for someone but for someone it does not, it is very subjective matter.

Functional sentence perspective is, according to Knittlová (2000), very important for this type of equivalence. English has a firm word structure in sentences and therefore the way of highlighting new piece of information differs between English and Czech.

Knittlová (2000) emphasizes that translator needs to recognize the function of specific syntactic structures (such as cleft structures, pseudo-cleft structures etc.) and differentiate between the piece of already known information and a new one – ***He** gave it to them: **To on** jim to dal.*

3.3.1 Highligting

According to Halliday and Hasan (1976) there are five main cohesive ways of highlighting (reference, substitution, ellipsis, connectors, lexical cohesion). Some of those are shown in more detail.

Knittlová (2000) uses Halliday's and Hasanová's division. Reference points to something used in the text (*He's going to fall…: Spadne…*, *The lad's going to fall…: Ten kluk spadne…*). Substitution substitutes part of text with full meaning by some representative such as *do* or *one* (*Does Joan know? – Everybody does.: Ví to Joan? – Každý to ví.*) Ellipsis is omitting of some part that can be easily put back and is obvious from the grammatical structure (*Have you been swimming? – Yes, I have.*).

3.4 Pragmatic equivalence

Knittlová (2000) clarifies that every text is situated in a specific context of society using its own language. Some expressions are used the way they are because of the language they are set in, therefore they are 'language-specific' or 'culture-specific'.

Sometimes language is used in an atypical way, the author wants to create appropriate atmosphere. There are several ways to accomplish this, for example by using expressive words, non-standard language (including slang, argot) etc. Some examples are dealt with in more detail below.

It is important to realise how language works in specific societies. Knittlová (2000) explains that it is complicated by the fact that author can create his own specific way of expressing and does not usually use the language according to the rules.

3.4.1 Slang

One way of expressing oneself in an interesting way is slang. Knittlová (2000) explains that slang wants to shock, provoke and therefore exaggerates and uses expressive gestures, and other elements of language (hyperbole, metaphors, irony, comedy, playfulness). According to *NTC's Dictionary of American Slang and Colloquial Expressions "Expressions that are identified as slang are often some type of entertaining wordplay, and they are almost always an alternative way of saying something. Colloquial expressions are usually spoken and are often thought of as being direct, earthy, or quaint (Spears, str. v, 2000)."* Thorne (2007) believes that for slang it is vital to be informal, forbidden, and disapproved of. He (2007) also explains that the speakers of slang are very good at language. *"...they are very adept at playing with appropriacy, skilfully manipulating ironically formal, mock-technical and standard styles of speech as well as slang (Thorne, Introduction)."*

Since for the speaker (writer) it is important to shock the audience, the meaning of slang words often shifts. This makes it hard for the translator to transfer them. It can be explained on one example. In the already mentioned dictionary (2000) the expression *geek out* is explained as *to study hard* (*My brother is a big nerd, he geeks out all the time*). In Thorne's (2007) dictionary it says *to behave eccentrically, like a geek*. With time the meaning of verb *geek out* shifted. According to on-line Urban dictionary one of the meanings

is *"The act of becoming emotionally and physically aroused by the sight or the thought of a technicality of a certain topic of major interest. It resembles an ′orgasm of the mind′ (2009)."* In practice we can say something like *I geeked out hard during reading Ready Player One*.

3.4.2 Dialect

Transferring substandard English is another problem that needs to be dealt with by the translator. Dialect cannot be translated word for word since it is closely connected with the original place of usage.

3.4.3 Cultural references

The same can be said about cultural references. As a good contemporary example can be used television series. When the character of Dean in the famous programme called *Supernatural* answered the question from his friend about what he was doing he simply said he was *"Turning on his GPS in case he tries to fly the Cuckoo's Nest (Supernatural Wiki, 2014)."* Probably every American knows the book *One Flew Over the Cuckoo's Nest* but in a different environment, it is not really functional. The same stands for saying that *"…your brother's in the bell jar… (Supernatural Wiki, 2014)"* Americans generally know the novel called *The Bell Jar* with a woman suffering from depression that committed suicide, in another (in our case Czech) context it loses its power and becomes unclear.

3.4.4 Deformation of language

Another possibility is using deformation of language. For this Knittlová (2000) uses an example from the book by Wells called *The First Men in the Moon*: *"Nenávidět všichni, kdo nekreslit jako on. Zlobit se. Nenávidět všichni, kdo kreslit jako on lépe. Nenávidět většina lidí. Nenávidět všichni, kdo nemyslet celý svět na kreslení (Knittlová, str. 118)…"*

4 Expressivity

As Zima (1961) points out, expressive language includes everything where the personal emotional relationship to reality or to a specific situation is shown. The speaker shows his satisfaction or disapproval with the world around him. For every utterance of emotions expressive language is used. Expressivity therefore includes everything that is connected to emotions.

Hübler (1998) speaks more widely and says that *"Expressivity is one of the dimensions defining human communication. It has its basis in the personal setting of every communicative event in that it originates in a person (sender, addresser) and is directed at some other person (receiver, addressee). It is also related to a person's self-expression, the self comprising her/his emotions, no matter whether they relate to inner dispositions or to evaluate attitudes (Hübler, s. 1)…"*

According to Zima (1961), new expressive words and phrases are made all the time because the speaker always wants to attract the listener (or the reader in case of literature). Another reason for creating something new is the fact that with frequent usage, expressive words lose their strength. Either already known words are used but they are given different expressive meaning or completely new words can be created. With literature, the writer is trying to be innovative in order to attract the reader, for this mostly the lexical expressivity is used.

Expressivity is a very changeable phenomenon and generally there is not enough accessible information about it in English. Fortunately, there are some works by Czech experts and those can be partly used for the English background as well.

The expressive part of language is very complex. Even though it mostly affects the lexical part of language, also other parts of language are affected within the expressivity. It can be seen in both the phonetic and syntactical field. Also morphology is affected by the expressive speech (Zima, 1961).

There are three types of expressivity and those concern all kinds of languages. The first two are commonly used; the third type is generally not so frequent. The types of expressivity are dealt with below using the information from book called *Expresivita slova v současné češtině* by Jaroslav Zima (1961).

4.1 Inherent expressivity

This type of expressivity is very frequent. The words only have their expressive meaning and cannot be used in neutral way in any situation. In other words, with the inherent expressivity it is always obvious the word shows emotions, since the expressive meaning is built inside it. The main feature is the ability to stand out. Once expressivity is weakened, the word becomes less used and the creation of some new suitable word is in order (Zima, 1961). There are many ways in which the inherently expressive words can be created and some of the possibilities are shown below.

According to Knittlová (2000), in English emotionality can be often recognized from the context, Czech has more morphological instruments and therefore the usage of inherent expressivity is believed to be more frequent in Czech.

Since with using expressivity weakens, Zima (1961) explains that new words are created. Usually some word attains a new expressive meaning (and becomes adherently expressive) but there are also new words that are inherently expressive, such as *chav*, which, according to *Macmillan English Dictionary*, states for *"someone, especially a working-class person, who is not well educated, who dresses in designer clothes and wears a lot of gold jewellery but whose appearance shows bad taste (2007, s. 11)."* This word is believed to be first used in the year 2007 in *The Telegraph*. Another example, again introduced in the Macmillan English Dictionary of New Words could be *stonker*. First used in 2006 in *The Independent*, *stonker* is *"something that is very big or very impressive (2007, s. 27)."*

4.1.1 Lexical expressivity

It is important for this type of expressivity for the words to sound unconventional. Knittlová (2000) explains that English shows emotions more analytically, lexically by a combination of neutral lexical units with words that carry an emotional attitude. Examples of this can be words such as *beautiful*, *amazing*, *terrible*, *disgusting* or *outstanding*; simply anything that immediately suggests some emotions from the speaker.

As Zima (1961) explains, with the inherent expressivity the expressive meaning can be recognized without any context and therefore it includes only those words that have the expressive meaning as a primary one (*beautiful* as someone very pretty or attractive –

the primary meaning is expressive versus *snake* as someone who does something insincere and wrong – only the secondary meaning is expressive, it is not inherently expressive word).

4.1.2 Atypical combination of sounds

Zima (1961) suggests that in this type of expressive words the sound is the most affected. Expressive words are created by using combinations of consonants and vowels that are usually not combined, such as with words *fňukat*, *cmrndat*, *ochechule*, *hňup*, *tlusťoch* or *maglajz*.

4.1.3 Expressive affixes

They are used in Czech language. There is a big number of affixes that create expressive words - mostly suffixes. Zima (1961) mentions a lot of examples, such as for masculine –ec (*blbec*), -ula (*dědula*), -ouš (*milouš*) or –as (*mlaďas*). Feminine suffixes are for example –anda (*šuškanda*), -izna (*babizna*) or –ule (*škatule*). Hybrid words use foreign suffix together with Czech word (*synátor*, *milius*). There are also some prefixes that create expressivity but those are not so often (*arciblázen*, *trucaréna*, *obrvůl*) (Zima, 1961).

4.1.4 Animate versus inanimate nouns

Another way of using expressivity is to use a word originally referring to something inanimate and use it as animate (or use animate suffix for inanimate word) and vice versa. Zima (1961) gives some examples: *zdechlina*, *opuchlina*, *vychrtlina*, *nadutina*, *fintidlo*, *zlobidlo*, *sprosťárna*.

4.1.5 Diminutives and augmentatives

As Schneider (2003) explains *"traditionally, the term 'diminutive' has been used to refer to words which denote smallness and possibly also expressing an attitude. The expressed attitude can be either positive or negative, i.e. either affectionate or derogatory, depending on the specific interplay of linguistic and situational factors in a given context (Schneider, s. 4)."*

Although originally diminutives were meant to mean smallness and therefore they could be recognized as adherently expressive, Strang (1968) believes that *"diminutives are usually forms that have begun by meaning 'a small one of its kind' but have undergone a development*

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whereby they come to express not merely an assessment of size, but also, or even exclusively, the speaker's response to small things, a response ranging from affection through condescension to contempt, we might say that a diminutive is mature when it carries only this 'response'-meaning (Strang, s. 138)."

Some examples of diminutives in Czech by Zima (1961) are words such as *maličký*, *malilinkatý* or *malounký*. In English, those are words such as *Hudders* (for the surname Huddson), *bollock*, *kiddo* or words with the often used suffix –ie, y (*dearie*, *doggy*, and *mommy*).

As Zima (1961) also explains, augmentatives are the opposite of diminutives; they originally suggested largeness, bigness, such as *dlouhatánský*, *super-rich*, and *mega-nice*.

4.1.6   Interjection and onomatopoia

There are different opinions on whether those are or are not expressive. According to Zima (1961) one important characteristic of expressivity of word is having a synonym that is not expressive, since expressivity is subjective expression of reality. Although interjections and onomatopoeic words are usually conspicuous (they can have atypical morphological structure, they are more bound to the reality), they should not be count as expressive (at least not in Czech).

4.2 Adherent expressivity

Zima (1961) points out that in any language, most words are neutral and they can go through semantic change and become expressive. With this type of expressivity, usually the words are exaggerated, intensified, they in some sense exceed our expectation, such as when we say that *a poster screams* or that *someone is a slave in his own home*.

Synonymy is a very important element. Adherently expressive words are those that have their primary neutral meaning but are used also with secondary expressive meaning.

As Zima (1961) explains, a new meaning does not necessarily create new reality; usually it is just a new meaning of already existing reality that is seen from a personal, emotional point of view, such as *tvrdnout*.

4.2.1 Language experimentation, comedy

Sometimes a speaker uses language rules to create new words in a humorous way, such as the examples given by Zima (1961) of words *ovačky* (ovace) or *nezaměstnavatel* that were created by Voskovec and Werich.

This can be also done in English, such as when saying: *Your designs are priceless. As in, so bad no price can be put on them.*

4.2.2 Using words from different categories

Often expressivity is created by using something that is normally used for some part of human life in another part. Zima (1961) offers many examples, when words that are used in an animal and vegetal world are used for humans, such as *zdechnout* (*wither)*, *krákorat* (*twitter)* etc.

There are many categories that can be applied; another possibility is using words connected to fairy-tales and myths (*víla*: *fairy*, *nymfa*: *nymph*, *obr*: *giant* etc.) or words from cultural history (*Moloch*, *barbar*: *barbarian*, *satyr*, *divoch*: *savage*). Frequently used expressive words are those from religion, liturgy (*angel*, *Lucifer*, *litany*, *martyr*) and also the symbolically expressive words (*sova*: *owl*, *krysa*: *rat*, *žralok*: *shark*, *liška*: *vixen* etc.).

4.2.3 Personification

Another way of creating an expressive situation is by using personification, although according to Zima (1961) this is no longer expressive since it has been used for a long time. Still we are going to show an example of this possibility (*uniforma sestavila hlášení*: *the uniforms are canvassing the area*).

4.2.4 Concretization

Zima (1961) explains that this is one of the ways of creating adherently expressive situation. Concretization is qualitative and it is a process in which some general idea is replaced

by more specific expression, such as saying *Bible* instead of a really thick book or *skeleton* instead of a really skinny person.

4.2.5 Intensification

As Zima (1961) clarifies, intensification is a process, in which some neutral reality is devoted by using excessive expression. It is related to quantity. Intensification is for example saying somebody is *crawling* when he is walking really slowly or that somebody has *thousands of books* at home when he has a lot of them and it is very often used when somebody wants to exaggerate, such as when saying that something took *ages* meaning it lasted a long time.

4.3 Contextual expressivity

Zima (1961) explains that sometimes (in Czech) word can be untypical only by the fact that it differs from the rest of the text, it stands out stylistically and therefore creates a comical situation. Examples can be *dáma má na skladě dvě dospívající dcery*, *překonával vše, co bylo kdy v oboru tatínků nabízeno*, *bohužel nejsem autorem toho dítěte*, *bernardýn odmítal nabízené úplatky*, *ať to bylo od psa nebo od nepsa*, *provozovala stav manželský* etc.

According to Zima (1961) this type of expressivity does not occur very often, it does not touch lexicology at all, only stylistics. The main quality is its dynamics within the text, it makes the text richer. The author can create some unexpected relationship between the used words, some phrase that is not usually said. Using unfitting word makes the text disparate. With the contextual expressivity the relationships between words are important, bigger units are concerned. While creating the contextually expressive situations, the author wants to produce tention, use the words dysfunctionally.

No suitable information was found concerning this type of English expressivity but it was concluded that in English contextually expressive are interjections. According to YourDictionary (date not found) interjection is one of the parts of speech. Interjections express emotions, they show meaning or feeling. There are hundreds of interjections and often they express very strong emotions (love, hate, boredom). Mark Nichol (2011) believes, one interjection can suggest more emotions depending on the author's current

feelings, such as with *Ha* that can show either surprise or triumph or *Yikes* that can mean both fear and concern.

As it can be seen from the examples (and also from everyday life) the meaning of interjections depends more on the author, therefore they should be seen as contextually expressive. Below is provided an example of the word *really* in different situations and how its meaning changes. The situations are created by the author of this thesis.

I bought you a new book today. - Oh really? That is so sweet of you. Here the word *really* suggests that the speaker is pleasantly surprised and likes the situation.

I just think you don't make much sense, you are being stupid. – Oh yeah? Really? Here *really* suggests anger and dissatisfaction with the opinion of the first speaker.

And you are hundred per cent sure this is the truth, honey? – Yes, I am! Really! Here the word *really* is used to gain trust and can be seen as little hurt by the disbelief.

5 Conclusion

Overall, there are three types of expressivity that are used both in English and Czech. Czech words are more likely to have inherent expressivity than English ones since Czech is a flexive language that can easily change the structure of words (or create a new form of word) and some Czech words are expressive due to sounding interesting and unusual (such as *fňukat* and *ochechule*). In Czech the inherent expressivity can be also found among words with specific suffixes such as *šuškanda*, *škatule* or *milouš*. Those tendencies have not been found in English, so it could be expected that the inherent expressivity is more frequent in Czech. After some research it is also obvious that English uses many diminutives and augmentatives. Even though it is generally said English is the type of language that does not use diminutives, those are also part of the expressive lexis (*Hudders*, *kiddo*, *birdie*).

Adherent expressivity is very similar in English and Czech, and in comparison to inherent expressivity there are more options for creating adherently expressive words. Usually it is enough to take an already existing word and use it with a different, innovative meaning that creates expressivity, such as *cat* (*kočka*), *devil* (*ďábel*) or *giant* (*obr*). Sometimes adherent expressivity also includes words that deliberately exaggerate the situation such as *thousands of lights* (a lot of them), *fly* (go quickly), *howl* (speak in a very loud and annoying way) etc.

The biggest difference can be found in contextual expressivity which is seen from a completely different point of view in the studied languages. English has contextually expressive words such as *wow*, *really* or *oh my god*, which are generally used and can be found in many situations and for a wide range of emotions. Czech contextual expressivity includes words that do not sound expressive at all but in a specific situation gain expressivity (mostly stylistically inappropriate words). Some examples are *jsem autorem tohoto dítěte*, *měla na kontě dvě pokuty* etc.

Generally, the concept of inherent and adherent expressivity is very similar in English and Czech and the contextual one is completely different. Environment and type of speaker is vital in expressivity and therefore in some situations the expressivity possibilities can overstep the generally known language rules and speakers sometimes become very innovative.

6   Used methods and data

In the theoretical part, I explained what translation is from the linguistic point of view. I also listed and described different types of equivalents that are used while translating from English to Czech using the classification by Knittlová. Finally I clarified three types of expressivity in both English and Czech. Examples are included in all part of the theoretical part.

In the practical part, I will focus on expressive language and for that I chose to use the book by Ken Kesey called *One Flew Over the Cuckoo's Nest*, namely the language of character named McMurphy. Since this book is narrated by another character, McMurphy enters the story only through direct speech and therefore his speech is very dynamic and lively. There are also parts where the narrator interprets something that McMurphy said through indirect speech; those parts of text are not used for my analysis.

Since the contextual expressivity is completely different in English and Czech, it will not be included in the analysis because there would be no equivalents. There are situations when McMurphy uses contextual expressivity such as with words *hells bells, hoo boy, Lord, Jesus, the devil, criminy, lordamighty* etc. Those are English contextually expressive words. Czech contextual expressivity is seen from a completely different point of view, as it was explained in the theoretical part.

For my analysis I went through the situations where McMurphy speaks and considered those that included expressive language. I chose a sample of 200 words and lexical structures (phrase, adjective together with a noun). When there was some word used more times I used it as a sample word only once. Not being a native speaker, there are some expressions that I was not able to fully understand and those are not included in my analysis. I also skipped some vulgar words.

All the expressive words and structures were taken both from the already mentioned book in the original and Czech translation and the sources are listed at the end of this thesis. The complete list of sample words can be found in the appendix as Table 1.

At the beginning of the practical part, I will shortly introduce the book that is being analysed to put the sample words into context. By introducing some information about the book and its

author and translator, I also want to show that the collected data are valid and not just coincidentally chosen. The reason for including this part of my thesis in the practical part is that the theoretical part was very general and linguistic and now the practical part deals with the analysed book.

The aim of the practical part of my thesis is to take the information I learnt in the theoretical field and use it on real (or close to real) language situations. I will focus on English and Czech expressivity. Both writer and translator used a wide field of vocabulary and it is now approximately fifty years since the original was published, so there is a good amount of time between the publication and my analysis which I think is a good precondition. The used words should be already known by the public and therefore even though their meaning would not be completely clear, they can be easily found in a dictionary.

Three types of expressivity were introduced in the theoretical part. Now I will deal with two of them (inherent and adherent) and sort the examples into the right categories. I will also point out some of the ways those expressive words were created using the possibilities explained in the theoretical part. Finally I will shortly focus on the language and also compare English and Czech expressivity in practice.

The sample of analysed words is left in the original form (past tense, plural etc.) and therefore all the examples from the book are showed this way. All the chosen examples (the sample) are also listed in Table 1 in the appendix. In Table 1 the words are also left in the original, unchanged form.

7 Context of the collected data

With language, context is an important part of understanding the meaning and purpose of situations. Now will be shortly introduced both author and translator of the used book and also the book and the character of McMurphy itself.

7.1 Ken Kesey

According to Lehmann-Haupt (2001) the author was born September 17, 1935 in Colorado and soon after his birth moved with his family to Oregon. In his adult life he lived with his wife in Perry Lane, the bohemian section of Palo Alto. He early began his writing career and is considered one of the most influential American authors. In his times he was a friend with some of the most known beatnik writers and his work was also influenced by that. In 1962 he published his novel *One Flew Over the Cuckoo's Nest*. Kesey died November 10, 2001.

Ken Kesey did not just write the story with no personal experience. In the beginning of the sixties he was part of government-sponsored drug experiments in a psychological institute. It was those times when he realized that the government wanted to use drugs to make people do what it wanted and also noticed that patients seen as insane were not always so different from people considered normal. He started to question the boundaries between sane and insane. *"You get your visions through whatever gate you're granted. Patients straggled by in the hall outside, their faces all ghastly confessions. Sometimes I looked at them and sometimes they looked at me, but rarely did we look at one another. It was too naked and painful. More was revealed in a human face than a human being can bear, face-to-face (Kesey, str. vii)."*

Some connections could be found between the author and character of McMurphy. Kesey was also a rebel enjoying his life, who went against the system. He broke the law many times. His friends saw him as a free *"…larger-than-life…Fool and King, the Joker in the deck of cards (Curtis, no date found)."* He is described as an amazing story-teller who just loved to have fun and had an honest jubilant and expressive style as no-one else (Curtis, date not found).

7.2 One Flew Over the Cuckoo's Nest

This novel centres on life of people that occupy psychiatric hospital. They are under the power of an obnoxious and almost inhuman nurse Ratchet.

The patients live peacefully and do not want to start any conflicts with the staff. They seem in peace with their situation and sometimes they even believe everything is happening for their own good. And then a new patient comes into the asylum and everything changes literally in seconds.

7.3 McMurphy

He is completely different than all the other patients in the hospital. He laughs and makes jokes. Since the very beginning, it was his intention to come to the hospital, because he did not want to be on a working farm anymore. When coming among the patients for the first time, he introduces himself as a big gambler who hates to lose. He also confesses that he had spent some time of his life in jails and other remedial places.

McMurphy is a big red-haired man with Irish ancestors and plenty of experience. His language is influenced by this. As it was already said, he loves gambling, he worked hard during his life (usually on some farms). He expresses himself in a very natural way, uses a lot of similes, figurative speech and slang. Overall, McMurphy speaks in a very expressive and open way (Kesey, 2005).

7.4 Jaroslav Kořán

There are many connections between the author and the translator. According to *Databáze českého uměleckého překladu* (2012) Kořán was born January 1, 1940 in Prague. He went through many jobs including translating and working in a movie industry.

Overall, Kořán translated more than sixty books. In an interview (Jedinák; Březina, date not found) he says he is fascinated by the dialog between words and images. He himself felt close

to the beat generation. He also worked for the Czech section of Playboy (Kesey wrote for this magazine as well).

Kořán loves playfulness. He says he was able to choose what he wanted to translate and it was for a specific group of people. He translated for his pleasure and for a moment he could almost be the author of the book he was translating, be part of another world. He also dramatized the situations he was translating (Jedinák; Březina, date not found).

His qualities and life experience seem perfect for translating books by Ken Kesey. Kořán even spent a year in jail and started collecting slang words, so he is close to the language McMurphy uses.

Kořán explains that he chooses the right words in daily common life – in a pub, on the street, anywhere. He emphasises his translations were always very Czech, meant for Czech audience. He knew it must be about us, people close to us, that he must get under the skin of Czech reader in a typically Czech way (Jedinák; Březina, date not found).

8 Expressivity in McMurphy's speech

As it was already said, the character of McMurphy used all three types of English expressivity. My analysis, however, considered only inherent and adherent expressivity. In this section there are some examples from the analysed text, the full list of used words together with the pages that the words were found on is listed in the appendix at the end of the thesis as a Table 1.

The sample consists of 200 English expressive words (lexical structures). English expressivity is used as a basis, for the sample of Czech words were simply used the equivalents.

8.1 Inherent expressivity

After learning all the necessary information about this type of expressivity, it was expected that it would be represented less frequently, since the inherent expressivity is less playful and often involves creating new words (or at least new forms of already existing words). It was also expected there would be more inherently expressive words in Czech than in English, considering the type of language (synthetic flexive).

8.1.1 English inherent expressivity

The sample of chosen words included 39.5% of this type of expressivity. In the number of 200 words I was able to find 79 that were inherently expressive. Meanings of some of the listed words are provided using *Oxford Advanced Learner's Dictionary* (2010). All the offered examples are in the original form (plural, past tense etc.).

Some examples are: *buddies* (a friend), *scrubbed down* (to clean something by rubbing it hard, perhaps with a brush and usually with soap and water), *loony* (a person who has strange ideas or who behaves in a strange way), *saps* (to make something/somebody weaker, to destroy something gradually), *fiend* (a very cruel or unpleasant person), *harmless* (unable or unlikely to cause damage or harm), *dangerous* (likely to injure or harm somebody, or to damage or destroy something). Other examples can be found in Table 1.

8.1.2 Czech inherent expressivity

The number of inherently expressive words was very similar to English. In the sample of Czech words there is also about 37% of this type of expressivity: there were 74 words. Czech words were also left in the original form (plural, grammatical case, informal ending). This section also offers some examples together with meanings of the given words, for which the on-line *Slovník spisovného jazyka českého* (2011) is used. In this case, the meaning of words is explained in Czech.

There were found words such as *násilník* (dopouští se násilí), *zasvěcence* (je do něčeho zasvěcen, v něčem obeznalý, o něčem poučený, informovaný; znalec, odborník), *stížnosti* (projev nespokojenosti s někým, něčím), *svobodný* (neženatý), *odlišnej* (lišící se, různý, rozdílný, jiný, odchylný), *nepřátel* (někomu úmyslně, vědomě škodí nebo se snaží škodit, někoho nenávidí; protivník, sok, soupeř, škůdce), *skromnej* (nemající o sobě přepjaté mínění, nesnažící se nápadně se uplatňovat, spokojený s málem; nenáročný).

8.1.3 Comparison of English and Czech inherent expressivity

As to the number and proportion of inherent expressivity, there is practically no difference between the languages. The sample contained 79 inherently expressive English words and 74 inherently expressive Czech words.

Figure 1
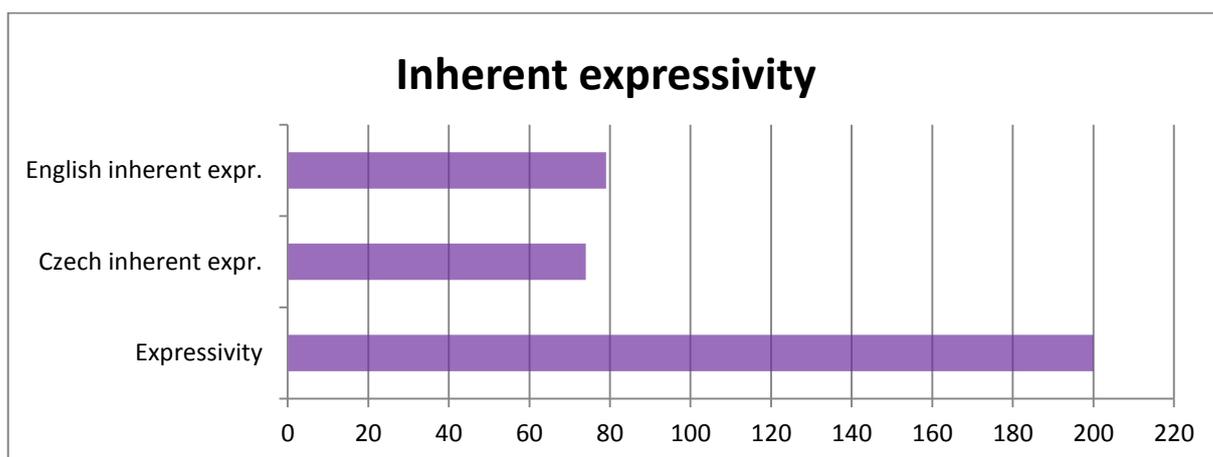
Before analysing the text it was believed Czech would have more inherently expressive words than English, so this finding was unexpected. This resemblance could be caused by the fact that those are translated words and therefore the translator was trying to use similar words.

However, it was already said Kořán always considers nature of the group of target readers, so the translated parts were transferred into Czech environment and did not copy the original completely.

8.2 Adherent expressivity

In comparison with inherent expressivity, this type is more playful and innovative; usually it uses already known words and gives them a new meaning (for example in case of slang words). One of the main features is exaggeration.

8.2.1 Creating the adherent expressivity

In the section dealing with data by Zima (1961) there are some suggestions how can the adherently expressive words be created. Now few examples will be listed, that can be applied on Zima's suggestions.

There were words that can be found in fairy-tales or myths: *víla*, *giant*. Words from cultural history: *Sittin' Bull*, *Sam*, *Middle Ages* (*středověk*), *Helen* (*Helenu*), *Frankenstein*. Word that are inspired by religion, liturgy: *mortal sin* (*smrtelnej hřích*), *čertice*, *Cain* (*Kain*), *savior* (*spasitel*). Lastly there were also symbolically expressive words, such as *birds* (*ptáci*), *wolf* (*vlk*), *moose* (*losice*), *wild hog* (*divokej kanec*), *and rabbit* (*králík*).

8.2.2 English adherent expressivity

The sample contained 121 words that belong to this group. The chosen words therefore contained 60.5% of adherently expressive examples. Deciding about whether some word is adherently expressive was especially hard, because with some words the original meaning is nowadays less used than the secondary expressive meaning. There are again provided some examples of found words together with the context from the book.

There were for example: *Sam* (used for one of the workers in the hospital, reference to the well-known American uncle Sam), *county coolers* (meant as prisons), *ball-cuter* (used for the nurse Ratched meaning that she acts similar to the ball-cuter with her patients), *whambam-thank-you-ma'am* (used for a quick sex for the sake of man), *Helen* (as a very beautiful woman), *sharpies* (very clever), *threads* (a bad clothing), *served* (used ironically,

meaning they gave McMurphy very poor food), *Old Man of the Sea* (referring to the well-known book by Hemingway, meaning a good sailor), *boosted* (stole), *giant* (a very tall man), *sneak* (to put something somewhere in a very secretive way that nobody knew about it), *tied up* (talking about a woman that got married and must stay at home), *monster* (meaning a very ugly big fish that is causing trouble while catching it).

8.2.3 Czech adherent expressivity

As it was with inherent expressivity, the Czech percentage of the adherently expressive words is very similar to the English one, that is 63%, which means that in the collected data there were altogether 126 adherently expressive words (lexical structures etc.) out of 200 examples.

Some of the found words include *losice* (as a very tall woman), *ňákej mořskej vlk* (meaning a good sailor), *učiněná Havaj* (an amazing place to be at, used ironically), *basy* (slang for prison), *víla* (a very beautiful woman), *jednička* (the best man), *koledovat* (in the meaning of provoking), *spasitel* (a man that is believed to save them), *gramafon, trůn* (euphemism for toilet), *troubové* (stupid people), *smrtelnej hřích* (a big mistake that deserves punishment for the person to blame), *plesniví* (very old and possibly dirty workers at a field).

8.2.4 Comparison of English and Czech adherent expressivity

Similarly to inherent expressivity, there is very little difference between the number of words that are adherently expressive in English and in Czech. English adherent expressivity includes 121 cases whereas Czech expressivity is present in 126.

Figure 2

31
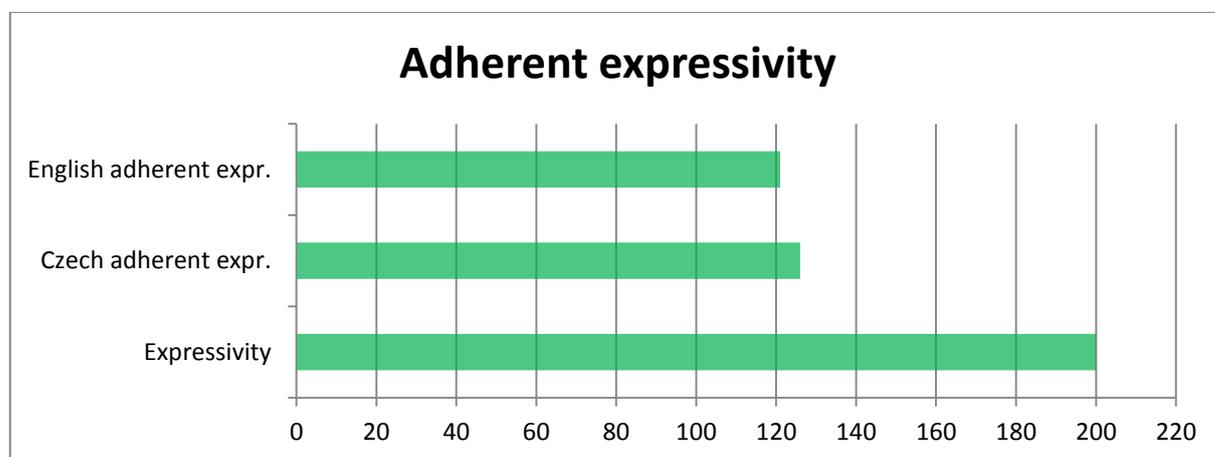
There were some examples where the words were not translated word for word but transformed according to the Czech background, such as with situations *ball-cutter*: *koložrout*, *gets your goat*: *nedáte vyprovokovat*, *trigger-quick mind*: *to bleskově zapaluje*, *coon*: *lapiduchovi*, *clucks*: *troubové*, *Old Man of the Sea*: *ňákej mořskej vlk*, *Ol' Cap'n Block*: *kapitán Block*, *whambam-thank-you-ma'am*: *co vám dámo schází, když se pingl hází*. There were also situations where the word was translated using the original meaning that was bound to American context, such as with *Sam*: *Sam*, *Sittin' Bull*: *Sedící bejk*, *regular Frankenstein*: *hotovej Frankenstein*, *Hawaii*: *učiněná Havaj*.

8.2.5 Difference between types of expressivity in languages

There were some situations when some word was adherently expressive in English but the Czech equivalent was inherently expressive and vice versa.

The examples of different types of expressivity were: in English inherent and in Czech adherent were: *old fellow*: *děda*, *fiend*: *čertici*. In English adherent and in Czech inherent were *hassler*: *násilník*, *screw up*: *komolila*, *bastards*: *gauneři* and *honeybun*: *miláčku*.

In most cases there were words with the same (or close) meaning but the authors chose a different type of word, such as with *fiend* versus *čertici*. In other cases the difference was caused by the difference between languages − that English is analytic language and Czech synthetic language, such as *old fellow* and *děda*.

9 Parts of speech

Words that are carrying emotions can belong to various parts of speech. In English contextually expressive words are created by using interjections, this type of expressivity occurred in the analysed book but the findings are not included in the practical part (reasons for that are explained at the beginning of the practical part). Some examples of other parts of speech are offered, they always contain of the English sample word (lexical structure) and its Czech equivalent. The complete list of sampled words is in the appendix as Table 1.

9.1 Nouns

Some nouns are neutral and others can suggest emotions. In the analysed book occurred nouns that were emotional, such as *birds* (*ptáci*), *loony* (*magor*), *wolf* (*vlk*), *fiend* (*čertici*), *thief* (*chmaták*), and *can* (*gramofon*, *trůn*).

9.2 Adjectives

Some words that were emotional belonged to adjectives, such as *tough* (*tvrdej*), *unbeatable* (*neporazitelná*), *cocky* (*namyšlenej*), *harmless* (*neškodnou*), *sick* (*nemocnej*), *sly* (*fikanej*), and *dangerous* (*nebezpečná*).

9.3 Nouns together with adjectives

Included lexical structures should be seen as one unit expressing emotions and in some cases it cannot be said that either noun or adjective carries the emotion since both are emotional, such as *gambling fool* (*blázen do karet*) and *old fellow* (*děda*). In the case of adherently expressive words the lexical structures carried the emotion as a whole since they became emotional only in a specific situation, such as *marriage counsellor* (*manželská poradna*), *Miss District Attorney* (*slečno státní zástupkyně*), and *gopher snake* (*slepejšem*).

9.4 Verbs

Also verbs have the ability to carry emotions and there were found some examples of either inherently or adherently expressive verbs in the analysed book. Some examples include: *smudge* (*neumaž*), *screw up* (*komolila*), *saps* (*vyrazí*), s*naps* (*utrhnu se*), *pinched* (*štípnul*), *served* (*servírovali*), *bleed* (*šoupne*), *shoot* (*proženou*), and *lop off* (*ušmikli*).

10 Language of McMurphy

Finally, there should be mentioned the features of language McMurphy (the analysed object) uses. As it was already shortly mentioned at the beginning of practical part of this thesis, McMurphy enters the story mostly through direct speech. There are also some situations when the narrator mentions something McMurphy had said (using indirect speech) but those are rare. For that this character's speech is very dynamic. Now some examples will be offered both in English and Czech.

10.1 McMurphy's original speech (English)

McMurphy is a person that has a lot of experience with places such as prisons and working farms and for that he adopted an open way of speaking. He uses a lot of slang and colloquial words, such as *cooler* (jail), *hustler* (prostitute), *boosted* (stole), *threads* (clothing), *nuthouse* (insane asylum), and *flophouse* (cheap hotel). In most situations, McMurphy speaks figuratively, he wants to impress and create a vivid imagination of the things he says, such as *ball-cutter*, *Middle Ages*, *bust out*, *muskmelons*, *grab*, *chickens at a peckin' party,* and *burnt me to a frazzle*. Part of his figurative speech is exaggeration.

The author of *One Flew Over the Cuckoo's Nest* surely wanted to create a very real character in case of McMurphy and part of that is also the usage of verb forms that end with an apostrophe (suggesting the speaker talks in a lousy way and 'swallows' ends of words). Also some other words are used with an apostrophe. Some examples are: *sloshin' around*, *whambam-thank-you-ma'am*, *willin'*, *chickens at a peckin' party*, *everlovin',* and *fartin' around*.

10.2 McMurphy's translated speech (Czech)

Translator of the book wanted to transfer the text as accurately as possible and for that the features of language are very similar to the original. In Czech McMurphy also uses slang (or argot) words, such as *zašili* (arrested), *okresní lapáky* (prisons), *lapiduchovi* (paramedic), *štípnul* (stole), and *chmaták* (thief). Also in Czech McMurphy uses his words to create vivid imaginations, such as *koložrout*, *špeditérský vozy*, *vyždímala jako hadr,* and *slepičí klovanou*.

Czech does not have the possibility as English not to include ends of the words (willin', everlovin') to suggest the way of speaking. As a compensation was used a lot of informal words (mostly words with informal affixes) that also suggest sloppy speech. The informal words are not always equivalents of English words with missing endings, there are used within the whole speech to create the effect. Examples are: *sedící bejk*, *slepejšem*, *přátelskej*, *psychologickým oustavu*, *vyhládlej*, *vejpravě*, *nevypočitatelnej*, *vozval,* and *vydřenej*.

11 Conclusion

The topic of expressivity is interesting and very complex, so not everything can be offered in this thesis. There are only the basic facts that are sufficient for the author (and reader) to make a conclusion. The theoretical part focused on all types of expressivity and offered examples and possibilities from both English and Czech.

Although they are completely different languages (both structurally and historically), the proportion of inherent and adherent expressivity is very similar between English and Czech.

The reason of lesser frequency of inherently expressive words might be that creation of adherently expressive words offers more possibilities as for the vocabulary and is generally more creative.

What was surprising is the fact there was only a small number of words in both languages that carried the inherent expressive meaning. That is connected with the fact that higher amount of used examples belonged to adherent expressivity.

After learning some valid theoretical information from the field of translating and expressivity, it was expected there would be more inherently expressive words in Czech than in English since Czech is a flexive language and has the ability to create interesting forms of words that are expressive only for the chosen sounds (that are presented by letters in the written form). However, the amount of inherently expressive words was nearly the same in English and Czech.

It can be concluded that both in English and Czech adherent expressivity is the most used type of expressivity, regardless of the profound difference between the two languages. This result would, however, need further research focus on discourse from more fields of human interaction, such as the spoken language.

The nature of the source of the collected data is also worth considering, since one of the reasons for using a high amount of adherently expressive words might be the fact that McMurphy (the studied object) uses slang words and tries to be funny. His speech is also very visual. In some other situations the outcome could be slightly different.

Being generally little sceptical about translation, as a secondary aim I wanted to discover whether expressive words can be easily transferred between languages without losing the original meaning (or the impression on readers). After comparing the original text with its translation, it was evident that with a good translation the target language can still carry the same function and meaning and at the same time work in a different environment – in this case Czech.

In conclusion, I believe I was able to understand expressivity better and apply the learnt knowledge on a practical situation. Therefore I think the aim of my thesis was fulfilled. Hopefully, provided findings will bring benefit to other Czech learners of English as well.

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Appendix

Table 1

Type	English example	Number of page	Type	Czech example	Number of page
ad	ship	10	ad	lifrovat	17
in	scrubbed down	10	in	vydrbat	17
ad	Sam	10	ad	Same	17
in	buddies	10	in	kamoši	17
in	Institute of Psychology	10	in	psychologickým oustavu	17
ad	gambling fool	11	ad	blázen do karet	18
ad	birds	11	ad	ptáci	18
ad	I'll trim you like little lambs	12	ad	Takhle bych vás holil jako beránky	18
ad	babies	12	ad	děťátka	18
in	smudge	12	in	neumaž	19
in	little heart	13	in	srdíčka	19
in	prod	13	in	rejpat	19
in	glad	18	in	mě těší	23
ad	boys	18	ad	mládeži	23
in	crazy	18	in	cvoci	23
in	loony	18	in	magor	23
ad	show	18	ad	podnik	23
ad	top man	18	ad	jednička	23
in	leader	18	in	vůdci	24
in	boss	18	in	šéfem	24

Type	English example	Number of page	Type	Czech example	Number of page
ad	gambling baron	18	ad	karbanickým baronem	24
ad	skunk	19	ad	skunk	25
in	persecutes	20	in	stíhá	26
ad	hassler	20	in	násilník	26
in	hitch	21	ad	uklouznutí	26
in	feller	20	in	našinec	26
ad	blowing of steam	20	ad	ulevuje	26
ad	got busted	21	ad	zašili	26
in	cops	21	in	poldy	26
ad	tough	21	ad	tvrdej	26
ad	sloshin' around	21	ad	plácá	26
ad	water	21	ad	vodě	26
in	old fellow	21	ad	děda	27
ad	Big chief	22	ad	velkej náčelníku	27
ad	Sittin' Bull	22	ad	sedící bejk	27
in	willin'	40	in	povolná	45
in	little hustler	40	in	kurvička	45
ad	burnt me to a frazzle	40	ad	vyždímala jako hadr	45
ad	get his goat	41	ad	nadzvedla mandle	46
in	Unk	41	in	strejdy	46
ad	county coolers	41	ad	okresní lapáky	46
in	overzealousness	42	in	přehánění	47
ad	screw up	42	in	komolila	47
ad	chickens at a peckin' party	51	ad	slepičí klovanou	55

Type	English example	Number of page	Type	Czech example	Number of page
in	wipe out	51	in	vykynožit	56
in	fracas	51	in	mumraji	55
ad	bastards	52	in	gauneři	56
in	enemies	52	in	nepřátel	56
in	everlovin'	53	in	milovanejch	58
ad	ball-cutter	54	ad	koložrout	58
ad	vitals	54	in	moudí	58
in	brawl	54	in	rvačce	58
in	saps	54	in	vyrazí	58
ad	buzzard	54	ad	megera	58
ad	bitch	54	ad	svině	58
ad	big as a barn	54	ad	korbu má jak stodola	58
ad	tough as a knife metal	54	ad	tvrdá je jak řezná ocel	58
in	shop talk	56	in	entepente	60
in	surprised	58	in	se divil	62
in	fool	58	in	pošuk	62
ad	rabbit	58	ad	králík	62
ad	swung in	59	ad	sčuchli	63
ad	whambam-thank-you-ma'am	59	ad	co vám dámo schází, když se pingl hází	63
ad	wolf	60	ad	vlk	64
ad	Middle Ages	60	ad	středověk	65
ad	whup down	63	in	dobila	67
ad	Helen	64	ad	Helenu	68
ad	frozen face	64	ad	zmrzlou tlamu	68

Type	English example	Number of page	Type	Czech example	Number of page
in	fiend	65	ad	čertici	68
ad	bagging	65	ad	přefiknutí	68
ad	three thousand volts	65	ad	třema tisícema voltů	68
in	cussing her out	65	ad	posílat do háje	69
in	busting	65	in	rozflákáte	69
ad	crack	65	in	vyhecovat	69
ad	pick up a good purse	65	ad	oškubat	69
ad	champ	66	ad	borce	69
ad	sharpies	66	in	chytráci	69
in	insinuate	66	in	vlichotím	69
in	impregnable	66	in	nezničitelnou	69
ad	nice as pie	66	ad	budu jako med	69
in	complicated	66	in	komplikovanýho	70
ad	draw dust	66	ad	chytaj prach	70
ad	trigger-quick mind	67	ad	to bleskově zapaluje	70
ad	bloomers	67	ad	mlíkáren	70
ad	put a betsy bug up that nurse's butt	67	ad	nenasadím parádního štíra do posady	70
in	unbeatable	67	in	neporazitelná	70
in	driving racket	70	in	příšerná kočičina	74
ad	idiot	70	ad	idiot	74
ad	hothouse	70	ad	skleníku	74
ad	coon	71	ad	lapiduchovi	74
ad	like a waterfall	71	ad	jako vodopád	74
in	cocky	71	in	namyšlenej	75

Type	English example	Number of page	Type	Czech example	Number of page
in	wise guy	71	in	rozumbrada	75
in	con man	72	ad	šejdlíře	75
in	snaps	72	ad	se utrhne	75
ad	symbol	74	ad	symbol	78
ad	grinders	83	in	kňafáky	85
in	dangerous	83	in	nebezpečnýho	85
ad	brain	83	in	nerozflákáš hlavu	85-86
in	harmless	84	in	neškodnou	86
in	thief	86	ad	chmaták	88
ad	boosted	86	ad	vyfouk	88
ad	pinched	86	ad	štípnul	88
ad	joobed	86	ad	čajznul	88
ad	swiped	86	ad	potáhnul	88
ad	threads	86	ad	hadry	88
in	good	91	in	lahoda	93
ad	served	91	ad	servírovali	93
ad	hustle	93	ad	sebou hodit	95
in	daddy	99	in	taťka	101
ad	kid	99	in	děcko	101
ad	regullar Frankenstein	99	ad	hotovej Frankenstein	102
ad	clipped on the jaw	99	ad	vzal po hubě	102
in	personal	104	in	osobní	106
in	interest	104	in	zájem	106
ad	nursery	106	ad	mateřskou školku	109

Type	English example	Number of page	Type	Czech example	Number of page
in	kick down	107	in	vykopnu	108
ad	nail	107	ad	zatluču	109
ad	bust out	108	ad	vzít draka	109
in	sissies	109	in	sralbotkové	111
ad	oxygen	109	ad	kyslík	111
in	holler	122	ad	vozval	123
ad	clucks	123	ad	troubové	124
in	piss	138	ad	vypísknout	137
ad	mortal sin	144	ad	smrtelnej hřích	143
in	normal people	144	in	normální lidi	143
ad	sick	144	ad	nemocnej	144
ad	bleed	145	in	šoupne	144
ad	can	145	ad	gramofon, trůn	144,144
ad	bum	158	ad	somrák	156
ad	chabobs	158	ad	rajcováky	156
ad	marriage counsellor	158	ad	manželská poradna	156
ad	queen	158	ad	královna	157
ad	shoot	162	ad	proženou	160
ad	raise Cain	163	ad	zdvihat Kaina	161
in	gripe	164	in	stížnosti	162
ad	bug	165	ad	koledovat	163
in	sly	165	in	fikanej	164
ad	savior	165	ad	spasitel	164
ad	nuthouse	167	in	cvokárny	165

Type	English example	Number of page	Type	Czech example	Number of page
ad	sneak	177	ad	propašovali	174
in	danged	177	ad	zatracený	174
in	menace	177	ad	vo držku	174
ad	fartin' around	184	ad	prdelí	182
in	peeved	187	ad	vydřenej	184
ad	mossbacked	187	ad	plesniví	184
in	scrawny	187	in	vyhládlej	184
in	little readhead	187	in	zrzavej smrkáč	184
in	prattle on	187	ad	drbou	184
in	disturbance	187	ad	melu	184
ad	big as a mountain	187	ad	velkej jako hora	185
ad	moose	188	ad	losice	185
ad	hustlers	190	ad	doroty	188
ad	solemn word	191	ad	čestný slovo	189
ad	giant	191	ad	olbříma	189
ad	tits	191	ad	kozy	189
ad	muskmelons	191	ad	špeditérský vozy	189
in	grab	193	ad	sbalte	191
ad	keelhaul	193	ad	protáhnout pod kýlem	190
in	mate	194	ad	lodníka	191
ad	voyage	195	ad	vejpravě	193
ad	Old Man of the Sea	195	ad	ňákej mořskej vlk	193
in	dangerous	195	in	nebezpečná	193
ad	clean as a hound's tooth	196	ad	vypulírovanej jako psí tesáky	193

Type	English example	Number of page	Type	Czech example	Number of page
ad	got tied up	197	ad	je uvázaná doma	195
ad	stinkin'	198	ad	upocenýho	195
ad	gopher snake	198	ad	slepejšem	195
ad	Miss District Attorney	199	ad	slečno státní zástupkyně	197
ad	honeybun	200	in	miláčku	197
in	fiercest	201	in	nejdivnějších	197
ad	expedition	202	ad	expedice	200
in	kindly	202	in	laskavá	200
in	unpredictable	203	in	nevypočitatelnej	200
ad	wild hog	203	ad	divokej kanec	200
ad	Ol' Cap'n Block	209	ad	kapitán Block	206
ad	flophouse	209	ad	bordelu	206
ad	monster	213	ad	obluda	210
in	humble	220	in	skromnej	217
in	misspent youth	220	in	zmrhanýho dětství	217
in	little whore	220	in	kurvička	217
in	lover	221	in	milovníka	218
in	begrudge	230	in	nezlobil	226
ad	big as a flatcar	231	ad	jak plošinový vozy	226
in	appreciation	232	in	uznání	228
ad	giving the cold nose	232	ad	kouká šejdrem	228
ad	traitor to my country	233	ad	vlastizrádci	228
ad	peckerwood	239	ad	datel	235
ad	locked horns	239	ad	nabourali zpěvník	235

Type	English example	Number of page	Type	Czech example	Number of page
in	single	240	in	svobodný	236
in	strenuous	241	in	namáhavýho	237
ad	Hawaii	243	ad	učiněná Havaj	238
ad	ten thousand-watt psychopath	250	ad	desetitisícivoltovýho psychopata	245
ad	plugs	251	ad	karburátor	247
ad	points	251	ad	svíčky	247
ad	friendly as a pup	252	ad	přátelskej jako štěně	248
in	disappoint	252	in	zklamat	247
ad	cash in his cherry	252	ad	přijít vo věnec	247
in	beauty	256	ad	víla	251
ad	mad stud	256	ad	narvanýmu samci	251
in	bad guy	266	ad	zloducha	261

Annotation

Jméno a příjmení:	Veronika Mikšíková
Katedra:	Katedra anglického jazyka
Vedoucí práce:	Mgr. Jana Kořínková, Ph.D.
Rok obhajoby:	2014

Název práce:	Analýza českého překladu knihy Kena Keseyho s názvem Vyhoďme ho z kola ven se zaměřením na expresivní jazyk McMurphyho
Název v angličtině:	The analysis of the Czech translation of Ken Kesey's novel One Flew Over the Cuckoo's Nest, with the focus on the expressive language of McMurphy
Anotace práce:	Tato práce se zabývá expresivitou slova. V teoretické části je krátce vysvětlen pojem překlad a jsou poskytnuty různé ekvivalenty používané při překládání z angličtiny do češtiny (lexikální, gramatický, textový a pragmatický), poté jsou tu popsány tři typy expresivity (inherentní, adherentní, kontextová) a nabídnuty příklady. V praktické části je přiblížen kontext, ze kterého byla vytvořena analýza, a poté jsou zde vysvětleny výsledky analýzy expresivní mluvy postavy McMurphyho, všechny části jsou postaveny do kontrastu angličtiny a češtiny a jsou tu také nabídnuty nějaké příklady. Na konci práce jsou shrnuty výsledky analýzy a to, zda praktické využití expresivity vychází z nastudovaných teoretických poznatků.
Klíčová slova:	expresivita, inherentní, adherentní, kontextová, překlad, ekvivalent, lexikální, gramatický, textový, pragmatický, analýza
Anotace v angličtině:	This thesis deals with expressivity of words. In theoretical part, there is explained the term translation and also offered types of equivalents used while translating from English to Czech (lexical, grammatical, textual, pragmatic), then there are described three types of expressivity (inherent, adherent, contextual) and offered examples. In practical part, there is some information about context that was used for the analysis of expressive speech of character McMurphy. All the parts are

	described while showing contrast between English and Czech and there are also offered some examples. At the end of thesis the result of analysis is summarized and it also says whether practical usage of expressivity derives from theoretical findings.
Klíčová slova v angličtině:	expressivity, inherent, adherent, contextual, translation, equivalence, lexical, grammatical, textual, pragmatic, analysis
Přílohy vázané v práci:	9 stran – tabulka analyzovaných expresivních výrazů
Rozsah práce:	53 s., 9 s. příloha
Jazyk práce:	Angličtina

Resumé

Tato práce se zabývá expresivitou v angličtině a češtině.

V teoretické části se krátce vysvětluje pojem překlad (překládání) a poté jsou tu také nabídnuty druhy ekvivalentů, které je v některých situacích – především pokud neexistuje v cílovém jazyce vhodný ekvivalent – nutné využívat při překládání z angličtiny do češtiny. Tyto ekvivalenty jsou vysvětleny dle rozdělení Dagmar Knittlové a jedná se o ekvivalent lexikální, gramatický, textový a pragmatický. Dále jsou v teoretické části popsány tři druhy expresivity – inherentní, adherentní a kontextová. Část o expresivitě vychází především z české knihy od Jaroslava Zimy. Ve všech částech teoretické části jsou také poskytnuty příklady pro lepší názornost a pochopitelnost teoretických poznatků.

V praktické části jsou využita data z provedené analýzy knihy *Vyhoďme ho z kola ven*, jejíž originál napsal Ken Kesey, pro českou část analýzy je použit překlad Jaroslava Kořána. Expresivita je představena skrze jazyk postavy zvané McMurphy. Pro tuto analýzu byl využitý vzorek slov (sousloví, frází), která nesou expresivitu. Po zvolení slov byl vzorek rozdělen do dvou skupin dle expresivity – slova inherentně a adherentně expresivní. V praktické části jsou proto tyto výsledky analýzy představeny spolu se srovnáním angličtiny a češtiny a také patřičnými příklady. Na konci této práce se nachází příloha, ve které jsou uvedena všechna slova použitá pro analýzu spolu s bibliografickými záznamy (na jaké straně se v originále a překladu dané slovo/slova vyskytuje/vyskytují).