

Filozofická fakulta Univerzity Palackého

English participle adverbial clauses  
and their translation into Czech

(Diplomová práce)

2018

Tereza Kopřivová

Filozofická fakulta Univerzity Palackého

Katedra anglistiky a amerikanistiky

# Anglické participiální polovětné adverbiální konstrukce a jejich překlad do češtiny

## English participle adverbial clauses and their translation into Czech

(diplomová práce)

Autor: Bc. Tereza Kopřivová

Studijní obor: Angličtina se zaměřením na tlumočení a překlad

Vedoucí práce: Mgr. Ondřej Molnár, Ph.D.

Olomouc 2018

Prohlašuji, že jsem tuto diplomovou práci vypracovala samostatně a uvedla úplný seznam citované a použité literatury.

V Olomouci dne 17. 5. 2018

.....  
*Bc. Tereza Kopřivová*

## **Poděkování**

Na tomto místě bych chtěla poděkovat svým rodičům za jejich nehynoucí péči a podporu při studiu, ale i zbytku rodiny, zejména Ondrovi, Hance, Matějovi a Madlence za jejich pravidelné podpůrné návštěvy v posledních dnech psaní této práce. Děkuji přátelům a spolužákům za jejich příjemnou společnost, motivaci i rozptylování, hlavně Barče za to, že mě nenechala vzdát to hned po prvním nevydařeném semestru. Díky všem členům katedry anglistiky a amerikanistiky, kteří vytváří přátelské prostředí, ve kterém je radost se vzdělávat, zejména záchránkyni zoufalých studentů Ing. Kamile Večeřové. Děkuji Viktoru Janišovi za poskytnutí elektronické verze překladu zkoumaného románu a samozřejmě také Mgr. Ondřeji Molnárovi, Ph.D. za věcné a podnětné připomínky i povzbuzování při vedení této diplomové práce.

## ABBREVIATIONS

BT	Backtranslation
CGEL	A Comprehensive Grammar of the English Language
CamGEL	Cambridge Grammar of the English Language
MSA	Mluvnice současné angličtiny na pozadí češtiny <i>[The Grammar of Contemporary English against the Background of Czech]</i>
NEC	New Encyclopaedia of Czech
PLC	Prague linguistic circle

# CONTENTS

1	INTRODUCTION .....	1
2	THEORETICAL FRAMEWORK.....	2
2.1	Nominal Tenor of English and Complex Condensation Phenomenon .....	2
2.1.1	Grammatical Categories in Non-Finite Verb Forms .....	5
2.2	Means of Complex Condensation .....	7
2.2.1	Infinitives.....	7
2.2.2	Gerunds.....	9
2.2.3	Participles .....	10
2.2.3.1	Czech Transgressives and Deverbal Adjectives .....	15
2.3	Non-Finite Verb Forms As Means Complex Condensation .....	17
3	RESEARCH PART .....	20
3.1	Methodology .....	20
3.1.1	Material.....	20
3.1.2	Method.....	21
3.2	Results and Discussion.....	23
3.2.1	Congruent Counterparts.....	25
3.2.1.1	Transgressives.....	25
3.2.1.2	Deverbal Adjectives.....	28
3.2.2	Divergent Counterparts .....	31
3.2.2.1	Coordinated Clauses .....	31
3.2.2.2	Subordinate Clauses.....	37
3.2.2.3	Independent Main Clauses.....	42
3.2.2.3	Verbless Counterparts.....	46
3.2.2.4	Synthetic Counterparts.....	51
3.2.2.5	Infinitives .....	54
3.2.3	Zero correspondence - Omission.....	55
4	CONCLUSION .....	57
5	APPENDIX .....	59
6	SHRNUŤÍ.....	94
7	LIST OF TABLES AND FIGURES .....	96
8	SOURCES .....	96
9	REFERENCES .....	96
10	ABSTRACT.....	99

11	ANOTACE .....	99
----	---------------	----

# 1 INTRODUCTION

Czech and English are typologically different languages. Czech is synthetic and verbal compared to English, which is analytical and more nominal. The pioneers of research into the systemic differences between Czech and English were the members of the Prague linguistic circle (PLC)<sup>1</sup>. Vilém Mathesius<sup>2</sup> (1975), Josef Vachek (1955) and Josef Hladký (1961), observed that in English sentences there are often infinitives, gerunds and participles instead of a paratactically or hypotactically organised finite verb which would be present in their Czech equivalents.

Mathesius called this phenomenon complex condensation. It was then studied in the broader context of English nominal features in contrast with more verbal Czech. Although condensers are technically verbs, they have reduced verbal character, because they do not express the verbal categories of person and tense. These categories are to be inferred from the main finite verb (Dušková 2012).

Empirical research in complex condensation using data from English texts translated into Czech and vice versa proved the importance of adequate translation of condensers. Vachek (1955) and Hladký (1961) pointed out the undesirability of copying the nominal tenor of the English sentence into Czech and modern scholars confirm that this is still a problem, especially with unexperienced translators, see Vachek (1955, 64), Hladký (1961, 108), Jarmila Tárnyiková (2007, 35), Dagmar Knittlová (2010, 123). It is therefore worthwhile to study the translations of complex condensation in more detail.

Tárnyiková demonstrates and thoroughly examines the interplay of various means of condensation on some English sentences and comments on their Czech translation. In her monograph *Sentence Complexes in Text: Processing Strategies in English and in Czech* (2007) she generalizes that verbal condensers are typically rank-raised to dependent or main clauses in translation. Occasionally, there are reciprocal means of condensation in Czech (e.g. infinitives, participles). There are also cases in which the Czech complex is more condensed than the English original, but those are rather unique (2007, 221).

---

<sup>1</sup> PLC was an influential group of literary critics and linguists who came together in Prague in 1920s with the common desire to create a new approach to linguistics. The functionality of elements of language and the importance of its social function were key aspects of its research program. (New World Encyclopaedia)

<sup>2</sup> Vilém Mathesius was the first one to talk about complex condensation. However, his papers were only published after his death.



A recent study by Markéta Malá and Pavlína Šaldová (2013) “English non-finite participial clauses as seen through their Czech counterparts” surveyed the translation counterparts of adverbial, postmodifying and absolute participle clauses. As the title suggests, they were interested in what the Czech counterparts can reveal about English participles. Their findings corroborate Tárníková’s observations and provide hard numbers to support them. In the survey of 600 translations of V-ing participial clauses, they found the most common way of translating participles in the adverbial role was by a coordinated sentence in 63.2 per cent of the cases, followed by a subordinate sentence 15.3 per cent. The third place was occupied by verbless constructions with 10.6 per cent (2013, 238).

In this thesis I will survey 300 adverbial participle clauses and their Czech translation counterparts excerpted from *Wasp Factory*, a 1984 novel by Iain Banks and its 1998 Czech translation (*Vosí továrna*) by Zuzana Šťastná and Viktor Janiš.

The translation counterparts will be classified into congruent and divergent, that is formally same and different, respectively and the properties of these counterparts and what makes them suitable translation candidates in given context.

The thesis aims to test whether the previously described tendencies will hold true also for this English text and its Czech translation and to see if there are any other kinds of correspondences.

## 2 THEORETICAL FRAMEWORK

### 2.1 Nominal Tenor of English and Complex Condensation

#### Phenomenon

In this chapter, the relationship between the nominal tenor of English and its tendency to complex condensation will be explored.

English is described as more nominal compared to more verbal Czech. This difference is manifested in various aspects of English and Czech grammar. These phenomena interested the PLC members, who studied the nominal tenor of English for example in what Vilém Mathesius, the founding member of PLC, called verbal phrases – combinations of verbs of general meaning and nominal elements (nouns, adjectives or adverbs). In sentence (1) we can see an example of such a phrase and its translation into

Czech (2). Unless stated otherwise, all the examples in this thesis are taken from the novel *Wasp Factory* and its Czech translation.

- (1) *I got up, **had a shower**, shaved carefully, and climbed into the loft before the heat up there got too severe.*
- (2) *Vstal jsem, **osprchoval se**, pečlivě se oholil a pak jsem vyšplhal na půdu, dokud tam ještě nebyla taková výheň.*

The verb, in this case *have*, is semantically weak and serves mainly to carry the formal properties, thus resembling a copula – a mere linking element between the subject and the non-verbal part of the predicate – and the nominal specifying element, in this case a *shower*, which carries most of the semantic load. In Czech, these tend to be expressed by a single finite verb, here *osprchovat se*.

However, this is not to say that Czech would be unable to use similar verbo-nominal constructions:

- (3) *First I **had my shower**.*
- (4) *Nejdřív jsem si **dal sprchu**.*

Or that English would be incapable of expressing the same meaning by a fully verbal phrase:

- (5) *I **showered** carefully,*
- (6) *Pečlivě jsem se **osprchoval**,*

In some cases, Czech can even have a more condensed and nominal translation than the original.

- (7) *I was sweating again by the time I came down, but couldn't be bothered **having another shower**.*
- (8) *Když jsem sestoupil dolů, už ze mě zase skoro lilo, ale na další **sprchu** jsem neměl náladu.*

Although it is easy to find counterexamples to this tendency, the use of verbo-nominal constructions in English predication is still significantly more prevalent than in Czech, which led Vachek to make the observation that “the semantic centre of gravity in the Czech predication lies in the verbal form; in the English predication, however, the centre is shifted on to the nominal element” (Vachek 1955, 66).

Other areas of research into the difference between nominal and verbal tendencies included e.g. the question of the noun-verb quotient (i.e. the frequency of the respective word-classes) in the two languages (Renský 1965), changes in the word-class in translation (Poláčková 1988) or syntactic constancy in translation (Dušková 2012), (In Malá and Šaldová 2013, 233).

Malá and Šaldová claim that such studies show that the verbo-nominal ways of expression can be seen as a feature concomitant with an analytic type of language, i.e. they are typical of English as compared to Czech, which is dominantly a synthetic language with rich inflection. (Malá and Šaldová 2013, 233)

However, Vachek warns against “accepting such interdependences with uncritical and oversimplifying naivety”, because “English and Czech seem to represent exceptionally clear-cut antipodal types of such interdependences. In most languages, however, the interdependence is likely to present a more complicated aspect ... Russian and Latin seem to be specimens of languages presenting such a more complicated state of things: the comparatively strong amount of dynamism of the finite verb appears to be accompanied there by a surprising predilection for using nominal elements in building up sentences.” (Vachek 1955, 73-4)

Another notable manifestation of the nominal tenor of English, the one that is the focus of this thesis, is complex condensation. Mathesius was the first one to use this term and he defined it as “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” (Mathesius 2012, 96).

Hladký updated the definition of complex condensation as “the introduction into a sentence of a nominal element or phrase enabling the said sentence to do without a hypotactically or paratactically arranged clause the use of which would otherwise be indispensable” (Hladký 1961, 114).

Although there are also other nominal elements or non-sentence nominal elements that function as condensers in English, such as noun phrases or quotational compounds, they (the non-verbal condensers) will not be discussed in this thesis. This thesis focuses on verbal condensers, and especially on participle clauses.

### 2.1.1 Grammatical Categories in Non-Finite Verb Forms

This chapter outlines the general characteristics of non-finite verb forms in English. They do not express all the verbal grammatical categories, they do not express mood or person and number agreement with the subject. The perceived subject is typically coreferential with the subject or the object of the matrix verb. Non-finite verb forms have only voice (active or passive) and temporal relation to the main verb, which does not equal tense. Temporal relation can either express anteriority or simultaneity/posteriority with respect to the matrix verb.

The participles in bold in (9) and (10) are analysed as having past or present tense depending on the matrix verb (*I cleared, I make*).

- (9) *I cleared my throat and kept on eating my burgers, **pretending** I hadn't heard him properly.*
- (10) *The Sea is a sort of mythological enemy, and I make what you might call sacrifices to it in my soul, **fearing** it a little, **respecting** it as you're supposed to, but in many ways **treating** it as an equal.*

Participles, gerunds and infinitives can also express **antecedence**, where the verbal action of the condenser precedes that of the matrix verb. This is done by the auxiliary *having* in the case of participle and gerund or *have* between the particle *to* and the perfect participle in the case of infinitive.

- (11) *I found the wire loops, though, **having seen** the boys set them...*
- (12) *...my father never seemed bothered about the suffering of lower forms of life, despite **having been** a hippy*
- (13) *It was a stupid thing **to have done**; I'd moved my head far too quickly for it to look natural, and the buck shot off up the bank.*

In Czech, the perfect forms are not available in verbal nouns and infinitives; the temporal relation to the matrix verb needs to be expressed by alternative means, which is illustrated by the translation counterparts of sentences (11), (12) and (13) below:

- (14) *Právě na ty pěšinky v keřích kladli někdy místní kluci pasti. Já je ale přitom **sledoval**...*
- (15) *...utrpení nižších forem života otce nikdy příliš nevzrušovalo, ačkoli **býval** hippie*
- (16) ***Udělal jsem** hloupost. Pohnul jsem hlavou příliš rychle, než aby to zůstalo nenápadné, a králík vystartoval do svahu.*

Arguably, transgressives, sometimes also referred to as participles, on the other hand, have a form that expresses antecedence – the past transgressive (or past participles). This form is, however, extremely rare, see examples from Dušková (MSA 15.32.1):

(17) *byv požádán*

(18) *having been asked*

(19) *Vyomezivše si oblast zkoumání, soustředíme se na problém ekvivalence na rovině věty*

(20) *Having delimited the field of inquiry, we shall concentrate on the problem of equivalence on sentence level.*

Passive voice is expressed by the auxiliary *being* plus the past participle in participles and gerunds.

(21) *Jamie and the girl were inches away from me, holding me by an arm each, being bumped into frequently...*

(22) *...and I'd thought they quite deserved to end up as mutton, and that being used as wool-making machines was too good for them.*

Although a form corresponding to the passive participle does exist in Czech, it is used scarcely, so restructuring is necessary, as can be seen in the Czech counterparts (23) and (24), where the content of the sentences was changed so that active voice could be used.

(23) *Jamie i ta holka byli ode mě jen pár centimetrů, drželi mě z obou stran v podpaží a já do nich každou chvíli vrážel,*

(24) *a říkal si při tom, že si naprosto zaslouží skončit jako skopové a že používat je na výrobu vlny je pro ně až moc velká pocta*

Unlike English infinitives, gerunds and participles, their Czech closest equivalents, express aspect. (MSA 8.85) As we can see in the sentences below, the infinitives contain information as to whether the action takes place once (25) or whether it is habitual (27).

(25) *Tam jsem se rozhlédl a rozhodl se riskovat a nechat zatím věci tak, jak jsou.*

(26) *I ... looked round, then decided to risk leaving everything as it was.*

(27) *Nechávat po sobě nádobí, to otec neměl ve zvyku.*

(28) *It was unlike my father to leave things unwashed.*

As was shown on the examples above, the verbal dynamism of participles, gerunds and infinitives is reduced; the lack of expression of most verbal grammatical categories makes them closer to nouns on the verbal-nominal scale.

## 2.2 Means of Complex Condensation

As was stated above, verbal means of complex condensation in English are infinitives, gerunds and participles. On the surface we can see that “Czech, too, has the verbal noun, the infinitive and the participles.” Mathesius (2012, 96) There are only minor differences in the inventory of forms. There are, however, some significant differences in terms of how the respective languages make use of these forms.

The most notable systemic difference is that there is no verbal form equivalent of English gerund in Czech. The grammatically closest equivalent is verbal noun. As the name suggests, it is a genuine noun, which means it behaves just as any other noun as opposed to gerund, which is on the borderline between a noun and a verb. It behaves very much as a noun, but it retains some of its verbal characteristics. Dušková et al. claim that because English contains the gerund, it has a richer system of non-finite verb forms than Czech (MSA 15).

The following subsections will provide an overview of the syntactic functions that verbal condensers may assume in English and to what degree these structures may be used in Czech.

### 2.2.1 Infinitives

There are two forms of infinitive in English; *to* infinitive, which consists of the particle *to* plus the verbal root and bare, which does not have the particle *to*.

As regards distribution of these two forms, bare infinitives are selected by auxiliary and modal verbs, by common transitive verbs of causation and perception, and in some special constructions and idioms, mostly involving verbs. The bare infinitives are therefore mostly not examples of functional condensation.

Infinitives may be in the subject, object, adverbial and attribute position, they may also be a part of the predicate or attribute (MSA 15.1). In Czech, the infinitive may be found in these positions as well, however, literal translation is not always possible, there are various restrictions.

Dušková says that the most common type of infinitive adverbial clause is that of purpose. It alternates with a subordinate clause, which is its regular counterpart in Czech. The adverbial function of purpose may be explicitly marked by conjunctions *so as* or *in order to* (MSA 15.16.1)

(29) *I altered course slightly **to overfly** it...*

(30) *Nepatrně jsem změnil kurs, **abych přeletěl** přesně nad ní...*

English infinitive can be used as a subject or object of the predicate. In a noun phrase position.

(31) *It was unlike my father **to leave** things unwashed.*

(32) ***Nechávat** po sobě nádobí, to otec neměl ve zvyku.*

In (31) infinitive is the second part of a dissociated subject and in this case, the same structure can be reproduced in Czech.

However, English infinitive may also appear in exceptional case marking (ECM) constructions where the implied subject of the infinitive is coreferential with the object of the main verb. Literal translation to Czech usually generates ungrammatical sentences.

(33) *I just don't want **him to start** doing all the daft things he did before*

(34) *Já prostě jenom nechci, **aby zase začal** s těma pitomostma, co dělal dřív.*

(35) *Only these little bits of bogus power enable **him to think** he is in control of what he sees as the correct father-son relationship.*

(36) *Jen díky těmhle falešným zbytkům moci si pořád ještě **může myslet**, že v tom, co on pokládá za regulérní vztah mezi otcem a synem, je on ten silnější.*

In this case, a literal translation is not possible – it would generate an ungrammatical sentence. The content of the infinitive needs to be expressed by means of a subordinate clause - an adverbial clause of purpose.

To complicate this situation, there are cases of ECM where a literal translation is perfectly acceptable.

(37) *... the Factory has taught me **to watch out** for them and respect them.*

(38) *Továrna mě naučila si jich **všimát** a respektovat je.*

It is not possible to predict whether a particular infinitival structure does exist in both languages, based on for example transitivity; it depends on individual verbs' language specific characteristics.

There are many other ways in which infinitives are employed in English and Czech. For more details see MSA 15.1 and NEC respectively.

### 2.2.2 Gerunds

Gerund is formed by adding the -ing suffix to the verbal root and the form is thus the same as the present participle. It also has the same form as deverbal noun and there is a gradient scale between them. They can only be distinguished on the basis of their syntactic behaviour.

Deverbal noun has a determiner and/or is post-modified by a genitive of phrase (39) as opposed to gerund, which takes direct object (40).

(39) *...listening to the hum of the insects and the **rustling** of the grass, staring at Blyth as he lay there still and silent...*

(40) *Not that I had any particular reason for **watching** him...*

Gerund has secondary predication; it can create constructions equivalent to dependent clauses. Gerund does not form plurals.

Gerund assumes the syntactical functions of a noun phrase subject, object, subject complement, and adverbial adjunct; it can stand after prepositions with lexical meaning as well as after prepositions expressing case relations (MSA 15.2) (see examples (40) and (41)) while participle assumes the syntactical functions of an attribute, transgressive or object complement. There are, however, some syntactic functions in which both participle and gerund can occur. This concerns the position of the attribute and the position of the adverbial adjunct.

The view of Dušková et al. (2009) can be contrasted with that of the English grammars: while Dušková et al. consider the gerund and the participle separate forms distinguished by their syntactic behaviour (chapter 8.85.2), Huddleston & Pullum (2002), Quirk et al. (1985), and Biber et al. (1999) all subsume the two forms under a single category (Mašková 2003, 12).

Some syntacticians do not distinguish between the gerund and the participle and call them both the -ing form. Quirk et al., for example, do not dismiss the distinction between the



gerund and the present participle altogether; rather they treat it in a similar way as finiteness, i.e. as a gradient phenomenon that can be described in terms of a scale with central nouns at one end and verbs at the other (CGEL, 149-50).

For the purpose of this thesis, however, distinguishing between gerunds and participles is important, as gerunds are excluded from the data sample.

As mentioned above, in Czech, the grammatically closest equivalent is verbal noun, a genuine noun, i.e. it behaves just as any other noun as opposed to gerund. However, that does not necessarily mean that gerunds will be translated as such. The examples below illustrate the tendency to translate gerunds into Czech more verbally.

(41) ...so perhaps he was thinking of **selling** it.

(42) ...takže pravděpodobně uvažoval o tom, že ho dál **prodá**.

(43) I had taken to **making** kites that year.

(44) Toho roku jsem se dal do **stavění** draků.

In Andrea Velecká's diploma thesis, translation counterparts of 400 gerunds (taken from 4 works of fiction written in English and their Czech translations) were analysed and the most frequent Czech forms were finite verbs 43%, then infinitives 23% and common nouns 16% and deverbal nouns were used only in 8% of the cases (Velecká 2010, 81), which confirmed Czech tendency towards more verbal expression.

### 2.2.3 Participles

There are three forms of English participle – present, past and perfective. Present participle, which this thesis focuses on, consists of the verbal root with the -ing suffix. An example of present participle is in bold in (45).

(45) I stared straight back at it and very slowly brought the gun round to bear, **moving** it first one way then slightly the other...

(46) Opětoval jsem jeho upřený pohled a pomaličku jsem zvedal vzduchovku k líci, **pohybuje** s hlavní nejdřív na jednu a pak na druhou stranu...

In (46), we can see the Czech corresponding grammatical form in bold. Although some linguists (e.g. Mathesius) prefer calling it present participle, it will be referred to as transgressive in this thesis, because there are some important differences between English participle and Czech transgressive (regarding their syntactic role, semantic relation to the matrix clause and usage), which will be discussed below.

Present participle may also have passive voice, which is expressed by the auxiliary *being* plus the past participle.

(47) *Jamie and the girl were inches away from me, holding me by an arm each, **being bumped into** frequently...*

(48) *Jamie i ta holka byli ode mě jen pár centimetrů, drželi mě z obou stran v podpaží a já do nich každou chvíli **vrážel**,*

There is no form corresponding to the passive participle in Czech, so restructuring is necessary, as can be seen in (48).

Past participle form consists of the verbal root with the -ed suffix in regular verbs and has a special form in irregular verbs.

(49) *That night I watched television and did some paperwork, amending the maps to include the newly **named** Black Destroyer Hill...*

(50) *Ten večer jsem se díval na televizi a odbyl si nějaké papírování – dokresloval jsem do map nově **pojmenovaný** Vrch Černého ničitele...*

The Czech closest grammatical equivalent, which is in (50), is deverbal adjective.

Perfect participle consists of auxiliary verb *having* plus the past participle. The perfect participle expresses either simple or progressive aspect. Progressive aspect's form includes *having been* plus the present participle.

(51) *I found the wire loops, though, **having seen** the boys set them...*

(52) *Já je ale přitom **sledoval**, drátěná oka jsem našel...*

Passive voice of the perfect participle is expressed by *having been* plus the past participle. There were no instances of perfect participle clauses in passive voice in *Wasp Factory*.

The table below provides an overview of the above described English participle forms (for a regular verb *use* and an irregular verb *write*) and their corresponding Czech closest grammatical equivalents.

<b>PARTICIPLE</b>		<b>ACTIVE</b>	<b>PASSIVE</b>
<b>PRESENT</b>		<i>Using</i> <i>užívaje<sup>3</sup></i>	<i>being used</i> <i>jsa užíván</i>
		<i>Writing</i> <i>píše</i>	<i>being written</i> <i>jsa psán</i>
<b>PERFECT</b>	<b>SIMPLE</b>	<i>having used</i> <i>uživši</i>	<i>having been used</i> <i>byv užit</i>
		<i>having written</i> <i>napsavši</i>	<i>having been written</i> <i>byv napsán</i>
	<b>PROGRESSIVE</b>	<i>having been using</i> <i>no Czech equivalent</i>	
		<i>having been writing</i>	
<b>PAST</b>		<i>Used - užitý</i>	
		<i>Written – napsaný</i>	

*Table (1) An overview of English participle forms (MSA 8.85.3)*

Concerning syntactic functions, Dušková (2006) says participles may fulfil the role of attributive, transgressive or object complement.

Here, an inconsistency arises as to the term transgressives. Dušková says they are sometimes called subject complements and have some features identical to the adverbials (MSA 15.3), Mathesius calls them subject complements and in Malá and Šaldová's research, they are referred to as adverbial clauses.

---

<sup>3</sup> Czech transgressives agree with their subject in gender and number. There are three forms of the present participle – masculine singular, feminine/neuter singular, and plural. In this table, there are only the masculine singular versions.

Malá and Šaldová’s research studied adverbial clauses and post-modifying attributive clauses. The line between transgressive and attributive participle clauses is sometimes very thin and blurry, which is illustrated by the example sentence (taken from Quirk et al., 1985, 1270–71) below.

(53) *The man, wearing such dark glasses, obviously could not see clearly.*

(54) *Muž, který nosil tak tmavé brýle, nemohl dobře vidět.*

(55) *Když měl tak tmavé brýle, nemohl dobře vidět.*

(56) *Jelikož nosil tak tmavé brýle, nemohl dobře vidět.*

The possible interpretations are *who was wearing* (54), *whenever he wore* (55), or *because he was wearing* (56).

Adverbial phrases may be further classified by their semantic relation to the main clause. Bernd Kortmann says that “identifying the semantic relation between two propositions, [...] especially in the absence of a subordinating conjunction or connective specifying some adverbial role ... draws upon the knowledge, experience, convictions, and even imagination of the language user as well as on his/her capabilities of retrieving and evaluating information that may be relevant for this relation from the (not necessarily immediately) preceding cotext” (Kortmann 1991, 105).

He devised the scale of informativeness presented in *Figure (1)* below.

most informative (strongest)	concession	
	contrast	
	condition	
	instrument	purpose
	cause	result
	time before (anteriority)	time after (posteriority)
-----		
least informative (weakest)	manner	
	exemplification/specification	
	same time (simultaneity/overlap)	
	accompanying circumstances	
	addition	

*Figure (1) a scale of informativeness for semantic relations (Kortmann 1991, 121)*

The higher a relation stands on the scale, the more clues for its interpretation are needed. Concession is considered the most informative relation as it requires the highest amount

of additional information; concessive clauses therefore often contain conjunctions or other lexical markers, see below.

(57) *...my father never seemed bothered about the suffering of lower forms of life, despite having been a hippy...*

The semantic relation of simultaneity is the default (unmarked) relation expressed by present participles. Nevertheless, there are sometimes conjunctions making even this semantic relation explicit, as underlined in (58).

(58) *Duncan reached up to hand Jamie his pint and I took mine, **putting** the money down at the same time.*

However, Kortmann's research showed that present participles can express anteriority and posteriority as well. This was confirmed in the present research as well, an example to illustrate the situation is below:

(59) *I cleaned my arse quickly and pulled my trousers up, pulling the chain, too, and then waddling out into the corridor, zipping up.*

If one is to visualize the scene, the first four verbs, both finite and non-finite, occur in a sequence (*I cleaned and pulled, pulling, and then waddling*) and only the final participle clause *zipping up* co-occurs with the preceding one – *waddling out*. The only lexical hint of sequentiality is the *then*, and our world knowledge, which tells us it is impossible to be cleaning one's arse and pulling the trousers at the same time or to be pulling the chain and the trousers at the same time.

Most sentences in the sample, were those situated at the bottom of Kortmann's diagram; what Quirk et al. define as supplementive clauses - sentential circumstance adverbial participle and verbless clauses introduced without a subordinator which are characterised by a considerable indeterminacy as to their semantic role (CGEL 1985).

(60) *I started the cache system then, **building up** supplies of steelies, stones, bolts and lead fishing-weights buried in plastic bags and boxes at strategic points around the island.*

Using Kortmann's terminology, the participle clause in (60) would be interpreted as a case of exemplification or specification. However, this way of classification the source participle clauses was dismissed.

### 2.2.3.1 Czech Transgressives and Deverbal Adjectives

In Czech, non-finite transgressive forms can be used for the adverbial function. In other words, they are the closest formal equivalents of English present participles<sup>4</sup> and they will be considered congruent counterparts in the research part of this thesis. Unlike participles, transgressives cannot function as modifiers of nouns, only deverbal adjectives can do that (Malá and Šaldová 2013, 232). Although the research in the present thesis focuses only on the translation of participles in the adverbial role and postmodifying participles were excluded from the source text data, there were instances of deverbal adjectives<sup>5</sup> in the target text. Therefore, deverbal adjectives will also be considered congruent counterparts.

Let us look at an example of a transgressive – *oddechuje* in (62), and a deverbal adjective – *snící* in (64).

- (61) *I dropped my cords and squatted down, leaning back against the five-star pump and **breathing** heavily as the pool of steaming piss collected on the bark-rough concrete of the fuel apron.*
- (62) *...stáhl jsem manšestráky, dřepł si zády k pěťhvězdičkové pumpě, těžce **oddychuje**, a pode mnou se na hrubém betonu parkovacího plácku rozlévalo jezírko kouřící moči. [232]*
- (63) *The rocks of the Bomb Circle usually get me thinking and this time was no exception, especially considering the way I'd lain down inside them like some Christ or something, opened to the sky, **dreaming** of death.*
- (64) *Kameny Bombového kruhu mě obvykle přimějí k přemýšlení a dnešní den nebyl výjimkou, už vzhledem k tomu, jak jsem tam mezi nimi ležel jako nějaký Kristus, s tělem otevřeným nebi, **snící** o smrti. [179]*

There are several kinds of adjectives that may be called deverbal. For the purpose of this thesis however, only the so-called process adjectives were counted as such. An example of a process adjective is below.

- (65) *...připadal jsem si jako těhotná ženská s **kopajícím** dítětem.*

*BT: ...I felt like a pregnant woman with a **kicking** child*

The process adjective is indeed very similar to the verbal form it is derived from; compare the transgressive *kopajíce* (m. sg) and the nominative of the deverbal adjective in (65) - *kopající*. Only one final letter is different. Also, we can see that the adjective in (65) is

---

<sup>4</sup> Mathesius calls transgressives indefinite present participles. (1975)

<sup>5</sup> Mathesius calls deverbal adjectives definite form of present participle or verbal adjectives. (1975)

not in nominative case, but in instrumental. Just like other adjectives in Czech, process deverbal adjectives agree with their head noun in gender, number, person and case.

However, there are also other kinds of deverbal adjectives. Hladký (1961, 108) also included result adjectives in the deverbal adjectives in his research. An example of a result adjective is below.

(66) *Otočil jsem se a podíval se na něj, **udivený** tak jednoduchou otázkou.*

*BT: I turned round and looked at him, **surprised** by such an easy question.*

In my research, these adjectives are put in the category of verbless counterparts. There are also other kinds of deverbal adjectives, but their description is not relevant here.

Turning to transgressives again, there is one notable morphological difference between them and the English participles. Czech transgressives agree with their subject in person, gender and number. There are three forms of the present participle – masculine singular, feminine/neuter singular, and plural.

The use of transgressives in Czech is confined to semi-clausal statements of an action simultaneous with the action of the finite verb; expression of other meanings by means of the present participle is very rare (Mathesius 2012, 97).

For example, in (67), the participle *looking* expresses the meaning of condition. In Czech, this needs to be overtly expressed by the conjunction *když* (*when/if*) as in (68). The transgressive alone cannot do that and so (69) is unacceptable.

(67) ***Looking at me**, you'd never guess I'd killed three people.*

(68) ***Když se na mě podíváte**, v životě by vás nenapadlo, že jsem zabil tři lidi.*

(69) *%**Dívající se na mě**, v životě by vás nenapadlo, že jsem zabil tři lidi.*

Concerning the usage of transgressives in Czech, Dušková says “While in Czech transgressive is rare and markedly bookish (it is usually replaced by a subordinate clause) in English the participle constructions are common in both written and spoken language” (MSA 15.32.1).

As Emil Dvořák pointed out, the steady decline of transgressives in Czech may be observed from the earliest history (with the only exception of the period of national revival in the 19<sup>th</sup> century): in the studied texts from period until 1440s transgressives

make up 11.8% of all verbal forms, then in 1600s it is 7.1%, around 1918 it was 2.4% and in the 1970s 0.14% (Dvořák 1983).

Nowadays, Marie Čechová et al. note that “the forms of the present transgressive are literary expressions.” (Čechová et al. 2000, 223) and Malá and Šaldová support this claim by the data from the Czech synchronous corpus *SYN2010*: The only transgressive forms that exceed the frequency of one per million words are those which have become grammatically invariable, having changed their function to that of secondary prepositions or adverbs, such as *počínaje* (*starting with*), *nemluvě* (*notwithstanding*), *konče* (*up to*)<sup>6</sup>. (Malá a Šaldová 2013, 239) Mathesius also mentions fossilized expressions *vyjma* (*except*), *nepočítajíc* (*not counting*) (Mathesius 2012, 97).

### 2.3 Non-Finite Verb Forms As Means Complex Condensation

We have seen that non-finite verbal clauses play an important role in condensing the English structure, Quirk et al. say they are (valuable) means of syntactic compression (CGEL 1985, 995). Other grammarians say non-finite clauses are “shorter and neater” (Eastwood 1944, 155), “more economical and avoid repetition” (Leech and Svartvik 2002, 203) in comparison with finite clauses.

However, not all uses of non-finite verb clauses are cases of complex condensation. As Slavka Grancarova notes, it might be useful to distinguish between what she calls functional and structural condensation, the difference being that functional condensation has finite alternatives while structural condensation does not (Grancarova 2012).

Hladký mentions this problem when he explains the exclusion of infinitives from his data sample, “sometimes it is very difficult to decide whether the case in question represents an instance of condensation or not” (Hladký 1961, 112).

The distinction between functional and structural condensation will be illustrated on sentences with infinitives below.

(70) *I decided not to go straight back to the house.*

---

<sup>6</sup> There is a similar proces in English, where some participles were changed their function to secondary prepositions and conjunctions, such as according to, assuming that, concerning, including, regarding. (Malá a Šaldová 2013)



The infinitive clause in sentence (70) has a finite alternative – *I decided that I would not go straight back to the house*. It is therefore a case of what Grancarova would call functional condensation. On the other hand, sentence (71) contains an infinitive that cannot be replaced by a finite clause, it is a case of structural condensation.

(71) *It made me feel good **to know** that I could see him and he couldn't see me, and that I was aware and fully conscious and he wasn't.*

Hladký (1969, 95) then came up with a classification of condensing and non-condensing infinitives non-condensing infinitives

- a) after auxiliaries,
- b) functioning as the subjects of clauses,
- c) constructions with infinitives which may generally be characterized as constructions with only one verb of action
  - i) infinitives after verbs expressing a wish (verbs *wish, want*);
  - ii) infinitives after the verbs *to start, to begin, to try, to desire*;
  - iii) infinitives after verbs of sensual perception (e.g. *see, hear*)

condensing infinitives

- a) expressing purpose,
- b) after the verbs *to seem, to appear* etc. (*It seems he is right* → *He seems to be right.*),
- c) after the verbs *to decide, to ask* etc.

To conclude this part, it is worth noting that the phenomenon of condensation, i.e. using a sentence element instead of a subordinate clause is not only present in English, but in other languages as well, including Czech.

According to the New Encyclopaedia of Czech (NEC), condensation in Czech also employs nominal sentence elements - nouns most frequently (but not exclusively) in the instrumental case together with the preposition *with* (72), adjectives (73) or adverbs (74).

(72) *Strhl jsem to stranou, proběhl obslužným prostorem a se **supěním a krkáním** se zastavil za pumpou.*

(73) *Když jsem se zastavil, **udýchaný**, s puškou na klíně a zadkem hluboko v písku, králíka nebylo nikde vidět.*

(74) ***Znechuceně** jsem zakroutil hlavou a kůrkou z talíře setřel hnědý škraloup.*

We will see in the following part of the thesis that there may be different degrees of condensation in the Czech translation, condensers may either stay of the semi-clausal level, be loosened to become finite clauses, or be condensed even more into these verbless elements.

## 3 RESEARCH PART

This part of the thesis consists of a research that will test the following hypotheses: The general tendencies found in Malá and Šaldová's 2013 research will be more or less the same for any source text and its translation. It will hold true for *Wasp Factory* as well. More marginal categories of counterparts are expected to be found.

### 3.1 Methodology

This thesis follows the line of research pursued most recently by Markéta Malá and Pavlína Šaldová, who investigate the variety of functions of English participial clauses and tendencies and effects of their translations into Czech.

This thesis also takes inspiration from Tárníková's approach taken in *Sentence Complexes in Texts* (2007), where she explores in detail some of the situations that occur and she looks at the sentence as a whole and takes into account the interrelatedness of the complexing in English and the various shifts it triggers in Czech.

The scope is narrowed to adverbial present participle clauses, which means that unlike in the research by Malá and Šaldová (2013), perfect participles and absolute constructions are not included.

#### 3.1.1 Material

The source of data for this thesis comes from a single sample of prose and its Czech translation. *Wasp Factory*, Iain Banks' first novel, was published in 1984 by Macmillan in the UK. The novel was translated into Czech by Zuzana Štátná and Viktor Janiš and it was published in 1998 by Talpress as *Vosí Továrna*.

The story is told in the first-person point of view of the protagonist, nearly seventeen years-old Frank Cauldhame. He lives on an isolated island in Scotland in a household with his unconventional father. He spends most of his free time wandering around, performing various rituals with dead animals. He has one good friend Jamie, with whom he goes to the pub and for the most part of the book, Frank is waiting for his brother Eric, who escaped an asylum and seems to be on his way home.

This text was chosen because it contains relatively high number of present participle clauses and to my knowledge it has not been yet examined in this way.

### 3.1.2 Method

The source of data for this thesis was a manually compiled corpus of sentences containing present participle adverbial clauses and their corresponding Czech translations. There are 300 translation correspondences in the corpus.

The corpus was compiled in the following way: first, English sentences containing participle clauses were manually excerpted from an electronic version of the book put into the corpus. Second, the Czech translations of these sentences were aligned with their English originals (from the Czech electronic version). Finally, these translation pairs were classified according to the translation counterpart (some counterparts were further subdivided) and counted.

The translation counterpart types were classified in the same way as in Malá and Šaldová's 2013 research, into categories devised by Stig Johansson, who was a professor at the Oslo University and contributed to linguistics greatly in the field of corpus studies.

Johansson first defines the term correspondences as "the set of forms in the target text which are found to correspond to particular words or constructions in the source text in a parallel translation corpus" (Johansson 2007, 23).

Then, he distinguishes between either overt or zero correspondences, the latter meaning there is no explicit formal counterpart of the element(s) in question in the target text - omission.

Overt correspondences can be either congruent or divergent, depending on whether the forms in the source and the target texts are of the same category (congruent) or not (divergent) (Johansson 2007, 23-26).

The congruent correspondences comprise Czech constructions which display the same degree of syntactic compression as the English participial clauses; i.e. Czech transgressives. (Malá and Šaldová 2013, 237)

The divergent counterparts are a rather heterogeneous group. The degree of condensation is either higher (e.g. verbless counterparts) or lower (e.g. subordinated or coordinated clauses) than the English source.

In case there were multiple participle clauses in the source, the way they were counted depended on the way they were translated. If they were all rendered in Czech by the same kind of counterpart, they were counted as one. See example of such case below, where all the five participles from (75) were translated as coordinated clauses in (76).

(75) *I came to the end of the bridge, where technically my territory stops, and stood still for a while, **thinking, feeling, listening and looking and smelling.***

(76) *Došel jsem na konec mostu, kde oficiálně končí moje území, a chvíli tam stál, **přemýšlel, naslouchal, pozoroval, věřil a nasával.*** [56]

In case there were multiple different translation counterpart types, each was counted as a separate item, for example one of the two participles from (77) was rendered as a verbless counterpart (78) and the other one as a coordinated clause (79).

(77) *I took up the tin with the matches in it and lit the candles; they burned yellowly and I knelt, **clenching my fists and thinking.***

(78) *Vzal jsem plechovku se sirkami a zapálil svíčky. Žlutě se rozhořely a já si se **zaťatými pěstmi** klekl a přemýšlel.* [123]

(79) *Vzal jsem plechovku se sirkami a zapálil svíčky. Žlutě se rozhořely a já si se **zaťatými pěstmi** klekl a **přemýšlel.*** [124]

### 3.2 Results and Discussion

The quantitative results of the survey are summed up in *Table (2)* and visually represented in *Figure (2) Translation Counterparts of 300 Adverbial Participles*.

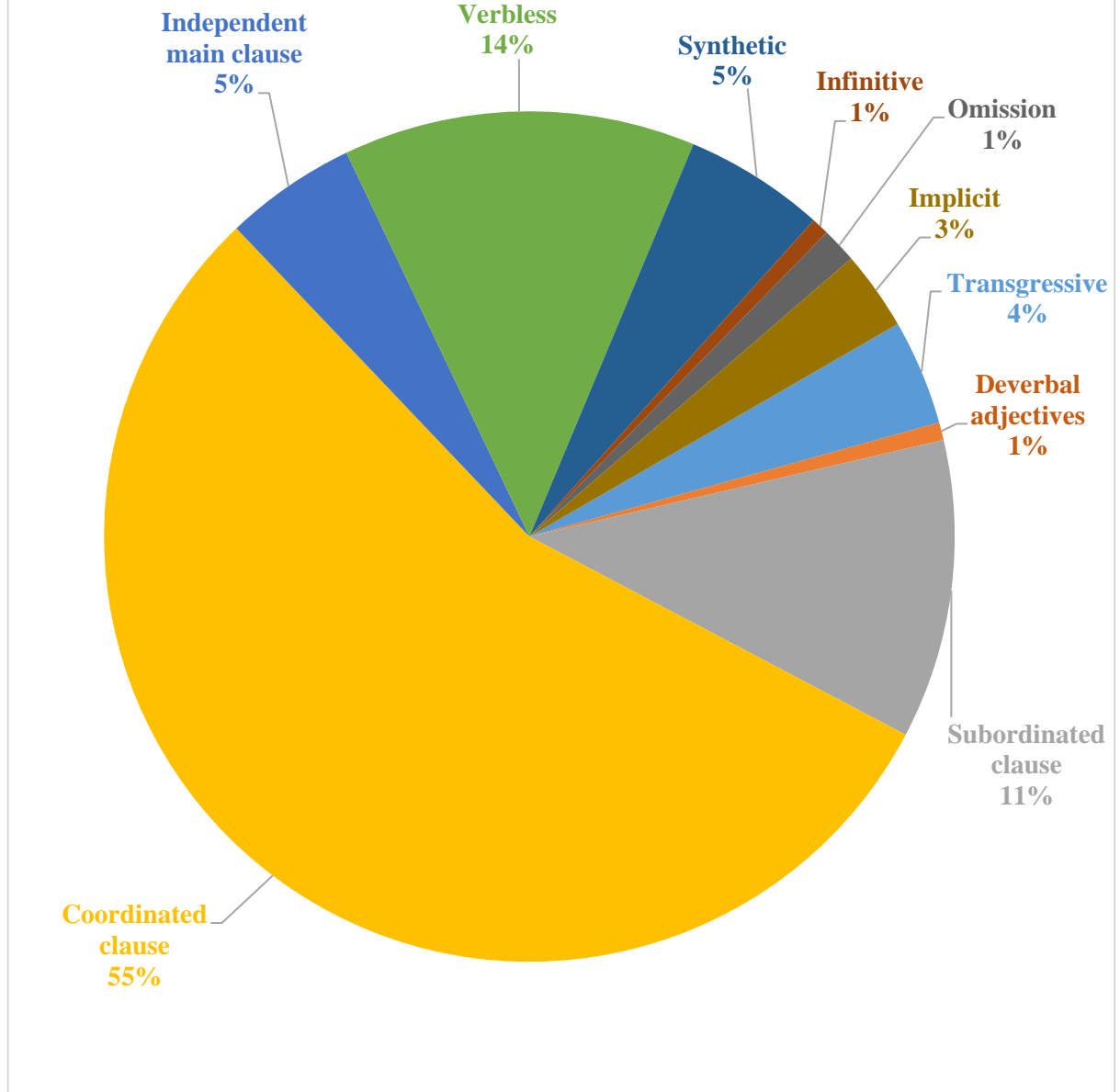
Congruent counterparts, i.e. Czech transgressives and deverbal adjectives, accounted for only 4.7% of counterparts.

There is great variety in the divergent correspondences section. By far the most popular translation strategy is by means of a coordinated clause (paratactically organised main clause) with almost 55% of the counterparts.

TYPE OF CORRESPONDENCE	TRANSLATION COUNTERPART	NUMBER OF OCCURRENCES	PER CENT
<b>CONGRUENT</b>	Transgressive	12	4
	Deverbal adjectives	2	0.7
<b>DIVERGENT</b>	Coordinated clause	165	55
	Subordinated clause	34	11.3
	Independent main clause	15	5
	Verbless	40	13.3
	Synthetic	16	5.3
<b>?</b>	Infinitives	2	0.7
<b>ZERO</b>	Omission	4	1.3
	Implicit	9	3

*Table (2) Adverbial Participle Clauses Translation Counterparts  
(total of 300 participle clauses translation pairs)*

## TRANSLATION COUNTERPARTS OF ADVERBIAL PARTICIPLES



*Figure (2) Translation Counterparts of 300 Adverbial Participles*

The following subchapters describe in detail the individual types of correspondence between the English participial clauses and their Czech translation counterparts.

The subchapters are organized by the type of counterpart. In these subchapters, some sample translation pairs will be shown and analysed. I will comment on the features of the English sentence that undergo some transformation and contrast the qualities of different counterparts.

### 3.2.1 Congruent Counterparts

This section will survey the congruent counterparts, which are defined as having the same level of syntactic compression as English participles. There are two kinds of congruent counterparts – transgressives; a verbal form formally very similar to English participle, and deverbal adjectives; adjectives formed from the transgressive verbal form which usually correspond to the participle in the attributive (or post-modifying) function.

In Malá and Šaldová’s study only 2.1% of the counterparts were congruent, in the present thesis the proportion of congruent counterparts is more than twice as much – 4.7%.

#### 3.2.1.1 Transgressives

In the theoretical framework chapter, it was said that the use of transgressives has almost disappeared from present day Czech and that they are “obsolete and rare”. The results of Malá and Šaldová’s study corroborated these claims as there were only three transgressives out of 443 adverbial participle clauses counterparts; in other words, they accounted only for 0.8% of counterparts, while deverbal adjectives accounted for 1.3%.

Therefore, it was hypothesised that the use of transgressives would be highly marginalized here as well. However, although the number of occurrences in the present sample is quite low, 12 out of 300 or 4%, it is still much higher than expected.

Another surprise in the results is that the ratio of transgressives to deverbal adjectives; in the present sample it is 6:1 (twelve transgressives, but only two deverbal adjectives), in Malá and Šaldová’s it is 2:3 (three transgressives and six deverbal adjectives).

Furthermore, two out of the three transgressives in Malá and Šaldová’s sample were fossilized expressions that have undergone recategorization and are thus no longer felt to be transgressives, but prepositions – *počínaje* (*starting/from*) and *ohledně* (*concerning*). Only one instance was a genuine productive use of a transgressive – *nechápage* (*not understanding*).

Nevertheless, data from the present sample show that it is possible to use transgressives productively, i.e. not only in the fossilized expressions. An example of fossilized transgressive, a deverbal preposition *nemluvě o* (*not speaking of*), can be found in (80), which is a translation of (81). As we can see from the example, it is not a counterpart of a participle clause, but of the phrase *not to mention*.



(80) *Tam [na skládce] jsem našel všechny spreje pro poslední válku, **nemluvě o** několika důležitých součástech Vosí továrny, včetně Ciferníku.*

(81) *That was where [at the dump] I got all the old aerosols for the last War, **not to mention** several important parts of the Wasp Factory, including the Face itself.*

Now let us look at some examples from the data where transgressives are used productively as counterparts of English participles. One of the key features of Czech transgressive that makes it similar to English participle is its backgrounding function – transgressive play second fiddle while the matrix verb takes the spotlight; thus preserving the structural hierarchy of the matrix verb and participle. However, this feature is also present in subordinated clausal counterpart. Unlike a subordinate clause, transgressives also preserve the level of syntactic compression and do not take an overt subject.

A straightforward example of backgrounding is to be noted in (82) and its translation (83).

(82) *I opened my eyes and gulped, **breathing** deeply.*

(83) *Otevřel jsem oči a polkl, zhluboka **dýchaje**.*

*BT: I opened my eyes and gulped, deeply **breathing**. [125]*

The sentence complex is relatively simple, as there are only three verbs. The choice of transgressive form of *breathing* implies that this action is not the focus of the sentence and it is not to be arranged paratactically – in an equal relationship with the matrix verbs, also it does not even “deserve” a full subordinated clause, but it belongs to the periphery (or in the background).

Another example that makes great use of the backgrounding effect of the Czech transgressive is in (85), the translation counterpart to (84), which takes place after Frank notices a huge rabbit on one of his outings.

(84) *I stared straight back at it and very slowly brought the gun round to bear, **moving** it first one way then slightly the other, so that it looked like something swaying with the wind in the grass.*

(85) *Opětoval jsem jeho upřený pohled a pomaličku jsem zvedal vzduchovku k líci, **pohybuje** s hlavní nejdřív na jednu a pak na druhou stranu, aby to vypadalo, že vítr hýbe něčím v trávě.*

*BT: I returned his stare and very slowly brought the gun round to bear, **moving** the barrel first one and then the other way, so that it looked like the wind is swaying something in the grass. [64]*

The participle clause *moving it* specifies the manner in which the gun was lifted. Using a transgressive and thus backgrounding this clause mirrors the fact that Frank wanted to conceal his movement in order not to startle the rabbit.

We can also notice that sentence (84) is considerably more complex (82), as it contains more verbs and the clauses are arranged hypotactically. Most of the instances of use of the Czech transgressive also share the fact that they were used in a complex sentence where there were more than two verbs, both finite and non-finite. Using a transgressive verbal form as a counterpart to one of the participles then made it possible to organize the hierarchy of actions into a coherent and not too loose a whole, as can be seen in (86) and its Czech translation (87).

(86) *I cradled the gun in my arms and set off at Emergency Speed, hurtling down the path back to the island at maximum, **trusting** to luck and adrenalin that I wouldn't put a foot wrong and end up lying gasping in the grass with a multiple fracture of the femur.*

(87) *Vzal jsem pušku do náručí a maximální únikovou rychlostí jsem si to svištěl dolů po pěšině zpátky k ostrovu, **spoléhaje** na štěstí a adrenalin, že neškobrtnu a neskončím v trávě se sykáním a několikanásobnou zlomeninou stehenní kosti.*

*BT: I took the gun in my arms and at maximum Emergency Speed I hurtled down the path back to the island, **trusting** to luck and adrenalin that I wouldn't put a foot wrong and end up in the grass with gasps and a multiple fracture of the femur. [81]*

There are six verbs in the English sentence complex and five<sup>7</sup> in the Czech counterpart. Some of them are organized paratactically, some hypotactically and the transgressive neatly fits into the mix – the clausal relations in the English and Czech sentence complex are visually presented in (Figure 3) and (Figure 4) respectively. It would not be desirable to split the sentence into more sentences, because it would disturb the dynamism of the narration and there should not be too many coordinated nor subordinated clauses in order to keep the complex reader friendly – the reader should be able to read it quickly and move on.

---

<sup>7</sup> To see where the one missing verb went, see synthetic counterparts.

(Figure 3) *I cradled AND set off*

- *hurtling*

- *trusting*

*THAT*

*I wouldn't put AND end up lying*

(Figure 4) *Vzal jsem a svištěl*

-*spoléhaje*

*ŽE*

*neškovrtnu a neskončím*

Concluding this section, this book proves that transgressives have not died out completely yet and it is worth asking what caused this anomaly in terms of surprisingly high number of transgressives. One possible explanation might be the older date of publication of the Czech version of the book. Almost twenty years have passed since 1998, the Czech language keeps evolving and transgressives are slowly but surely falling out of active use (as mentioned in above). The Czech translations of books in Malá and Šaldová's corpus were published in 1984, 1998, 1999, two in 2000, and 2003, which makes this corpus on average younger than mine. However, the date alone does not explain the higher frequency of transgressives, because the change over time is not so fast. Perhaps it has more to do with the stylistic choice of the translators which was in turn, motivated by the relatively high frequency of participles in the source text.

### 3.2.1.2 Deverbal Adjectives

As was mentioned in the theoretical part, deverbal adjectives correspond mainly to attributive participles, so their extremely low representation of 0.7% of the counterparts to adverbial participle clause is not surprising.

In (89) we can see a very straightforward example, virtually a literal translation of (88).

(88) *The rocks of the Bomb Circle usually get me thinking and this time was no exception, especially considering the way I'd lain down inside them like some Christ or something, opened to the sky, **dreaming** of death.*

- (89) *Kameny Bombového kruhu mě obvykle přimějí k přemýšlení a dnešní den nebyl výjimkou, už vzhledem k tomu, jak jsem tam mezi nimi ležel jako nějaký Kristus, s tělem otevřeným nebi, **snící** o smrti.*

*BT: The rocks of the Bomb Circle usually get me thinking and today was no exception, especially considering the way I'd lain down inside them like some Christ, with my body opened to the sky, **dreaming** of death. [179]*

Here, the translation by means of a deverbal adjective preserves the characteristics of the source participle not only on the formal level, but also on the semantic one. Therefore, there is not much to comment on, but it will be useful to keep this example in mind for comparison with other, divergent counterparts.

The other example from the sample is more interesting, as the sentence complex in (90) underwent some restructuring of information in translation into Czech (91). It might be useful to know the situational context of this sentence; it takes place during Frank's revenge on rabbits, which consisted of setting homemade bombs off in rabbit holes. To show these structural changes, the sentences are visually represented below the examples.

- (90) *I looked round for more as the first two flamed near the centre of the Grounds, finally collapsing into the grass, stiff-limbed but **twitching**, crackling to the breeze.*

- (91) *Rozhlížel jsem se po dalších, zatímco první dva běhali někde uprostřed Revíru, až se konečně zhroutili do trávy, s nataženými, ale pořád ještě **poškubávajícími** běhy, které slabě praskaly ve větru.*

*BT: I looked round for more as the first two were running somewhere in the middle of the Grounds, until finally they collapsed into the grass, with outstretched but still **twitching** limbs, which were crackling softly to the breeze. [91]*

Figure (5)

I

Looked

*AS the first two*

*flamed*

*-collapsing*

*-twitching, crackling*

Figure (6)

(já)

Rozhlížel jsem se

*ZATÍMCO první dva*

*běhali*

*AŽ*

*Se zhroutili s (nataženými, poškubávajícími) běhy*

*KTERÉ*

*praskaly*

The participle in question itself (*twitching*), is again translated literally, but what changed in translation was the noun phrase that is modified by it. Whereas in English it was two rabbits, in Czech, it was their limbs. This restructuring may have been caused by the preceding attribute – *stiff-limbed*, which does not have a Czech equivalent and is more conveniently expressed as *with stiff limbs*, to which the translators then added *but twitching*. Czech deverbal adjectives (just as other adjectives) agree with the modified noun phrase. On this example, we can see that *poškubávajícími* is marked for masculine gender, plural number and instrumental case.

Concluding this section, it was observed that the number of deverbal adjectives as counterparts to adverbial participle clauses is extremely low, mainly because they correspond mainly to the attributive participles. They may seem insignificant, but they do constitute some part of the full picture of the landscape of possible translation counterparts. It is interesting, however, to look at the bigger picture still and see how

deverbal adjectives fare in comparison to the translation paradigms of post-modifying participle clauses, where they are the most common translation counterpart - they accounted for 42.1% of counterparts (closely followed by a subordinate clause) in Malá and Šaldová's 2013 study).

### 3.2.2 Divergent Counterparts

The congruent counterparts' representation being highly restricted, most counterparts to English participle adverbial clauses were divergent, they accounted for 94.3%. Their being divergent means they display a different level of syntactic compression; they are either looser or more condensed. This chapter starts with the looser ones, which here means clausal counterparts (coordinated, subordinated and independent clauses) and the more condensed counterparts follow (synthetic and verbless).

Looser counterparts display higher level of specificity, as verbal grammatical categories are overtly expressed as opposed to the more condensed ones where grammatical categories disappear.

#### 3.2.2.1 Coordinated Clauses

Coordinated clauses were, according to expectations based on previous research, by far the most frequent translation counterparts of adverbial participle clauses. In the present set of 300 participle clauses, 55% were translated as coordinated clauses and in Malá and Šaldová's paper (2013), they had an even stronger position among the translation counterparts; they accounted for 63.4% of the translation counterparts to 443<sup>8</sup> adverbial participial clauses (Malá and Šaldová 2013, 238).

This subchapter will show what makes coordinate clauses such a popular translation counterpart. In order to do so, it is often inevitable to compare and contrast them with the other options, namely subordinate clauses.

Although adverbial participle clauses were originally thought to correspond to subordinate clauses (Mathesius 1975), the ratio of hypotaxis to parataxis was roughly 1:5 in the present study, similarly to Malá and Šaldová's results, where this ratio was 1:4 (Malá and Šaldová 2013, 245).

---

<sup>8</sup> Number 443 may seem surprising. The size of their sample was 600 -ing participle clauses, out of which 443 happened to be adverbial. The rest was postmodifying (114) or in absolute constructions (43).

The first and foremost reason why coordinated clauses are used so frequently is their high degree of semantic indeterminacy, which matches that of adverbial participle clauses. When the semantic relations between the matrix clause and the participle are ambiguous or vague, or not very informative, using a paratactically organized counterpart seems very convenient as it maintains this relation semantically underspecified.

On the other hand, when the semantic relation is clear from the context or cotext or otherwise, the subordinate clause translation counterpart makes these relations explicit. Using a subordinate clause also makes it possible to retain the backgrounding feature of participle clauses (Malá and Šaldová 2013, 252).

Subordinated clauses maintain the backgrounding effect of the participle, while coordinated clauses raise the status of the source participle clause to that of equal arrangement with the matrix verb. However, even when there are multiple clauses connected paratactically, there are means how to show their relative importance, namely by word order, which is relatively free in Czech, or by using specifying connectives.

Let us look at an example of iconic reordering below.

(92) *After lunch I went into town, taking Gravel my bike and some money.*

(93) *Po obědě jsem vzal peníze a svoje kolo, Štěrka, a rozjel se do města.*

*BT: After lunch I took money and my bike, Gravel, and headed to the town.  
[132]*

*Lunch – went to town – taking Gravel – money*

*Oběd – jsem vzal peníze – Štěrka – rozjel se do města*

The order of the verbs was swapped to mirror the logical sequence of events; one first needs to take their bike in order to get to the town on it. In the source the taking of the bike (and the money) appears only after the matrix verb; it is backgrounded. In the target, they have equal status. As far as I know, this is the only example of such reordering in the present sample. This is not surprising, as the order in which verbs appear in a sentence usually reflect the chronology or the actions they denote or they are introduced by temporal conjunctions (e.g. before) both in English and Czech.

The conjunctions and adverbials in participle clauses play an important role in elucidating the semantic relationship between the matrix verb and the participle clause (or clauses or even between the participle clauses or clauses dependent on them). It was noted that

connecting phrases explicating this semantic relationship were more frequent in the Czech translation than in the English source. In (95), we can note that the temporal adverb *přítom*<sup>9</sup> (*at the same time*) was added as opposed to the source (94), where the participle clause is joined asyndetically.

(94) *'What were you up to today?' He stared across the table at me, **rolling** the empty tumbler around on the wooden table-top.*

(95) *"Cos dneska podnikal?" Zadíval se na mě a přítom koulel prázdnou sklenicí po dřevěné desce stolu.*

*BT: 'What were you up to today?' He stared at me and at the same time he was rolling the empty tumbler around on the wooden table-top. [20]*

This Czech conjunction explicates the simultaneity of the two actions of staring and rolling, which might seem redundant as the sentence would have the same truth value without this conjunction (*Zadíval se a koulel*).

In (96) we can see the conjunction *while* already in the English source. Although simultaneity of two actions is the default unmarked reading of present participle clauses and does not require a specifying conjunction, this conjunction makes the sentence more transparent.

(96) *I lay in bed that night, **waiting** for my father to return, and for the phone to ring, while I thought about what had happened.*

(97) *Tu noc jsem ležel v posteli, **čekal** na otcův návrat a na zazvonění telefonu a přítom přemýšlel o tom, co se stalo.*

*BT: That night I lay in bed, **waited** for my father's return and for the ringing of the phone and at the same time I was thinking about what had happened. [99]*

In (98) we can see another case of the conjunction *while* in the English source. In this case, however, this conjunction's function is not to signal simultaneity of the two clauses on either side of it, but to convey the adversative semantic relation.

(98) *In that state inside my head, this is like intellectuals in a country sneering at religion while not being able to deny the effect it has on the mass of people.*

---

<sup>9</sup> Or the variant *při tom*, which is formally a combination of a preposition and a demonstrative pronoun, but is synonymous with the adverb *přítom*



(99) *Taková situace v mé hlavě mi zase připomíná intelektuály, jak se v nějaké zemi vysmívají jejímu náboženství, a přitom nejsou s to popřít jeho účinek na masy.*

*BT: Such situation inside my head reminds me of intellectuals as they in some country sneer at its religion and at the same time they are not able to deny its effect on the masses. [165]*

In (99) we can see that the same conjunction (*přitom*) was maintained in the translation as well.

So far I have described the cases where the connectives in Czech corresponded their over counterparts in English or explicated the relations that were implicitly present. Now let us look at a case of non-correspondence in terms of connectives in (100) and (101). The situational context of the sentence is that many actions are happening simultaneously, as the narrator Frank finds himself in the middle of a life-and-death struggle with a huge rabbit.

(100) *I screamed and pulled with all my might, **shaking** my hands and my head and **throwing** myself backwards and over as I did so, **banging** one knee off the gun where it lay, fallen in the sand.*

(101) *Zařval jsem a vši silou jsem jím zalomcoval, **třepal** jsem hlavou i rukama a nakonec jsem se po zádech **skutálel** dolů, příčemž jsem si **narazil** koleno o pušku trčící z pisku.*

*BT: I screamed and with all my might I shook him, I **shook** my head and my hands and finally I **rolled down** backwards, at the same time I **banged** my knee off the gun sticking out from the sand. [75]*

The participle clause in (102) is rendered as a subordinate clause in the target sentence (103).

(102) *I nodded again, **not looking up** as I ate.*

(103) *Znovu jsem přikývl, aniž jsem **zvedl oči** od talíře.*

*BT: Again I nodded, without **taking my eyes** off the plate. [49]*

However, it is to be noted that the connecting phrase *as* in the source co-occurs with negation again, similarly to example (98). Perhaps the presence of clausal negation increases the probability of a subordinate clause being used as a counterpart.

Apart from connectives that convey the meaning of simultaneity which were just described above (*as* and *while*), there are also some cases of sequencers, i.e. connectives whose meaning elucidate the sequential reading of the verbs. The most frequent of these

was *finally*, which occurred three times in the position between a matrix verb and a participle.

In (105), the participle clause was attached paratactically and *finally* was rendered as *nádvkem* (*in addition to that*).

(104) *A combined force of commandos got there just in time and blew the base to smithereens, finally **blowing up** the overhang on top of the smoking remains.*

(105) *V poslední minutě dorazil na místo obojživelný přepadový oddíl, rozmetal základnu na kousičky a nádvkem **vyhodil do povětrí** i kus břehu.*

*BT: In the last minute got to the place the amphibian commando, blew the base to smithereens and in addition to that it blew up also a bit of the coast. [45]*

There is also an example where a similar sentence structure in (106) was translated by means of a subordinate resultative clause in (107).

(106) *I looked round for more as the first two flamed near the centre of the Grounds, finally **collapsing** into the grass, stiff-limbed but twitching, crackling to the breeze.*

(107) *Rozhlížel jsem se po dalších, zatímco první dva běhali někde uprostřed Revíru, až se **konečně zhroutili** do trávy, s nataženými, ale pořád ještě pošukávajícími běhy, které slabě praskaly ve větru.*

*BT: I looked round for more as the first two were running somewhere in the middle of the Grounds, until finally they **collapsed** into the grass, with stiff but still twitching limbs, which were crackling softly to the breeze. [90]*

There are also examples of the original sequencers being lost in translation, e.g. in (108) and (109), where the iconic ordering is enough to convey the sequence of actions. The sequence is the same as in the source, however, the situation is different as the target has finite verbs opposed to participles in the source, whose meaning is not sequential by default.

(108) *I stopped about two metres down from the summit and quietly cocked the gun, **inspecting** the composite steel and nylon pellet before **placing** it in the chamber and **snicking** the gun closed.*

(109) *Zastavil jsem se asi dva metry od vrcholku, **prohlédl** jsem brok z nylonoocelové směsi, **vložil** ho do komory a tiše ji **zaklapl**.*

*BT: I stopped about two metres down from the summit, **inspected** the composite steel and nylon pellet, **placed** it in the chamber and quietly **snicked** the gun closed. [61]*

In the adverbial supplementive clause, which was the most common type of participle phrase in the sample, the non-finite phrase is juxtaposed with the matrix clause without any conjunction. Coordination is very efficient in terms of keeping the semantic relation between the two clauses vague.

Now let us turn to an issue connected with the verbal category of aspect, which is grammaticalized in Czech, but not in English. This means Czech verbs obligatorily contain information about whether the verbal action is finished (perfective aspect) or not (imperfective aspect). This device of Czech verbs partially solves the problem of how to translate English participles that are sometimes used for actions occurring simultaneously with the matrix verb and sometimes after them.

See the difference between *Rozhlížel se*[imp.] in (111) and *Rozhlédl se*[perf.] in (113).

(110) *He stood for a while, **looking round** about at the quiet dunes and the settling birds.*

(111) *Chvilí tam stál a **rozhlížel se** po ztichlých dunách a ptácích, kteří se už zase snášeli na zem.*

*BT: He stood for a while and **was looking round** about at the quiet dunes and the birds which were settling again. [4]*

(112) *'Aye,' I said, wiping my eyes with my sleeve and **looking round** to see that we were still alone.*

(113) *„Jo,“ přisvědčil **jsem**, utřel si rukávem oči a **rozhlédl se** kolem, jestli jsme pořád sami.*

*BT: 'Aye,' I nodded, wiped by the sleeve my eyes and **looked round** if we are still alone. [244]*

Both counterparts are coordinated clauses. The *looking round* in (110) was translated by an imperfective finite verb (*rozhlížel se*), thus expressing simultaneity with the preceding paratactically arranged verb (*stál*). The *looking round* in (112) was translated by a perfective version of the same verb (*rozhlédl jsem se*), thus signalling the posteriority of the verb to that of the paratactically organized preceding verbs, i.e. first he nodded, then wiped his eyes and then he looked round.

Czech verbal category of aspect disambiguates the temporal relation. In English, the interpretation relies on the reader, his or her experience and world knowledge.

Summing up this subchapter, coordinate clauses are suitable translation candidates for English participle constructions because they allow for semantically underspecified relationship with the counterpart of the source matrix verb, while they also have the means to show some of the implicit information, namely by means of word order and verbal aspect. On the other hand, coordinated clauses do not keep the backgrounding effect of the participle, not its subordination to the matrix verb.

### 3.2.2.2 Subordinate Clauses

Unlike coordinated clauses, subordinate clauses maintain the hierarchy of clausal relationships as the subordinate clause, which is a counterpart to a participle clause, depends on the main (or superordinate) clause in a similar way the participle depends on its matrix verb.

As was described above, the exact nature of the semantic relation between these verbs may not always be clear. Sometimes, there are subordination conjunctions, sometimes it is clear from other contextual cues, but in an overwhelming majority of cases, these verbs are merely juxtaposed, leaving the interpretation on the part of the reader.

As the source were participle clauses in adverbial role, it is not surprising to see that most subordinate clausal counterparts were adverbial clauses.

SUBORDINATE CLAUSE TYPE		NUMBER OF OCCURRENCES	PER CENT
<b>ADVERBIAL</b> <b>OF</b> (total of 22)	PURPOSE	3	9.1
	CONDITION	4	12.1
	RESULT	8	24.2
	MANNER	2	6.1
	REASON	3	9.1
	TIME	4	12.1
<b>RELATIVE</b>		9	27.3

*Table (3) Types of Subordinate Clauses (out of 33)*

In the present set of data, there are different situations happening depending on how clear the semantic relation of the participle to the matrix verb is. When it is clear, the given

reading and consequently the corresponding subordinate clause seem to be the obvious choice. But then there are also cases where multiple readings were plausible and the translators faces a decision whether to opt for one specifying reading or to preserve the ambiguity.

Let us look at what these sentences with various degrees of informativeness look like and how they were translated.

The semantic relation of condition is high up on Kortmann's scale of informativeness. In (114), this relation is made explicit.

(114) *Thinking about it, that means that Eric has killed somebody, too.*

(115) *Když o tom tak **uvažuju**, vlastně to znamená, že i Erik někoho zabil.*

*BT: When about it **I think**, actually it means that Eric has also killed somebody. [42]*

In example (116), there is no subordinating conjunction in the source text of this segment and the resultative reading is not unambiguous.

(116) *Stoutstroke dipped and bit and sliced and dug, **building** a huge triple-deck dam, the main section of which backed up the water in the North Burn for eighty paces; not far off the record for the position I had chosen.*

(117) *Rejpák se potápěl, zakusoval, dloubal a ukrajoval, **až vybudoval** mamutí trojúrovňovou přehradu, jejíž hlavní část zadržovala vodu ze Severního pramene na úseku o délce osmdesáti kroků - při daném umístění to byl skoro rekord.*

*BT: Stoutstroke dipped and bit and sliced and dug until it **built** a huge triple-deck dam, the main section of which backed up the water in the North Burn for eighty paces – given its location it was almost the record. [47]*

Alternatively, it could mean that by dipping and biting and digging it was building – a progressive action (*budoval*) rather than resultative meaning, which is signalled by the subordinator *až* (*until*).

Moving on lower on Kortmann's informativeness scale, let us consider the semantic relation between the participle and the matrix clause in (118), perhaps specification or elaboration.

(118) *I didn't need a pee because I'd been pissing on the Poles during the day, infecting them with my scent and power.*

(119) *Čurat jsem nepotřeboval, protože jsem během dne močil na Kůly, aby na ně přešel můj pach a moc.*

*BT: I didn't need to pee because I'd been peeing on the Poles during the day to infect them with my scent and power. [24]*

However, the translators rendered it as a dependent clause of purpose. This interpretation is indeed plausible taking into account the characteristics of the protagonist, Frank. Everything he does, he does for a reason and often likes to explain why. However, if the author intended this reading, why did he use a participle and not a to-infinitive? Maybe because the preceding context is enough a clue to understand that *infecting the poles with his scent* and power is no by-product, but a well-considered intention. The target text is more explicit in its clausal relations than the source.

Let us turn to temporal relations. Some of them were already discussed in the subchapter about coordinated clauses, but they are also present in the subordinate clauses.

In (120), there is the subordinating conjunction *as* which causes this sentence to be translated as a subordinate adverbial of time.

(120) *When I got level with the Bunker I banked inland, **slowing as** I hit the soft white sand further up the beach.*

(121) *Když jsem se dostal na úroveň Bunkru, zahrnul jsem do vnitrozemí ostrova a **zpomalil**, jakmile jsem pod podrážkami ucítil jemný bílý písek horní části pláže.*

*BT: When I got level with the Bunker I banked inland and **slowed down as soon as** I under my soles felt the soft white sand of the upper part of the beach. [36]*

The next example is a bit more complicated, and that is why there is a scheme visually representing the sentence structure below.

(122) *I was having a War at the time-the Mussels against the Dead Flies I think it was- and while I was in the library **poring** over the book and **trying** to keep my eyes open, **soaking up** all those damn silly Imperial measurements, the wind would be blowing my fly armies over half the island and the sea would first sink the mussel shells in their high pools and then cover them with sand.*

(123) *Tou dobou jsem zrovna pořádal válku – myslím, že to byly Škeble proti Mrtvým mouchám - a zatímco jsem se **mořil** v knihovně, **snažil se** udržet oči otevřené a **vstřebával** všechny ty nesmyslné stopy, palce a galony, vítr rozfoukal moje muší armády přes půlku ostrova a moře nejdřív při přílivu utopilo škeble a zaneslo je pískem.*

*BT: At that time I was organising a War - I think it was the Mussels against the Dead Flies -and while I was **toiling** in the library, **tried** to keep my eyes open, and **was soaking up** all those nonsensical feet, inches and gallons, the wind was blowing my fly armies over half the island and the sea sank the mussel shells in their high pools and then covered them with sand. [18]*

*I    the wind    the sea  
was having a War    AND    would be blowing    AND    would sink AND cover  
I think  
it was  
WHILE  
I was  
-poring, -trying -soaking up*

*(já)    vítr    moře  
Jsem pořádal válku    A    rozfoukal                          A    utopilo                          A  
zaneslo  
Myslím  
Byly*

*ZATÍMCO*

*Jsem se mořil, snažil se A vstřebával*

In (122) a (123) there is a lot of actions happening at the same time at the library and outside – the schemes above serve to show how they relate to one another. There are three coordinated participle clauses, surrounded by a host of finite clauses, which makes this example interesting.

Now let us have a look at an adverbial manner clause. In (124), the connective *as though* makes this semantic relation quite explicit.

(124) *'Oh, well, if you must, you must,' said Mackenzie, nodding at the glass counter as though inspecting the flies, reels and duck-calls within.*

(125) *„No, když musíš, tak musíš, to se nedá nic dělat,“ odpověděl Mackenzie a s pohledem upřeným na prosklený pult pokyvoval hlavou, jako by **podrobně zkoumal** všechny ty vábničky na kachny, mušky a navijáky uvnitř. [138]*

Meaning that the selection of this counterpart in (125) must have been quite a straightforward decision.

Let us now look at an example where the participle became an adverbial of reason.

(126) *I was starting to feel sick again, **getting** magnified wafts of pub smoke off my clothes.*

(127) *Už se mi zase dělalo zle, jak se mi ze šatů draly do nosu koncentrované hospodské smrady. [237]*

There is a change of perspective; (126) is centred around first person subject, which has the semantic role of patient. In (127), the events are force centred. Which of course does not change the fact that the smoke smell was the reason why he was starting to feel sick again.

Having covered all types of adverbial clauses in the present data sample, let us turn to relative clauses. They do not specify the semantic relation to the matrix verb as much as adverbial clauses do. This makes relative clauses a handy candidate for translation counterparts, as they do retain the hypotactical relation without adding unnecessary layer of meaning, thus resembling English participles.

Sentence (129) is a translation of (128) and follows the sentence structure of the original quite closely.

(128) *There were only a few gulls, though, **wheeling** in a sky shot with ragged clouds.*

(129) *Viděl jsem jen pár racků, **kterí kroužili** po obloze mezi cáry mračen.*

*BT: I saw only a few gulls, which were wheeling in a sky shot among ragged clouds. [194]*

The only difference being the presence of a subordinator. This may be explained by the fact that sometimes, the line between adverbial and post-modifying participle is very thin and blurry – as is the case in (128).

Summing up this subchapter, subordinate adverbial clauses may be the only suitable translation candidates when there is an informative semantic relation between the matrix verb and the participle. When this relation is not specified, relative clauses might be better candidates. However, as many semantic relations may be inferred from the context, subordinate clauses way less than coordinate clauses.



### 3.2.2.3 Independent Main Clauses

The final clausal type of counterpart is independent clause; where full stop was inserted<sup>10</sup> somewhere between the matrix verb and the participle(s). This means that, unlike the above described clausal counterparts, the clause which contains the counterpart of the participle in the target text is not in paratactical nor hypotactical relation with the sentence containing the counterpart of the matrix verb. There are, nevertheless, relations operating above sentence level; cohesion is maintained by other means as will be shown below.

Surprisingly, this type of counterpart was not described or accounted for in Malá and Šaldová's study. In the present study, there were 15 instances of independent main clauses (or 5% of counterparts). This makes them eleven times less frequent than coordinate clauses (55% or 165 occurrences), and half as frequent as subordinate clauses (11% or 33 occurrences), but they nevertheless deserve our attention. In Mašková's 2013 thesis, these counterparts were included in a varied class of other clausal counterparts.

Let us compare independent in which ways they correspond to participles and how they compare to other kinds of counterparts. As mentioned above, they do not retain the subordinate relationship with the matrix verb. This makes them similar to coordinated clauses, as the verbal counterparts of the matrix verb and the participle are of the same rank. However, as was shown above, even in coordinated clauses, there are means of showing some interclausal relations and backgrounding one or more of the predicates. These means are not present in Independent clauses, which means the backgrounding effect of the English participle is lost, on the other hand, the semantic indeterminacy is retained, perhaps even increased.

Now let us examine these properties on some concrete examples from the present data set. In many cases, it was not just one participle that was chopped off, but multiple. Some were organized paratactically and became a compound sentence as we can see in (131).

(130) *I realise that you can never really win against the water; it will always triumph in the end,/  
**seeping and soaking and building up and undermining and overflowing.***

(131) *Pochopil jsem, že nad vodou nemůže člověk nikdy doopravdy vyhrát, nakonec vás  
vždycky dostane./ **Vsákne se, promáčí, nahromadí se, podemele a přeteče.***

---

<sup>10</sup> Full stop insertion is what Tárnyiková terms chopping, as the sentence complex is chopped into more chunks. (Tárnyiková 204, 2007)

*BT: I realised that against the water one can never really win, in the end it will always get you. It will seep, soak, build up, undermine and overflow. [46]*

The five final coordinated participial clauses in (130) were chopped to become a separate compound sentence containing five coordinated finite clauses in (131) in Czech. The subject of the second sentence in (131) is *water*, the object of the first sentence. It is not overt, however, as Czech is a pro-drop language, which means the case person and number agreement on the verb is usually enough to identify the subject.

In most instances of this kind of counterpart, there were multiple verbs and which usually resulted in a complex sentence. This holds true also for the example below.

(132) *I thought again of the Sacrifice Poles; more deliberately this time, / **picturing** each one in turn, **remembering** their positions and their components, **seeing** in my mind what those sightless eyes looked out to, and **flicking** through each view like a security guard changing cameras on a monitor screen.*

(133) *Vrátil jsem se v myšlenkách k Obětním kůlům, tentokrát už cíleněji. / **Vybavoval jsem si** jeden po druhém, **připomínal si** jejich umístění a součásti, v duchu **jsem viděl**, kam se každý ten pár nevidoucích očí upírá, **a probíral** postupně všechna místa a zorné úhly, tak jako ostraha objektu přepíná na obrazovce mezi kamerami.*

*BT: I went back in my thoughts to the Sacrifice Poles, this time more deliberately. / I **pictured** them one by one, **reminded** myself of their positions and components, in my mind I **saw** where each pair of those sightless eyes looked out to, and **flicked** through all the places and views like a security guard changes cameras on a monitor screen.*

<i>I thought</i>		
-picturing, remembering, seeing		AND flicking
	What	like a guard
	Looked out	changing
<i>Vrátil. Vybavoval, připomínal, viděl</i>	A	probíral
	Kam	jako
	Se upírá	přepíná

Here, although the participles are coordinated, there are two finite clauses dependent on them, as is shown in the schematic representations of the respective sentences. The subject of the independent clause is covert, but it is clearly marked for *I* – the same subject as in the preceding sentence.

Sometimes, there were more changes to the information packaging, see (134).

(134) *Diggs, the policeman from the town, was coming down the path on his bike, **pedalling hard**, his head down as the wheels sank part way into the sandy surface.*

(135) *Po cestičce se na kole blížil Diggs, místní policajt. / Se skloněnou hlavou se **těžce opíral** do pedálů, protože kola se mu bořila do písku.*

*BT: Down the path on a bike was coming Diggs, the local policeman./ With his head down **he pedalled hard**, because the wheels sank into the sand. [3]*

*Diggs – policeman – coming – path – pedalling – head down – wheels sank.  
Path -coming – Diggs – policeman. Head down – pedalling – wheels sank.*

In (135) information was reordered, the changes may be seen better on the schematic representations below these sentences. The English sentence (134) starts by a name of a yet unknown character, Diggs, and is followed by an appositive explanation of who he is, then there is information about what he was doing, where and how. In Czech, the sentence starts by someone going on a bike, and then we learn what his job is and then his name. The manner in which he moved on the bike is then described in the consequent sentence.

Now let us turn to a special subtype of sentences that differ greatly in Czech and English, that is, reporting phrases.

(136) *He took up a cloth by the side of the cash register and started to move it slowly over the surface, **looking up** just once as I left the shop, **saying**, 'Goodbye, then.'*

(137) *Sáhl pro hadřík u kasy a začal jím pomalu přejíždět po skleněném povrchu. **Hlavu zvedl** jen jednou, při mém odchodu: „Tak nashle.“*

*BT: He took up a cloth by the side of the cash register and started to slowly move it over the glass surface. He **raised his head** just once at my leaving: 'Goodbye, then.'* [139]

The structure of the source sentence is preserved up until the full stop in the translation (137). Then there are some interesting changes. The chopped participle *looking up* is the only verb in this second sentence, because *as I left the shop* was translated by a condensed structure – a prepositional phrase *při mém odchodu* (*at my leaving*) and the participle *saying* does not have a direct counterpart as the quotation marks suffice. The issue of reporting verbs and their omission will be dealt with in the subchapters synthetic counterparts and zero correspondence.

The last point to mention for the independent clauses counterparts is that sometimes chopping triggers more changes in the segmentation, so that the chopped segment is joined to the following sentence, for example in (139) below.

(138) *He turned round, then turned back, looked once more round the room, then shook his head quickly and went to the door,/**taking** his stick from the corner by the washing machine on his way out./ I heard the outer door slam, then silence.*

(139) *Otočil se k odchodu, znova se obrátil a rozhlédl se po místnosti, pak energicky potřásl hlavou a zamířil ke dveřím./ Při cestě si z kouta **vzal** hůl,/**pak** jsem slyšel prásknutí dveří a bylo ticho.*

*BT: He turned to leave, again he turned and looked round the room, then vigorously shook his head and headed to the door./ On his way from the corner he **took** his stick,/**then** I heard the slamming of the door and there was silence.* [50]

Summing up this section, out of the 15 cases of independent main clauses, there were four compound sentences, seven complex sentences, two cases where there was just one original participle chopped of and then joined to the following sentence and two cases with direct speech where the reporting verb was omitted, so it can be perhaps counted as a specific case of a complex sentence.

This means that even though chopping is a strategy that makes the text more transparent and reader-friendly, it does not oversimplify the sentence structure and there may be more changes to the information packaging within the chopped sentences.

Comparing independent clauses to the English participle clauses, the backgrounding effect and subordination to the matrix verb is lost, on the other hand, the semantic relation between the matrix verb and participle remains underspecified.

### 3.2.2.3 Verbless Counterparts

Having covered the counterparts that display the same degree of syntactic compression (congruent correspondences) and the counterparts that are decondensed (clauses), let us turn to those counterparts that are even more condensed than English participles.

The first group of these counterparts are the verbless counterparts. The other ones are synthetis counterparts, infinitives and omissions. Getting rid of the verb altogether means that the backgrounding effect of the participle is enhanced, clearly showing that the information being expressed is some accompanying circumstance of lesser importance than a verb.

As the name indicates, these counterparts are defined by not being verbs, meaning that there is a variety of parts of speech used. Those found in the present data set are summarized in *Table (4) Types of verbless translation counterparts* below.

CZECH VERBLESS COUNTERPART	NUMBER OF OCCURENCES	PER CENT
<b>PREPOSITIONAL PHRASE</b>	21	52.5
<b>ADJECTIVAL PHRASE</b>	11	27.5
<b>ADVERB PHRASE</b>	5	12.5
<b>NOUN PHRASE (INSTRUMENTAL)</b>	3	7.5

*Table (4) Types of verbless translation counterparts (out of 40)*

The classification shown above proves that a number of different parts of speech may be used in verbless counterparts, the most frequent type are prepositional phrases, which accounted for more than a half of the counterparts. The second most frequent verbless kind of counterpart are adjectival phrases, followed by adverb phrases and noun phrases in instrumental case.

However, the more interesting aspect of the distribution of these counterparts is to look at what had happened to the participle itself and what happened to the rest of the participle clause in translation.

There are two different scenarios, already described by Malá and Šaldová, of what may happen to the English participle in translation to a verbless counterpart. In the cases where the participle does not carry much semantic content and functions similarly to a copula, it disappears – they give examples of verbs that may occur in this function *relating to, comprising, wearing, using, leading to, looking, sounding* Malá and Šaldová (2013, 241-242).

On the other hand, when the participle's lexical meaning is more informative, it is transposed/shifted to another part of speech. In the present data sample, most of the verbless counterparts carried the semantic content of the English participle.

First, we will look at a prototypical example of a sentence where the participle *looking* disappeared.

(140) *Then he'll wink and walk off, or slide over on his seat, **looking nonchalant**.*

(141) *Pak zamrká a odkráčí ven, nebo se **nonšalantně** přesune zpátky na místo.*

*BT: Then he'll wink and walk off, or **nonchalantly** slide over on his seat [16]*

In the English sentence (140), the participle *looking* serves precisely as a mere linking element, resembling a copula – joining *he* (which here refers to Frank's father) and *nonchalant*. The semantically relevant part of the participle clause was translated by means of an adverb, thus backgrounding this piece of information as opposed to it being expressed by a clausal counterpart.

However, this is not always the case with the same situation in the source text. In (142) the situation is analogous to that in (140).

(142) *My father was staring at the camera **looking morose**.*

(143) *On sám se dívá do objektivu a **vypadá mrzutě**.*

*BT: He is staring at the camera and **looks morose**. [33]*

In (143), the participle phrase is translated as a coordinated clause, preserving the copular meaning of *looking* in Czech. This serves as a reminder that these are tendencies being discussed, not hard and fast rules and there are always counterexamples.

Let us turn to another example containing the same participle, *looking*, but with a different meaning, this time it does not refer to what the subject looked like, but where he looked. However, the rabbit who is the subject of (144) is dead, so it was not really looking anywhere in the literal sense of the word.

(144) *I shoved the lot inside the still warm rabbit and left it sort of sitting, squatting **looking towards** the holes in the bank.*

(145) *Strčil jsem bombu do ještě teplého králíka a nechal ho jakoby usazeného na bobku **čelem ke** stráni s norami.*

*BT: I shoved the lot inside the still warm rabbit and left it sort of sat, in a squatting position **by its face to** the holes in the bank. [85]*

In (144), *looking towards* is a semantic unit that might be paraphrased as *facing*, which is incidentally a deverbal preposition (though with a relatively low degree of recategorization (Kortmann and König 1992, 684). It describes spatial orientation, which is static circumstance rather than an action, so it is not surprising to see a verbless counterpart in Czech. The phrase *čelem ke* in (145) is a noun phrase in instrumental case was used as an adverbial of manner. This phrase is the standard translation equivalent of *facing* in the sense of spatial orientation.

This time, the lexical meaning of *looking* is somewhat present semantically in the translation as it means that the rabbit's eyes (or face) were turned in a certain direction, however, the preposition *towards* is the semantically more loaded element, which makes this a borderline example of the participle disappearance, showing that there is another scale or gradient of participle's lexical meaning disappearance rather than a clear-cut dichotomy.

There are also verbs that do not seem to be relational at first sight used in a similar way. The text that preceded (146) described the scene – all the boys are outside together, lying in the grass and everybody except Frank is falling asleep. This inspires Frank to make use of an opportunity to kill Blyth. Then he starts putting his plan into practice.

(146) *I reached for Blyth's artificial leg, **lying smooth and pink** by the small of his back and in his shadow.*

(147) *Sáhl jsem do stínu Blythových beder pro jeho **hladkou, růžovou** umělou nohu.*

*BT: I reached in the shadow by the small of Blyth's back for his **smooth, pink** artificial leg. [106]*

The fact that the prosthetic leg was lying on the ground is already known, which means the role the verb *lying* is there mainly to link the *artificial leg* to the *smooth and pink*. In (147), adjectives *smooth* and *pink* are simply moved to premodify the *artificial leg*. In other words, there is no word expressing the semantic content of *lying*, but this meaning is recoverable from context.

There are more similar examples, with sitting. In (148) a new scene is being set. The reader only knows that Frank is home and talking to his father.

(148) *We were finishing our lunch, **sitting in the kitchen**, me with my stew, my father with brown rice and seaweed salad.*

(149) *Právě jsme **v kuchyni** dojívali oběd, já měl guláš, otec neloupanou rýží a salát z mořských řas.*

*BT: We were **in the kitchen** finishing our lunch, I had my stew, my father brown rice and seaweed salad. [48]*

In (149) the verb *sitting* is omitted. This time, the translators assumed that people usually tend to eat lunch sitting down, so the reader does not need this particular piece of information.

Based on these examples, the decisive factor is not the lexical meaning of the participle in question, but the context in which it is used. If it is used as a copula, it is prone to being omitted.

Now let us turn to the cases where the **lexical meaning** of the participle was kept, but expressed by another part of speech.

Quite frequently, the semantic counterparts were nouns – either as part of noun phrases or prepositional phrases. The most commonly used prepositional phrase is the preposition *s* (with) together with a noun in instrumental case. These cases are illustrated below.

(150) *I was just sticking one of the mouse heads back on when the birds went up into the evening air, **kaw-calling and screaming**, wheeling over the path through the dunes where it went near their nests.*



(151) *Zrovna jsem nasazoval jednu z myších lebek zpátky na kůl, když večerní vzduch s hlasitým povykem rozvířili ptáci. Kroužili nad stezkou mezi dunami v místě, kde se stáčela k jejich hnízdům.*

*BT: I was just sticking one of the mouse heads back on when the birds stirred the evening air **with loud noise**. (They) were wheeling over the path through the dunes where it went near their nests. [1]*

In (151) the lexical meaning of two semantically close, though not exactly synonymous participles *kaw-calling and screaming* from (150) were merged into *loud noise*. The prepositional phrase *s hlasitým povykem* (with loud noise) modifies the main verb, *rozvířili* (stirred) in the Czech sentence. There is also a change in perspective which does away with the semantically weak verb *go up*. The English sentence focuses on the birds going up, whereas the Czech sentence focuses on the air being stirred.

There is another similar situation that describes the accompanying circumstance of loud noise (this time produced by Frank's late uncle).

(152) *Out of the blazing wreck he leaped, stumbling around on fire from head to toe and **screaming**.*

(153) *Z hořícího vraku vyrazil **za strašného řevu** a celý v plamenech.*

*BT: Out of the blazing wreck he leaped **with horrible screams** and on fire from head to toe. [59]*

In (153), preposition *za* was used with a nominal phrase headed by an action noun (*řev – scream*) in genitive case which has the adverbial function of expressing the accompanying circumstances. This construction is not as versatile as the phrases with *s*, but it perfectly preserves, if not enhances, the backgrounding effect of the participle clause.

Other prepositions were also used, for example *v* in combination with a noun in the locative case in the example below.

(154) *I frowned and brought my head up, suddenly **thinking** that it might just be stuffed;*

(155) *Zamračil jsem se a zvedl hlavu **v domnění**, že snad opravdu vycpaný je-*

*BT: I frowned and brought my head up **in the belief** that it really is stuffed– [65]*

Here, a more specific expression was used instead of the verb *to think*. It was also helpful for expressing the modality of the clause following – *it might just be stuffed*.

An adverbial verbless counterpart has already been shown when the adverb carried the meaning of verbal complementation rather than the verb itself. There are also cases where an adverb semantically replaces the participle.

(156) *I shook my head at him, **scowling**, and wiped the brown rim of soup from the inside of my plate.*

(157) ***Znechuceně** jsem zakroužil hlavou a kůrkou z talíře setřel hnědý škraloup.*

*BT: **Disgustedly** I shook my head and by the bread crust I wiped the brown rim of soup from the inside of my plate.*

In (157) *scowling*, a participial clause consisting of one word only, is translated by an adverb and it is moved so that it pre-modifies the main verb. It is moved to the thematic position and its part-of-speech is different, which makes it even more backgrounded.

Summing up this subchapter, the group of verbless counterparts is very varied and interesting, as it achieves greater level of syntactic condensation in the target text. They constitute a relatively small section of the counterparts in the present research, verbless counterparts (13.3%) were slightly more frequent than subordinate clauses (11.3%), in Malá and Šaldová's study, subordinate clauses (15.3%) were slightly more frequent than verbless counterparts (10.6%).

#### 3.2.2.4 Synthetic Counterparts

Another type of condensing counterpart is a synthetic counterpart, as it merges the meaning of the matrix verb and participle clause (Malá and Šaldová 2012, 154). Usually, there is a more general verb (e.g. of motion, spending time, or the verb say) which is then specified by the participle. For example, *he came waddling – přikolébal se*; two English verbs translated as one Czech verb. In the synthetic counterpart *přikolébal*, the prefix *při-* corresponds to the directionality of the verb of motion (*came*) and *kolébal* to its manner (*waddling*).

The occurrence of synthetic counterparts reflects the language typology as English is an analytic language while Czech is a synthetic one.

In the present data set, 5.3% of counterparts were classified as synthetic. However, none of those matched perfectly the prototypical situation described above. Probably the closest to the situations described above is in (158) and (159), but it is not without reservations.

(158) *There was no time to get back into the right position, take a breath and gently squeeze the trigger; it was up and bang, and with my whole body unbalanced and both hands on the gun I fell forward, rolling as I did so to keep the gun out the sand.*

(159) *Neměl jsem čas znovu mířit, zatajit dech a jemně zmáčknout spoušť - prásk! - s rukama na pažbě jsem ztratil rovnováhu, překulil jsem se dopředu a jen se snažil držet vzduchovku tak, aby se do ní nedostal písek.*

*I had no time to again take aim, hold my breath and gently squeeze the trigger – bang! - with hands on the gunstock I lost balance, rolled forward and just tried to keep the gun so that no sand would get in. [66]*

The meanings of the verb fell and the participle rolling are combined in *překulil se*. However, another verb is added – *ztratil jsem rovnováhu* (*I lost balance*), so the number of verbs stays the same.

Usually, the more specific verb presupposes or includes the more general one. In some case, e.g. (160) below, there is a logical sequence of actions where one needs to be done before the second.

(160) *'I suppose I'd better tell you,' he said, then turned away again, taking up a wooden spoon and stirring the soup.*

(161) *"Nejspíš bych ti to měl říct na rovinu," začal, pak se znovu otočil zády a dřevěnou lžící zamíchal polévku.*

*BT: 'I suppose I'd better tell you,' he started, then turned away again and by a wooden spoon he stirred the soup. [10]*

Here, the *taking up* is omitted. As can be inferred from the reader's world knowledge, it is a logical presupposition for stirring the soup with it. The importance of the taking up of the wooden spoon is backgrounded by being expressed by a participle. It is not central to the course of events, nor is it postmodified in such a way that would make it more important, and this motivated the omission in the target language. Such omissions incur no semantic loss and therefore are a useful reciprocal means of making the sentence as a whole more compact.

In the next example (162) there were multiple transformations in its translation into Czech (163).

(162) *He waved his spoon slackly, **pointing** it vaguely upstairs, then said: 'How long would you say the flex on the telephone is?'*

(163) *Unaveným gestem **ukázal** lžící někam do prvního patra. „Kolik myslíš, že tak může mít ta šňůra od telefonu?“*

*BT: By a tired gesture he **pointed** the spoon somewhere on the first floor. 'How long do you think the flex on the telephone is?' [150]*

The matrix verb (*wave*) is translated as an adverbial of manner which modifies the verbal action of the participle (*point*), which is translated by means of a finite verb. It is debatable whether such example constitutes a case of a synthetic counterpart. Furthermore, the reporting phrase and direct speech were chopped off.

There is also one very interesting situation below, where the matrix verb and the participle are identical in (164).

(164) *The Cauldhame Arms **has** excellent facilities for the sport, **having** a great long gutter-like urinal extending right along one wall and halfway down another, with only one drainhole.*

(165) *U cauldhamského erbu **mají** pro tenhle sport skvělé podmínky – velký, dlouhý pisoár běží jako okapová roura podél jedné stěny a do půli druhé a má jen jeden odtok.*

*BT: The Cauldhame Arms **has** excellent facilities for the sport - a great long gutter-like urinal extending right along one wall and halfway down another and has only one drainhole. [223]*

In Czech (165) this verb is used only once and in the place where the participle is used in the source, there is a dash. This signals the copular function of the *having*. The classification of this counterpart is not easy as it could be virtually any of the non-clausal counterparts.

A similar situation arises when the matrix verb and the participle are virtually synonymous.

(166) *It **stuck out** of a patch of sand, **jutting** at a steep angle, about a metre and a half of it exposed.*

(167) ***Trčelo** to uprostřed písečného ostrůvku, asi půldruhého metru strmě do výšky.*

*BT: It **stuck out** of a patch of sand, about a metre and a half at a steep angle. [187]*

Perhaps the participle *jutting* was there mainly because to break the string of three prepositional phrases modifying the subject. In Czech, where one of the prepositional phrases (*at a steep angle*) became an adverb, this was not a problem and therefore there was no need to repeat the verb.

Summing up this subchapter, synthetic counterparts are a very heterogenous group, a reciprocal means of condensation, though very different in how it operates from the English ones.

It bears some similarity with omission as there is some redundancy in source. Sometimes the meanings are joined, sometimes only the more specific one is retained. It was surprising not to find many examples similar to the ones described and found by Malá and Šaldová. This is perhaps why Mašková put these counterparts into the category of other finite counterparts (deletion of matrix verb – not a synthesis).

In general, the strategy of synthesis does not constitute a large portion of translation counterparts (only 5.3 % in the present data; 8.6% in Malá and Šaldová's 2013 research), as it is only applicable in a limited number of occurrences. This plus the relatively low frequency makes it impossible to draw any conclusions here. Nevertheless, the questions arisen from this observation are valuable too.

### 3.2.2.5 Infinitives

A rather surprising kind of counterpart as it has not been accounted for in previous research. However, as a counterpart to gerunds, which bear some similarities – 22% in Velecká's thesis (2010). Also, it is a natural Czech means of condensation. Only two occurrences, we will look at both.

(168) *According to Jamie, the object of the game is to get a soggy fag-end from wherever it is in the channel along to and down the coverless hole, **breaking** it up as much as possible en route.*

(169) *Podle Jamieho je cílem hry dostat nasáklý vajgl z kteréhokoli místa kanálu až k odtokové díře a po cestě ho co nejvíc **rozcupovat**.*

*BT: According to Jamie it is the object of the game to get a soggy fag-end from wherever in the channel along to and down the coverless hole and en route **to break** it up as much as possible. [224]*

Here, the participle in the source modifies an infinitive and is arranged paratactically with it in the target. This makes the strategy here very similar to coordinate clause, the

only difference being that in a coordinate clause counterpart, the matrix verb is finite, whereas here it is non-finite.

The situation in the other example below is similar, only there are multiple participle clauses.

(170) *Anyway, I have no access to it, and have to cart metres of black metal piping back from the town and sweat and labour over it, **bending** it and **cutting** it and **boring** it and **crimping** it and **bending** it again, **straining** with it in the vice until the bench and shed creak with my efforts.*

(171) *Bud' jak bud', ke korditu nemám přístup, a tak musím z města tahat na vozíku metry a metry černých kovových trubek, potit se a hmoždit se s nimi, **ohýbat** je a **řezat** a **vrtat** a **kroutit** a znovu je **ohýbat** a **lopotit se** s nimi ve svěráku, dokud se samým úsilím neotřásá ponk i celá kůlna.*

*BT: Anyway, I have no access to the cordite, and so I have to cart metres and metres of black metal piping back from the town and sweat and labour over it, **bend** it and **cut** it and **bore** it and **crimp** it and **bend** it again and **strain** with it in the vice until the bench and shed creak with my efforts. [148]*

Given the fact that these are the first occurrences in such a research, it is not possible to draw any conclusions here. However, it is possible that previous researches eliminated this data group from the sample on purpose.

### 3.2.3 Zero correspondence - Omission

Having covered both congruent and divergent correspondences, let us turn to the zero correspondences, or NDE – no direct equivalents. These can mean either additions, or omissions. In this data set, there were omissions only. There is an overlap with synthetic (and verbless) counterparts as omissions do away with redundancy.

There are two types of omission; either the omitted part is recoverable from the context or world-knowledge. Or, some portion of meaning gets lost. The first kind of redundancy and thus a reason for omission might be logical presuppositions. Nevertheless, there is only one such case in the present data set.

A potentially interesting group of verbs that frequently undergo changes in the translation from English to Czech are reporting verbs.

(172) 'Okey-doke,' I said, **nodding**.

(173) "Jasně, šéfe."

*BT: 'Sure, boss.'* [22]

In (173) the whole reporting clause is omitted, not just the participle which modifies the matrix verb. The quotation marks show that it was a direct speech and it is clear who says it from the context - there are only two characters speaking at that moment. Moreover, nodding is just a non-verbal way of agreeing, which is in line with what he said, so it can be seen either as redundant, or a means of emphasis in the source text.

Another example, (174), shows another reporting verb, this time not in a dialogue, but in a coordinated sequence of non-finite clauses.

(174) *I altered course slightly to overfly it, **going** 'Trrrrrfffaow! Trrrrrrrrrrrrfffaow!' and kicking it on the run, blasting a dirty fountain of sand and jelly up and around me.*

(175) *Nepatrně jsem změnil kurs, abych přeletěl přesně nad ní - "Ratata! Ratatatata!" - a v běhu jsem ji nakopl, až se kolem mě snesla sprška písku a špinavého rosolu.*

*I altered course slightly to overfly it, 'Trrrrrfffaow! Trrrrrrrrrrrrfffaow!' and I kicked it on the run, blasting a dirty fountain of sand and jelly up and around me. [37]*

Here, the reporting verb has the sole function to introduce the noises that the protagonist is making, adding no significant quality to them, so the omission is more than justified.

The second type of omission is the one that incurs some semantic loss. Only one such example was found.

(176) *Out of the blazing wreck he leaped, **stumbling around** on fire from head to toe and screaming.*

(177) *Z hořícího vraku vyrazil za strašného řevu a celý v plamenech.*

*BT: Out of the blazing wreck he leaped with horrible screams and on fire from head to toe. [58]*

Alternatively, there could have been a synthetic counterpart that would capture both the outward direction and the stumbling manner of his movements – e.g. *vypotácel se*. On the other hand, it is hard to combine the leaping and stumbling in one word.

Summing up this subchapter, it is useful to be reminded that translation by omission is a valid translation strategy.

## 4 CONCLUSION

The present research continued the attempts at better understanding the systemic differences between English and Czech in the area of complex condensation by specifically observing Czech translation counterparts of English present participles in adverbial function.

The data sample consisted of 300 translation pairs of English adverbial participle clauses and their Czech counterparts excerpted from the novel *Wasp Factory* by Iain Banks and its Czech translation by Zuzana Šťastná and Viktor Janiš.

Analysis and classification of these translation pairs confirmed the general tendencies already described in previous research, namely that the most frequent translation counterpart of adverbial participle clauses are coordinate clauses; they accounted for 55 per cent of the counterparts.

The table below sums up the frequency of the more frequent translation counterparts in the present research and in Malá and Šaldová's paper (2013) and also shows which features of the English participle are present or absent in the given counterpart.

Set of data ↓		Coord. clause	Subord. clause	Indep. clause	Transgr./ Dev. adj	V.less	Synth.
%	Present thesis	55	11.3	5	4.7	13.3	5.3
	Malá and Šaldová	62.8	15.3	N/A	2.1	10.6	8.6
Participle feature ↓							
	Backgrounding	×	✓	×	✓	✓	N/A
	Sem. indeterminacy	✓	×	✓	✓	✓	N/A
	Subordination	×	✓	×	✓	×	N/A
	Condensation	×	×	×	✓	✓	✓

*Table (5) Checklist of participle properties in their Czech counterparts and their frequency in the present research and Malá and Šaldová's paper*

From this table we can see that there is no significant correlation between the counterpart having the same properties as the participle and actually being used in translation. This could mean either that semantic determinacy is the most important feature of English



participles, or that there is some important factor absent from the table. Both interpretations are possible. In most cases, semantic indeterminacy truly is a key feature of a participle, and there are also pragmatic considerations that cannot be accounted for in the table.

A new type of counterpart was infinitive. It is hard to put it in any of the existing categories, as it is also a means of complex condensation, but still quite different from participle. They occurred in places where the participle's matrix verb was an infinitive, which makes this counterpart somewhat similar to a coordinate clause, where the matrix verb and the participle are paratactically arranged.

Verbless, synthetic, and implicit counterparts and omissions are a mixed and varied group in which there is one key similarity – some redundancy in the source. In verbless counterparts, the participle verb might be semantically empty, in synthetic counterparts and omissions, the meaning of the participle already contains the meaning of the matrix verb. Within this group, there is a specific subgroup of reporting clauses. These differ greatly in English and in Czech and there are various processes going on in their translation – not just those concerning complex condensation. English displays a marked preference for using the verb *say* in most cases, while Czech avoids repetition.

The most surprising result in the present research was the relatively high frequency of Czech transgressives. It might have been an attempt at language characterisation of the narrator and protagonist, Frank. Using archaic, bookish expressions in his mind voice narrating the bizarre events on the islands seemed like a plausible explanation. However, the translators deny using transgressives on purpose. In personal communication, they admitted they used transgressives mainly because they were inexperienced. They are going to significantly lower the amount of transgressives used in the new edition.

I think this proves the point that research into the systemic differences between English and Czech on the syntactic level is highly relevant for the translation field. Understanding the nuances of expression in both source and the target language is necessary for a quality translation.

## 5 APPENDIX

Table of excerpted participle clauses and their Czech translations

TRANSGRESSIVE		
ID no	EN original	CZ translation
27	I cleaned my arse quickly and pulled my trousers up, pulling the chain, too, and then waddling out into the corridor, <b>zipping up</b> .	Rychle jsem se utřel a natáhl si kalhoty, zatáhl jsem za splachovadlo a vykolébal se do chodby, <b>zapínaje si</b> poklopec.
64	I stared straight back at it and very slowly brought the gun round to bear, <b>moving</b> it first one way then slightly the other, so that it looked like something swaying with the wind in the grass.	Opětoval jsem jeho upřený pohled a pomaličku jsem zvedal vzduchovku k líci, <b>pohybuje</b> s hlavní nejdřív na jednu a pak na druhou stranu, aby to vypadalo, že vítr hýbe něčím v trávě.
81	I cradled the gun in my arms and set off at Emergency Speed, hurtling down the path back to the island at maximum, <b>trusting</b> to luck and adrenalin that I wouldn't put a foot wrong and end up lying gasping in the grass with a multiple fracture of the femur.	Vzal jsem pušku do náručí a maximální únikovou rychlostí jsem si to svištěl dolů po pěšině zpátky k ostrovu, <b>spoléhaje</b> na štěstí a adrenalin, že neškokrtnu a neskončím v trávě se sykáním a několikanásobnou zlomeninou stehenní kosti.
103	I didn't see it for ages because I was too busy sticking an old rotten fence-post out through the slits in the pillbox, <b>pretending</b> it was a gun and firing at imaginary ships.	Trvalo věčnost, než jsem si jí všiml, protože jsem byl plně zaujat starou shnilou laťkou z plotu, kterou jsem vystřkoval střílnami, <b>předstíraje</b> , že je to dělo, a páčil jím na imaginární loď.
105	I went closer, still <b>clutching</b> the rusty can in my shadow.	Popošel jsem blíž, pořád ještě <b>svíraje</b> za zády rezavou plechovku.
125	I opened my eyes and gulped, <b>breathing</b> deeply.	Otevřel jsem oči a polkl, zhluboka <b>dýchaje</b> .
208	Not for me,' Mrs Clamp said, <b>shaking</b> her head inside the fridge, slightly below the height of the ice-making compartment.	„Pro mě ne,“ ozvala se paní Clampová z hlubin ledničky, <b>vrtíc</b> hlavou v prostoru těsně pod mrazícím boxem.
221	I swayed and stumbled along as best I could, <b>trusting</b> to luck and the two people with me.	Potácel jsem se a klopýtal, jak nejlíp to šlo, <b>spoléhaje</b> na štěstí a na ty dva vedle sebe.
232	I dropped my cords and squatted down, leaning back against the five-star pump and <b>breathing</b> heavily as the pool of steaming piss collected on the bark-rough concrete of the fuel apron.	stáhl jsem manšestráky, dřep si zády k pětihvězdičkové pumpě, těžce <b>oddychuje</b> , a pode mnou se na hrubém betonu parkovacího pláčku rozlévalo jezírko kouřící moči.

245	I bade Jamie and his mother goodnight and walked on through the outskirts of town to the track heading for the island, then down the track in blackness, sometimes <b>using</b> my small torch, towards the bridge and the house.	Popřál jsem Jamiemu a jeho matce dobrou noc, prošel jsem předměstím na cestu k ostrovu a potmě, <b>pomáhaje si</b> občas baterkou, jsem po ní dorazil k mostu a konečně domů.
258	I laughed, too, <b>controlling</b> the thing in the skies above and the thing in the brain beneath, equally well.	Já se taky zasmál, <b>ovládaje</b> stejně dobře tu věc nahoře na nebi i tu druhou dole v mozku.
297	Well, there you go, Jamie,' I said pathetically, <b>drying up</b> metaphorically as well as literally.	„Tak to vidíš, Jamie,“ řekl jsem procítěně, <b>vysychaje</b> jak metaforicky, tak doslova.

DEVERBAL ADJECTIVE		
ID no	EN original	CZ translation
91	I looked round for more as the first two flamed near the centre of the Grounds, finally collapsing into the grass, stiff-limbed but <b>twitching</b> , crackling to the breeze	Rozhlížel jsem se po dalších, zatímco první dva běhali někde uprostřed Revíru, až se konečně zhroutili do trávy, s nataženými, ale pořád ještě <b>poškubávajícími</b> běhy, které slabě praskaly ve větru.
179	The rocks of the Bomb Circle usually get me thinking and this time was no exception, especially considering the way I'd lain down inside them like some Christ or something, opened to the sky, <b>dreaming</b> of death.	Kameny Bombového kruhu mě obvykle přimějí k přemýšlení a dnešní den nebyl výjimkou, už vzhledem k tomu, jak jsem tam mezi nimi ležel jako nějaký Kristus, s tělem otevřeným nebi, <b>snící</b> o smrti.

COORDINATED CLAUSE		
ID no	EN original	CZ translation
4	He stood for a while, <b>looking round about</b> at the quiet dunes and the settling birds.	Chvíli tam stál <b>a rozhlížel se</b> po ztichlých dunách a ptáčích, kteří se už zase snášeli na zem.
5	When he disappeared behind the dunes I sat for a while, <b>scratching</b> my crotch as the wind played with my hair and the birds returned to their nests.	Když zmizel za dunami, ještě chvíli jsem jen tak seděl <b>a škrábal se</b> v rozkroku, vítr mi čečral vlasy a ptáci se vraceli do hnízd.

8	My father turned up the ring on the cooker under the soup-pan, <b>looking</b> beneath the lid into the warming mixture and then <b>turning</b> back to look at me.	Otec zapnul plotýnku, na které stál hrnec s polévkou, <b>podíval</b> se pod pokličku na pomalu se zahřívající směs <b>a otočil</b> se zpátky ke mně.
9	I fidgeted, then looked down, <b>toying</b> with the wrist-rest of the black catapult.	Trochu jsem se ošil, sklopil jsem oči <b>a začal si hrát</b> s držadlem černého praku.
11	I suppose I'd better tell you,' he said, then turned away again, taking up a wooden spoon and <b>stirring</b> the soup.	"Nejspíš bych ti to měl říct na rovinu," začal, pak se znovu otočil zády <b>a dřevěnou lžící zamíchal</b> polévku.
12	They were my early-warning system and deterrent rolled into one; infected, potent things which looked out from the island, <b>warding off</b> .	Kůly, to byl můj systém včasného varování i zastrašovací prostředek. Tyčily se nad ostrovem a okolím a svou nakažlivou mocí <b>odháněly</b> vetřelce.
15	They'll be sitting there, probably in the lounge, <b>wondering</b> whether Father's going to feed them anything or just give an impromptu lecture on cancer of the colon or tapeworms, when he'll sidle up to somebody, look round to make sure everybody's watching, then in a conspiratorial stage-whisper say: 'See that door over there? It's eighty-five inches, corner to corner.'	To pak sedí, většinou v obýváku, <b>a přemýšlejí</b> , jestli jim otec nabídne něco k jídlu, nebo jim spíš naservíruje improvizovanou přednášku o tasemnici nebo rakovině tlustého střeva, po které se zpravidla k někomu přitočí porozhlédne se, aby se ujistil, že všichni dávají pozor, a pak mu spiklenecky, nicméně dostatečně hlasitě pošeptá: "Vidíte támhle ty dveře? Plných pětadesát palců odshora dolů."
19	He still maintains that he believes this, and makes a great show of sending off a manuscript to publishers down in London, <b>trying</b> to get them to publish a book expounding this view, but I know he's just mischief-making again, and gets most of his pleasure from his acts of stunned disbelief and then righteous indignation when the manuscript is eventually returned.	Pořád ještě trvá na tom, že tomu věří; zhruba každé tři měsíce s velkými fanfárami pošle některému z londýnských nakladatelství rukopis na toto téma <b>a snaží se</b> je přimět, aby ho vydali, ale já vím, že zase jen provokuje a že se nejvíc herecky vyžívá v projevech konsternované nevěry a vzápětí spravedlivého rozhořčení, kdykoli se mu jeho dílo vrátí zpátky.
20	He stared across the table at me, <b>rolling</b> the empty tumbler around on the wooden table-top.	Zadíval se na mě <b>a přitom koulel</b> prázdnou sklenici po dřevěné desce stolu.

21	Ever since I was able to go into Porteneil alone and check things up in the library my father has had to be pretty straight with me, but when I was younger he used to fool me time after time, <b>answering</b> my honest if naive questions with utter rubbish.	Jakmile jsem vyrostl natolik, že jsem mohl sám docházet do Porteneil a ověřovat si všechno v knihovně, musel se mnou hrát poctivě, ale předtím mi každou chvíli něco nabulíkoval - na moje umpřímné, byť naivní otázky <b>odpovídal</b> nehoráznými nesmysly.
26	I cleaned my arse quickly and pulled my trousers up, <b>pulling</b> the chain, too, and then <b>waddling</b> out into the corridor, zipping up.	Rychle jsem se utřel a natáhl si kalhoty, <b>zatáhl jsem</b> za splachovadlo <b>a vykolébal se</b> do chodby, zapínaje si poklopec.
29	Well,' I said carefully, <b>toying</b> with the flex, 'now you mention it-'	"No," začal jsem opatrně <b>a při tom si pohrával</b> s telefonní šňůrou, "když už ses o tom zmínil-"
30	I lay on my bed <b>listening</b> to John Peel on the radio and the noise of the wind round the house and the surf on the beach.	Ležel jsem na posteli <b>a poslouchal</b> z rádia Johna Peela, zvuky větru zvenčí a příboj na pobřeží.
33	My father was staring at the camera <b>looking morose</b> .	On sám se dívá do objektivu <b>a vypadá</b> mrzutě.
35	I ran hard and fast along the wet sand where it was good and firm, <b>making a jet noise</b> with my mouth <b>and holding</b> my binoculars and bag down tight to my sides.	Běžel jsem, co mi nohy stačily, po mokřím písku, tam, kde byl pevný a nebořil se, <b>řval jsem</b> jako motor tryskáče a dalekohled s taškou jsem pevně svíral u těla.
36	When I got level with the Bunker I banked inland, <b>slowing</b> as I hit the soft white sand further up the beach.	Když jsem se dostal na úroveň Bunkru, zahnul jsem do vnitrozemí ostrova <b>a zpomalil</b> , jakmile jsem pod podrážkami ucítil jemný bílý písek horní části pláže.
38	I altered course slightly to overfly it [an old jellyfish], going 'Trrrrrffaow! Trrrrrrrrrrffaow!' and <b>kicking</b> it on the run, blasting a dirty fountain of sand and jelly up and around me.	Nepatrně jsem změnil kurs, abych přeletěl přesně nad ní - "Ratata! Ratatatata!" - a v běhu jsem ji <b>nakopl</b> , až se kolem mě snesla sprška písku a špinavého rosolu.
41	I visited them all, working through the morning, <b>planting</b> the dead wasp in its paper coffin not between two of the more important Poles, as I had intended originally, but under the path, just on the island side of the bridge.	Během dopoledne jsem je všechny obešel <b>a mrtvou vosu</b> v papírové rakvi <b>umístil</b> ne mezi dva významnější Kůly, jak jsem měl původně v úmyslu, nýbrž dolů pod cestu u paty mostu.
43	I had thought that I was the only murderer in the family, but old Eric beat me to it, <b>killing</b> his mum before he had even drawn breath.	Měl jsem za to, že jsem jediný vrah v rodině, ale bráška mi ten titul vyfouknul - <b>zabil</b> maminku, ještě než se stačil poprvé nadechnout.
44	I was still thinking about that, <b>wondering</b> what it really meant.	Pořád ještě jsem nad tím uvažoval <b>a v duchu se ptal</b> , co to může znamenat.

45	A combined force of commandos got there just in time and blew the base to smithereens, finally <b>blowing up</b> the overhang on top of the smoking remains.	V poslední minutě dorazil na místo obojživelný přepadový oddíl, rozmetal základnu na kousičky a nádvkem vyhodil do povětří i kus břehu.
53	I ran upstairs, <b>pausing</b> by the back stairwell window to watch my father disappear round the dune before the bridge, ran up the stairs, got to the door to the study and twisted the handle briskly.	Vyběhl jsem po schodech, na chvíli <b>jsem se zastavil</b> u zadního okna a pozoroval, jak otec mizí za dunou u mostu. Pak jsem běžel dál, kde dvěřím do pracovny, a nedočkavě stiskl kliku.
54	A catapult lives with you until the last moment; it stays tensed in your hands, <b>breathing</b> with you, <b>moving</b> with you, ready to leap, ready to sing and jerk, and leaving you in that dramatic pose, arms and hands outstretched while you wait for the dark curve of the ball in its flight to find its target, that delicious thud.	Prak, ten s vámi žije do poslední vteřiny, napjatě spočívá v rukou, <b>dýchá i hýbe se</b> společně s vámi, připravený vyrazit, připravený zahvzdat a šknout sebou a pak vás zanechat v tom dramatickém gestu, kdy s rozpjatými pažemi čekáte, až tmavá křivka letící kuličky dosáhne se slastným zaduněním cíle.
56	I came to the end of the bridge, where technically my territory stops, and stood still for a while, <b>thinking, feeling, listening and looking and smelling.</b>	Došel jsem na konec mostu, kde oficiálně končí moje území, a chvíli tam stál, <b>přemýšlel, naslouchal, pozoroval, věřil a nasával.</b>
57	Leviticus was passing police headquarters in Johannesburg one day, <b>walking</b> along the pavement after a shopping expedition, when a crazed, homicidal black threw himself, unconscious, from the top storey and apparently ripped all his fingernails out on the way down.	Jednoho dne se Leviticus vracel z nákupů <b>a procházel</b> po chodníku kolem budovy johannesburského policejního ředitelství, když vtom se z nejvyššího patra v pomnutí smyslů verhl jakýsi černoš obviněný z vraždy.
60	Twenty metres or so from the grass-packed hill which looks over the Rabbit Grounds I switched to Silent Running, <b>padding</b> stealthily through the long weeds and reeds, careful not to let anything I was carrying make a noise.	Asi dvacet metrů od hustě zatravněného pahorku na Králičím revírem jsem přešplnul na tichý chod, <b>kradl se</b> přerostlým plevelem a rákosím a dával pozor, aby nic z toho, co jsem měl s sebou, nezpůsobilo žádný hluk.
61	I stopped about two metres down from the summit and quietly cocked the gun, <b>inspecting</b> the composite steel and nylon pellet before <b>placing</b> it in the chamber and <b>snicking</b> the gun closed.	Zastavil jsem se asi dva metry od vrcholku, <b>prohlédl</b> jsem brok z nylonoocelové směsi, <b>vložil</b> ho do komory a tiše ji <b>zaklapl.</b>

63	It must have been there all the time, sitting motionless and <b>staring</b> straight at me from the far edge of the level area of the Grounds, but I hadn't noticed it at first.	Bez hnutí na mě <b>zíral</b> z protějšího konce rovinky a musel tam takhle být už od začátku, jenže já si ho nevšiml.
71	Even my quick-reaction steelies were beyond reach in time, though; the rabbit was on me in a half-second, <b>heading</b> straight for my throat.	I ocelovky určené k rychlému nasazení byly mimo dosah – králík mi <b>šel</b> po krku a v příštím zlomku vteřiny byl na mně.
73	I caught it with the catapult, the thick black tubing of the rubber twisting once in the air as I scissored my hands and fell back, <b>letting</b> the buck go over my head <b>and then kicking</b> with my legs and <b>turning</b> myself <b>so that</b> I was level with it where it lay, <b>kicking</b> and <b>struggling</b> with the power of a wolverine, spreadeagled on the sand slope with its neck caught in the black rubber.	Zachytil jsem ho prakem, udělal rychlý pohyb rukama, až se tlustá černá guma ve vzduchu zkroutila, pak jsem se překotil na záda, <b>nechal jsem</b> si ho přeletět přes hlavu, prudce <b>jsem se odrazil</b> nohama <b>a přetočil se</b> o sto osmdesát stupňů, takže jsem přistál přímo u něj. Ležel na hřbetě s krkem v gumové smyčce, <b>kopal</b> do písku kolem sebe a <b>rval se</b> jako rosomák. Kroutil hlavou, div si ji neukroutil, jak se mně snažil řezáky zakousnout do ruky.
75	I screamed and pulled with all my might, <b>shaking</b> my hands and my head and <b>throwing</b> myself backwards and over as I did so, <b>banging</b> one knee off the gun where it lay, fallen in the sand.	Zařval jsem a vši silou jsem jím zalomcoval, <b>třepal</b> jsem hlavou i rukama a nakonec jsem se po zádech <b>skutálel</b> dolů, přičemž jsem si <b>narazil</b> koleno o pušku trčící z písku.
77	The rabbit slammed into my left hand while the other end of the rubber whipped my right wrist; my arms flew out in opposite directions, <b>crashing</b> into the ground.	Jeden konec s králíkem mě praštil do levíčky a druhý mě šlehl přes zápěstí, takže jsem rozhodil paže <b>a zaryl se</b> rukama do písku.
78	I lay on my back, my head on the sandy ground, <b>staring</b> out to the side where the body of the buck lay at the end of a little curved line of black, and tangled in the arm-rest and grip of the catapult.	Ležel jsem na zádech s hlavou na písčité zemi <b>a civěl</b> na tu stranu, kde mezi rameny vidlice na konci tenké klikaté černé linky leželo králíčí tělo.
79	I looked up at the sky and made a fist with the other hand, <b>beating</b> it into the ground.	Díval jsem se do nebe <b>a chvíli zařatou</b> rukou bezmocně <b>bušil</b> do písku.
83	I left the rifle, checked the War Bag and put its strap over my head, <b>tying</b> the waist-string quickly	Nechal jsem tam vzduchovku, zkontroloval obsah Bojového vaku, přetáhl si popruh přes hlavu <b>a rychle zavázal</b> šňůrku v pase.

86	Then I took some smaller bombs and planted them inside some of the rabbit holes, <b>stamping</b> down the roofs of the tunnel entrances so that they caved in and left only the straw fuses sticking out.	Vzal jsem pár menších bomb, nastrkal je do několika děr <b>a pak</b> jsem seshora <b>prošlápl</b> ústí chodeb, takže zbyl jen malý otvor, z něhož čouhalo brčko roznětky.
87	The smell of burning plastic stayed in my nose and the bright glare of the burning mixture danced in my eyes as I hurried to the next hole, <b>glancing</b> at my watch as I did so.	Se zápachem umělé hmoty v nose a s očima oslněnýma prudkou září hořící směsi jsem pospíchal k další noře <b>a přitom jsem mrkl</b> na hodinky.
89	They took flame and blazed, <b>running</b> and <b>stumbling</b> and <b>falling</b> .	Vzňali se <b>a pobíhali</b> v plamenech, <b>klopýtali, padali</b> .
94	In a few seconds the fuse caught, and after about ten seconds the mass of flame blew up and out, <b>throwing</b> something black and smoking twenty metres or more into the late-afternoon air and <b>scattering</b> pieces all over the Grounds.	Za několik vteřin rozbuška chytla a asi za dalších deset ohnivá koule vybuchla, <b>vymrštila</b> cosi černého a kouřícího dvacet metrů nebo ještě výš do odpoledního nebe a celý Revír <b>pokropila</b> chuchvalci zuhelnatělé srsti.
96	I sat cross-legged just by the blaze, <b>staring</b> into it from up-wind until it was out and only the metal of the Black Destroyer remained, then I took the sooty skeleton and buried it where it had been ruined, at the bottom of the hill.	Seděl jsem v tureckém sedu proti větru, těsně u plamene, <b>a zíral</b> do něj, dokud nevyhasl a dokud z Černého ničitele nezůstal jen kus kovu. Pak jsem vzal jeho začouzenou kostru a pohřbil ji na místě jeho zkázy na úpatí svahu.
97	With that lovely sated feeling inside me, I packed the War Bag and went wearily home, <b>thinking</b> what had happened over in my mind, <b>trying</b> to figure out the whys and wherefores, see what lessons were to be learned, what signs to be read in it all.	Se slastným pocitem uspokojení jsem sbalil Bojový vak, unaveně zamířil k domovu <b>a přitom si</b> to všechno v hlavě znova <b>probíral</b> – snažil jsem se nalézt odpověď na každé proč a nač, vyvodit si z ní pro sebe poučení a přijít na to, jaká znamení v tom všem mám spatřovat.
99	I lay in bed that night, <b>waiting</b> for my father to return, and for the phone to ring, while I thought about what had happened.	Tu noc jsem ležel v posteli, <b>čekal</b> na otcův návrat a na zazvonění telefonu a přitom přemýšlel o tom, co se stalo.
101	We did our best, <b>taking</b> Blyth to our favourite places, <b>letting</b> him play with our toys, and <b>playing</b> games with him.	Opravdu jsme se snažili, <b>brali jsme</b> ho na naše oblíbená místa, <b>půjčovali jsme</b> mu svoje hračky a <b>hráli si</b> s ním.
102	Paul and Blyth had fallen asleep, and Eric was lying with his hands behind his neck, <b>staring</b> drowsily up at the bright blue.	Paul s Blythem usnuli a Erik ležel s rukama za hlavou <b>a ospale mžoural</b> do jasné modři nad sebou.



104	I didn't see it for ages because I was too busy sticking an old rotten fence-post out through the slits in the pillbox, pretending it was a gun and <b>firing</b> at imaginary ships.	Trvalo věčnost, než jsem si jí všiml, protože jsem byl plně zaujat starou shnilou laťkou z plotu, kterou jsem vystrkoval střílnami, předstíraje, že je to dělo, <b>a pářil</b> jí na imaginární loď.
107	I held the leg to the can and took the lid away, <b>sliding</b> the leg over the hole <b>as I did so</b> .	Přidržel jsem ji u plechovky, odstranil víčko <b>a současně nasunul</b> ústí nohy tak, aby se krylo s otvorem.
109	I held it longer, <b>glancing</b> at the house again.	Pootočil jsem jí do víceméně horizontální polohy <b>a podíval jsem se</b> směrem k domu.
110	I lay in bed, <b>thinking</b> back on all this.	Ležel jsem v posteli <b>a znova si to všechno probíral</b> .
111	Women because they are weak and stupid and live in the shadow of men and are nothing compared to them, and the Sea because it has always frustrated me, <b>destroying</b> what I have built, <b>washing</b> away what I have left, <b>wiping</b> clean the marks I have made.	Ženské, protože jsou slabé a hloupé, žijí ve stínu mužů a ve srovnání s nimi nejsou nic, a Moře, protože mi neustále kříží plány, <b>ničím</b> , co jsem postavil, <b>odnáším</b> , co jsem za sebou zanechal, <b>zahazuje</b> stopy, které po mně zůstaly.
112	The Sea is a sort of mythological enemy, and I make what you might call sacrifices to it in my soul, <b>fearing</b> it a little, <b>respecting</b> it as you're supposed to, but in many ways <b>treating</b> it as an equal.	Moře je něco jako mytologický nepřítel a já mu v duchu jakoby přináším oběti, trochu se ho <b>bojím</b> , <b>vzdávám</b> mu povinnou úctu, ale v mnoha ohledech se k němu <b>chovám</b> jako rovný k rovnému.
115	I always use shaving foam and the latest razors (twin-blade swivel-heads are state-of-the-art at the moment), <b>removing</b> the downy brown growth of the previous day and night with dexterity and precision.	Vždycky používám pěnu na holení a nejmodernější žiletky (posledním výkřikem techniky jsou dvojhrbité holicí strojky s výkyvnou hlavou) <b>a</b> obratně a precizně s nimi <b>odstraňuju</b> hnědé chmýří z předchozího dne a noci.
117	A couple of jets screamed over the island at one point, two Jaguars wing to wing about one hundred metres up and going fast, <b>crossing</b> the whole island in an eye-blink and <b>racing</b> out to sea.	Jednu chvíli se nad ostrovem přehnaly dva tryskáče, jaguáry. Letěly křídlo na křídle velkou rychlostí asi sto metrů nade mnou, ve vteřině <b>nechaly</b> ostrov za sebou <b>a zamířily</b> nad otevřené moře.
118	They came in illegally low after bombing practice on the range just down the firth, <b>blasting</b> over the island so suddenly that I jumped while in the delicate manoeuvre of teasing a wasp into a jar from the old tree stump near the ruined sheep-pen at the north end of the island.	Vracely se od zátoky po cvičném bombardování, nedovoleně nízko, <b>a rozeřvaly se</b> nad ostrovem tak nečekaně, že jsem sebou prudce škulbl právě ve chvíli, kdy jsem poblíž polorozbořeného salaše na severním konci ostrova rafinovaně vmanévroval vosu usazenou na trouchnivém pařezu do zavařovací sklenice.

119	For six months I was the best customer the Porteneil Pet Shop had, <b>going</b> in every Saturday to get a couple of beasts, and about every month <b>buying</b> a tube of badminton shuttlecocks from the toyshop as well.	Celých šest měsíců jsem byl nejlepším zákazníkem porteneilského zverimexu – každou sobotu <b>jsem se stavoval</b> pro pár zvířátek – a zhruba každý měsíc <b>jsem si</b> v hračkářství <b>kupoval</b> sadu opeřených badmintonových míčků.
121	I repaired the steel door years ago, <b>loosening</b> the rusted hinges and <b>straightening</b> the guides for the bolt.	Ocelové dveře jsem opravil už před lety, <b>povolil jsem</b> zrezivělé závěsy a <b>narovnal</b> vodící lištu zástrčky.
122	I closed the door and propped a piece of wood against it, then stood for a while, <b>letting</b> my eyes adjust to the gloom and my mind to the feel of the place.	Zavřel jsem a zatarasil dveře plaňkou, pak jsem chvíli stál a <b>čekal</b> , až se moje oči přizpůsobí šeru a mysl atmosféře toho místa.
124	I took up the tin with the matches in it and lit the candles; they burned yellowly and I knelt, clenching my fists and <b>thinking</b> .	Vzal jsem plechovku se sirkami a zapálil svíčky. Žlutě se rozhořely a já si se zaťatými pěsti klekl a <b>přemýšlel</b> .
127	I went out, <b>letting</b> the smoke and fumes free into the damp air; coils of blue and grey curled off my hair and clothes as I stood there, <b>breathing</b> deeply.	Vyšel jsem ven a <b>vypustil</b> dým a výpary do vlhkého vzduchu. Stál <b>jsem</b> tam, zhluboka <b>dýchal</b> a z vlasů i šatů mi stoupaly šedé a namodralé prstence kouře.
128	Good day,' he said, <b>wiping</b> his brow.	„Nazdar,“ řekl a <b>utřel</b> si pot z čela.
129	He put the axe down and wiped his hands on his trousers, <b>eyeing</b> me.	Položil sekeru, otíral si ruce o kalhoty a <b>prohlížel</b> si mě.
130	Nothing special,' I assured him, <b>putting</b> down my gear and <b>taking</b> my jacket off.	„Nic zvláštního,“ ujistil jsem ho, <b>složil</b> jsem na zem svou výstroj a <b>svlékl</b> si bundu.
131	After lunch I went into town, <b>taking</b> Gravel my bike and some money.	Po obědě <b>jsem vzal</b> peníze a svoje kolo, Štěrka, a rozjel se do města.
135	Oh, good, good,' Mr Mackenzie said, screwing up his eyes with a slightly pained expression and <b>nodding</b> slowly.	„Ale, ujde to, však to znáš,“ odpověděl a pomalu <b>pokýval</b> šedivou hlavou.
136	Well, I must be going,' I said, and started to back off, <b>putting</b> my new catapult into the day-pack on my back and <b>stuffing</b> the pellets wrapped in brown paper into my combat-jacket pockets.	„Už budu muset,“ ozval jsem se, <b>zastrčil</b> nový prak do torny na zádech, broky v hnědém papíru do kapes a sbíral se k odchodu.

137	Oh, well, if you must, you must,' said Mackenzie, <b>nodding</b> at the glass counter as though inspecting the flies, reels and duck-calls within.	„No, když musíš, tak musíš, to se nedá nic dělat,“ odpověděl Mackenzie a s pohledem upřeným na prosklený pult <b>pokynoval</b> hlavou, jako by podrobně zkoumal všechny ty vábničky na kachny, mušky a navijáky uvnitř.
151	Loose or stretched?' I said quickly, <b>putting down</b> my glass of beer.	„Normálně, nebo natažená?“ opáčil jsem <b>a postavil jsem</b> svou sklenici s pivem.
152	He grunted and said nothing else, <b>going</b> back to his plate of food, apparently satisfied if not pleased.	Zachrochtal <b>a bez dalších řečí se vrátil</b> k jídlu, zjevně uspokojen, ne-li potěšen.
153	I could tell that my father was looking at me from the other end of the table, <b>swilling</b> his juice round in his glass and <b>staring</b> at my head as I bent over my plate.	Cítil jsem, že se na mě otec z protějšího konce stolu dívá; <b>kvedlal</b> džusem ve sklenici <b>a civěl</b> na mou hlavu schýlenou nad jídlu.
154	He shook his head and got up from the table, <b>taking</b> his plate to the sink to rinse it.	Pak zavrtěl hlavou, vstal od stolu <b>a šel</b> ke dřezu opláchnout talíř.
155	Are you going out tonight?' he asked, <b>turning</b> on the tap.	„Jdeš večer pryč?“ zeptal se <b>a otočil</b> kohoutkem.
156	Oh, I can,' he said as I finished my meal and leaned back, <b>wiping</b> my mouth on the back of my hand, more to annoy him than anything else.	„To si piš, že poznám,“ opakoval. Dojedl jsem, narovnal jsem se <b>a utřel</b> si pusou rukou, v první řadě abych ho naštvál.
158	That night I watched television and did some paperwork, <b>amending</b> the maps to include the newly named Black Destroyer Hill, <b>writing</b> a brief description of what I'd done to the rabbits and <b>logging</b> both the effects of the bombs that I'd used and the manufacture of the latest batch.	Ten večer jsem se díval na televizi a odbyl si nějaké papírování – <b>dokresloval jsem</b> do map nově pojmenovaný Vrch Černého ničitele, krátce <b>jsem vylíčil</b> své střetnutí s králíky, <b>zaznamenal</b> účinek použitých bomb a zmínil se o výrobě nové várky.
159	I started the cache system then, <b>building</b> up supplies of steelies, stones, bolts and lead fishing-weights buried in plastic bags and boxes at strategic points around the island.	Tenkrát jsem si začal budovat síť skladišť, <b>nashromáždil jsem</b> zásoby ocelovek, kamenů, šipek a rybářských olůvek a v igelitových sáčcích či umělohmotných krabicích je zakopával na strategicky důležitých místech ostrova.
160	I also set up snares and trip-wires linked to glass bottles in the grass on the dunes over the creek, so that if anybody tried to sneak up they would either catch themselves or snag the wire,	Do trávy na dunách nad zálivem jsem nastražil oka a dráty připevněné k lahvím, aby se případní narušitelé buď chytili, nebo škobrtli o drát <b>a vytrhli</b> flašku z písku, až zařinčí dole o kámen.

	<b>pulling</b> the bottle out of its hole in the sand and down on to a stone.	
161	I just avoided the boys in the town for a while, only <b>going</b> in with my father or at times when I knew they would be in school.	Ve městě jsem se pak oněm klukům ještě chvíli vyhýbal, buď jsem tam <b>šel</b> s otcem, nebo v době, kdy měli školu.
163	I went back to my room, <b>trying</b> to forget about my brother; I wanted to get to bed early so that I could be up in time for the naming ceremony of the new catapult.	Vrátil jsem se do svého pokoje <b>a snažil se</b> na bratra zapomenout. Chtěl jsem jít brzy spát, abych se včas probudil a mohl slavnostně pokřtít nový prak.
164	At least the rabbits won't know that Frank Cauldhame did what he did to them, the way a community of people knows what the baddies did to them, so that the revenge ends up having the opposite effect from that intended, <b>inciting</b> rather than <b>squashing</b> resistance.	Králíci aspoň nevědí, že za všechno může Frank Cauldhame, kdežto společenství lidí si pamatuje, co jim kdy jací lotři provedli, takže pomsta má nakonec spíš opačný účinek – odpor <b>neutlumí</b> , ale ještě ho <b>rozdmychá</b> .
165	In that state inside my head, this is like intellectuals in a country sneering at religion <b>while not being able to</b> deny the effect it has on the mass of people.	Taková situace v mé hlavě mi zase připomíná intelektuály, jak se v nějaké zemi vysmívají jejímu náboženství, <b>a přitom nejsou s to</b> popřít jeho účinek na masy.
167	The part of me which made the mistake with the buck, <b>letting</b> it get the better of me for a moment, might still be around if that acid test hadn't found it out.	Ta část mého já, která tváří v tvář králíkovi udělala chybu <b>a dopustila</b> , aby na chvílku získal vrch, mohla zůstat neodhalena, nebýt téhle zkoušky ohněm.
170	I breathed deeply, <b>padding</b> over the sand.	Zhluboka jsem dýchal <b>a bořil se</b> chodidly do písku.
172	I brought my face up and put my head back, <b>baring</b> my neck to the wind like a lover, to the rain like an offering.	Zvrátil jsem hlavu <b>a nastavil</b> obličej a krk větru a dešti, jako milenec milence, jako oběť šamanovi.
174	I boosted again, head down and <b>shouting</b> to myself inside, <b>screaming</b> mentally, my voice like a press, screwing down tighter to squeeze a final effort from my legs.	Znova jsem začal zrychlovat, sklonil jsem hlavu <b>a začal se</b> uvnitř <b>hecovat</b> , v duchu <b>jsem</b> hlasitě <b>křičel</b> , jako bych svým hlasem šrouboval a utahoval hlavu lisu a snažil se vyždímat z nohou ten konečný, maximální výkon.

176	The moment passed and I slowed quickly, <b>dropping</b> to a trot as I approached the Bomb Circle, almost <b>staggering</b> into it, then <b>flinging</b> myself on to the sand inside to lie <b>panting, heaving, gasping, staring</b> at the grey sky and invisible drizzle, spreadeagled in the centre of the rocks.	Pak okamžik minul, já rychle <b>zpomalil</b> a klusem se přibližoval k Bombovému kruhu, téměř jsem <b>se</b> do něj <b>vpotácel</b> a pak jsem sebou <b>praštil</b> do písku uvnitř, <b>lapal</b> po dechu, <b>chrčel, sípal</b> a natažený na zádech uprostřed mohutných balvanů <b>zíral</b> vzhůru na šedou oblohu a neviditelný déšť.
178	I went back at a slow run, glowing with energy and <b>feeling</b> even better than I had at the start of the Run.	Cestou zpátky jsem už jenom klusal, celý nabitý energií, <b>a cítil se</b> ještě líp než před tím velkým během.
182	We saw that the storm had changed a lot of things as soon as we came to the river that marks the end of the island; it had swollen hugely, <b>carving</b> immense channels out of the sand, great surging brown trenches of water streaming by and tearing lumps from the banks continually and sweeping them away.	Jakmile jsme došli na konec ostrova k řece, viděli jsme, co všechno se po bouři změnilo – řeka se rozvodnila, <b>zakusovala se</b> do písku širokánskými koryty, kolem se valily mohutné, zpěněné proudy hnědavé vody, utrhávaly kusy břehu a odnášely je s sebou.
183	As we walked along the sand in the quietness, <b>stopping</b> to look at all the interesting things which had been washed up, the beach gradually disappeared.	Tiše jsme kráčeli po písku, <b>zastavovali se</b> u všech zajímavých věcí, které moře vyplavilo, a pláž se pomalu zužovala do ztracena.
185	We went farther up the wasted beach, still <b>finding</b> interesting pieces of flotsam and finally coming to the rusted remnant I thought was a water-tank or a half-buried canoe, from a distance.	Šli jsme dál po zrušované pláži <b>a stále jsme nacházeli</b> zajímavé naplaveniny, až jsme narazili na něco, co z dálky vypadalo jako rezivělá cisterna nebo napolo zasypaná kanoe.
188	I touched the side of the tapered cylinder wonderingly, <b>feeling</b> something very calm and strong about it, though I didn't know why.	Tázavě jsem se dotkl toho válce s kuželovitou špičkou – <b>cítil jsem</b> uvnitř veliký klid a sílu, aniž jsem věděl proč.
189	I went back to it carefully, <b>stroking</b> it gently and <b>making shushing noises</b> with my mouth.	Opatrně jsem popošel zpátky k ní, <b>hladil</b> ji a konejšivě <b>pobrukoval</b> .
190	It was rust-red and black with its rotund decay, <b>smelling</b> dank and <b>casting</b> a shellshadow.	Byla černá a rezavě hnědá, jak po celém obvodu pomalu korodovala, zatuchle <b>páchla a vrhala</b> protáhlý stín.
192	"B is for Bell," Paul said quietly, <b>nodding</b> to himself and <b>staring</b> at the rusting device.	„Z jako zvon,“ řekl si Paul tiše, <b>pokyvoval</b> hlavou <b>a díval se</b> na rezivějící předmět.

195	He was still by the bomb, <b>whacking</b> the sand with his plank, <b>using</b> both hands to hold it and <b>bringing</b> it down with all his strength, <b>jumping</b> up in the air at the same time and <b>yelling</b> .	Pořád stál u bomby, oběma rukama <b>svíral</b> plaňku a vši silou s ní <b>švihal</b> do písku, při každém úderu <b>nadskakoval</b> a bojovně <b>ječel</b> .
196	While I was lying there, <b>waiting</b> , I realised that I hadn't told Paul where to hit the bomb.	Ležel jsem, <b>čekal</b> a najednou jsem si uvědomil, že jsem Paulovi neřekl, kam má uhodit.
197	Paul was a distant puppet, <b>jerking</b> and <b>leaping</b> and <b>throwing</b> back his arms and <b>whacking</b> the bomb repeatedly on the side.	Paul vypadal z dálky jako loutka, <b>škubal</b> sebou, <b>poskakoval</b> , <b>rozhazoval</b> rukama a <b>nepřestával bušit</b> do pláště bomby.
200	I didn't look too closely at any of the bits and pieces lying around, <b>squinting</b> at them from the side of my eye, <b>wanting</b> and <b>not wanting</b> to see bloody meat or tattered clothing.	Příliš jsem si neprohlížel nic z toho, co leželo kolem, jen koutkem oka jsem <b>pošilhával</b> , <b>chtěl</b> a zároveň <b>nechtěl</b> zahlédnout kusy zkrvaveného masa nebo útržky šatů.
201	The edge of the crater was marked with huge splinters of stone torn up from the bedrock under the sands; they stood like broken teeth around the scene, <b>pointing</b> at the sky or fallen slanted over.	Okraj kráteru lemovaly mohutné úlomky kamene vyrvané ze skalnatého podloží; stály kolem dokola jako vylámané zuby, <b>čněly</b> k obloze nebo ležely na boku.
202	I watched the distant cloud from the explosion drift away over the firth, <b>dispersing</b> , then I turned and ran as fast as I could for the house.	Díval jsem se, jak oblak po výbuchu pomalu odplouvá nad zátoku a <b>rozptyluje se</b> ve větru, pak jsem se otočil a co nejrychleji se rozběhl k domu.
204	Mrs Clamp was at the house when I got back, <b>unloading</b> the huge wicker hopper on the front of her ancient bike which lay propped against the kitchen table.	Když jsem se vrátil, byla doma paní Clampová a zrovna <b>vykládala</b> obsah velikánského proutěného koše na řídítkách starého bicyklu, který stál opřený o kuchyňský stůl.
205	She looked me up and down and said, 'Oh, it's you, is it?' and turned back to the wicker hopper on the bike, <b>delving</b> into its depths with both hands, <b>surfacing</b> with long packages wrapped in newspaper.	„Á, to jsi ty,“ řekla a obrátila svou pozornost zpátky ke košíku, oběma rukama <b>zalovila</b> v jeho hlubinách a <b>vytáhla</b> je plné podlouhlých balíčků zabalených do novin.
209	I sat halfway down the table with my back to the sink, <b>arranging</b> fish bones in meaningful patterns on the plate while Father and Mrs Clamp exchanged very formal, almost ritualised pleasantries.	Já seděl uprostřed na delší straně stolu, zády ke dřezu, a <b>sestavoval</b> na talíři symbolické obrazce z rybích kostí, zatímco otec s paní Clampovou spolu žertovali – přísně formálním, téměř ritualizovaným způsobem.
210	Didn't you know?' I said, <b>looking</b> up at him.	„Ty to nevíš?“ řekl jsem a <b>podíval se</b> nahoru na něj.

211	Duncan reached up to hand Jamie his pint and I took mine, <b>putting</b> the money down at the same time.	Duncan natáhl ruku a podal Jamiemu půllitr, já si vzal svůj <b>a položil</b> na pult peníze.
212	Want a fag?' the girl said, <b>shoving</b> a packet up past my nose towards Jamie.	„Chceš žváro?“ zeptala se holka a rukou s modrým balíčkem cigaret mi <b>máchla</b> kolem nosu nahoru k Jamiemu.
213	Jamie must have taken a cigarette even though I knew he didn't smoke, because I saw the lighter go up, <b>igniting</b> in front of my eyes in a shower of sparks like a fireworks display.	Věděl jsem, že Jamie nekouří, ale teď si zjevně chtěl zapálit, protože jsem viděl, jak se k němu vznáší zapalovač <b>a rozškrtává se</b> mi před očima jako ohňostroj.
214	I was still breathing hard, <b>trying</b> to clear my head with oxygen.	Stále jsem zhluboka dýchal <b>a snažil se</b> pročistit si hlavu kyslíkem.
215	Aye,' I nodded slowly, <b>hoping</b> to content her with this, then looked away and up to one side as though I had just found something very interesting and important to look at on the ceiling.	„Ne-e.“ Pomalu jsem zavrtěl hlavou <b>a doufal</b> , že se s tím spokojí, pak jsem odvrátil pohled nahoru a na stranu, jako bych právě zahlédl něco ohromně zajímavého a důležitého na stropě.
216	What?' I said again, <b>not trying</b> to look at him.	„Co je?“ ozval jsem se znovu <b>a snažil se</b> na něj nedívat.
217	I put my hands behind me to find the pillar, found it and pushed myself up, <b>hoping</b> my feet wouldn't slip on the beer-wet floor.	Zašátral jsem za zády, nahmátl sloup, vzepřel se rukama do vertikální polohy <b>a doufal</b> , že mi na podlaze polité pivem neuklouznou nohy.
218	Maybe you'd better let me down, Frank lad,' Jamie said, <b>nudging</b> me hard.	„Možná bys mě měl radši sundat, Frankie,“ řekl Jamie a prudce mě <b>dloubl</b> kolenem.
219	Duncan was coming closer with the brush and a big bucket, <b>emptying</b> ashtrays and <b>mopping</b> things.	Blížil se k nám Duncan s velkým kbelíkem a kartáčem, <b>vytíral</b> a <b>vysypával</b> popelníky.
220	I was aware I was staggering slightly, <b>lurching</b> sporadically into Jamie or the girl, but there wasn't a great deal I could do about it; I felt rather like one of those ancient dinosaurs so huge that they had a virtually separate brain to control their back legs.	Uvědomoval jsem si, že se trochu motám <b>a nakláním se</b> hned k Jamiemu, hned na druhou stranu k holce, ale líp to nešlo. Připadal jsem si podobně jako pravěcí dinosauři, kteří byli tak obrovští, že měli zvláštní oddělený mozek pro ovládání zadních nohou.
222	I was walking along as best I could, <b>listening</b> to all this garbage.	Kráčel jsem jak nejrychleji to šlo <b>a poslouchal</b> všechny ty kecy.

225	Jamie and the girl were inches away from me, <b>holding</b> me by an arm each, <b>being bumped into</b> frequently, but my drunkenness had now got to such a state-as the last two quickly consumed pints and an accompanying whisky caught up with my racing bloodstream-that I might as well have been on another planet for all the hope I had of making them understand what I wanted.	Jamie i ta holka byli ode mě jen pár centimetrů, <b>drželi mě</b> z obou stran v podpaží a já do nich každou chvíli <b>vrážel</b> , ale když do sebe moje zběsile kolující krev přijala poslední dva narychlo vypité půllitry a po nich ještě whisky, dosáhla moje opilost takového stupně, že jsem neměl o moc větší naději se s nimi dorozumět, než kdybych byl na jiné planetě.
226	They walked on either side of me all day talked to each other, <b>jabbering</b> utter nonsense as though it was all so important, and I, with more brains than the two of them put together and information of the most vital nature, couldn't get a word out.	Kráčeli po obou stranách vedle mě a povídali si, <b>brebentili</b> samé nesmysly, jako by byly bůhvíjak důležité, a já, který měl víc rozumu než oni oba dohromady a vědomosti toho nejzásadnějšího charakteru, jsem ze sebe nedokázal vypravit ani slovo.
227	Aye, me and one of my mates have been going round the Forestry Commission tracks up in the hills, <b>goin'</b> round at fifty, <b>skiddin'</b> all over the place like a speedway.'	„Jo, my se takhle s kámošem projížděli tam nahore po lesích – řezali sme to sto třicítkou jak na vokruhu.“
228	I knew there was no time to lose and no point in hesitating- I was going to explode soon-so I put my head down and broke free from Jamie and the girl, <b>running off</b> down the street.	Věděl jsem, že nesmím ztrácet čas a vyčkávat nemělo smysl – každou chvíli jsem se mohl roztrhnout –, a tak jsem se předklonil, vytrhl se Jamiemu s holkou a <b>rozběhl se</b> ulicí.
233	Haw- ha-ha-' he gasped, <b>putting</b> one hand on another pump to steady himself as he bent over a little and looked at his feet, the other hand on a knee, his chest heaving.	„Chch – chch – chch,“ sípal, <b>opřel se</b> rukou o jinou pumpu, s druhou rukou na koleně se předklonil a díval se na špičky nohou. Hrudník se mu rytmicky zdvíhal a klesal.
234	I sat, too, slumped against the pump, <b>letting</b> the last drops fall free.	Já taky seděl, s tělem zhrouceným zády k pumpě, a <b>nechával jsem</b> dopadnout poslední kapky.
236	I waved at him, <b>struggling</b> to do my belt up.	Mávl jsem rukou a <b>zápasil</b> s přezkou u pásku.
238	I doubled up, retching and heaving, feeling my guts contract like a balling fist inside me; involuntary, alive, like a woman must feel with a kicking child.	Zlomil jsem se v pase a <b>zvracel a zvracel, cítil jsem</b> , jak se mi vnitřnosti stahují jako pěst kolem tenisáku, mimovolně, jako by byly živé, připadal jsem si jako těhotná ženská s kopajícím dítětem.



239	I stood there like a half-opened penknife, <b>splattering</b> the forecourt noisily.	Stál jsem tam jako napolo otevřený kapesní nůž a o beton přede mnou hlasitě <b>pleskaly</b> zvratky.
240	Jamie shoved one hand down the back of my cords to keep me from falling on my face, and put the other hand on to my forehead, <b>murmuring</b> something.	Jamie mi vrazil ruku za kalhoty, abych nespádl na obličej, druhou ruku mi přiložil na čelo a cosi <b>mumlal</b> .
241	I fought for breath between heaves, <b>snatching</b> down flecks of vomit and coughing and spewing at the same time.	Mezi návaly křečí jsem se snažil popadnout dech <b>a zakuckal jsem se</b> kusy zvratků, takže jsem zároveň kašlal a zvracel.
243	I coughed and spluttered and gagged a few times, then fell back into Jamie's arms, <b>bringing</b> my legs up to my chin to ease the ache in my stomach muscles.	Ještě chvíli jsem kuckal, dusil se a dávil, pak jsem se zhroutil Jamiemu do náruče <b>a přitáhl</b> kolena k bradě, abych si trochu ulevil od bolesti v žaludku.
244	Aye,' I said, <b>wiping</b> my eyes with my sleeve and <b>looking round</b> to see that we were still alone.	„Jo,“ přisvědčil jsem, <b>utřel</b> si rukávem oči a <b>rozhlédl se</b> kolem, jestli jsme pořád sami.
247	They wavered and moved uncannily, <b>glinting and shifting and burning</b> in a heavy, solid way no thing should in the air.	Chvěla se a zlověstně tékala sem tam, <b>třpytila se</b> , pomalu <b>se přesouvala z</b> místa na místo a <b>žhnula</b> těžkým, kompaktním žářem, jaký jsem v přírodě ještě neviděl.
248	I stood and watched them for a while, <b>training</b> my binoculars on them and <b>seeming</b> , now and again in the shifting images of light, to discern structures around them.	Stál jsem a chvíli je pozoroval, <b>zaostřoval jsem</b> na ně dalekohledem a občas <b>se mi zezdálo</b> , že za těmi pohyblivými světelnými skvrnami rozeznávám tmavé obrysy.
251	I would send it swooping over and under hers, or dive it down to the sands while I stood on a dune cliff, <b>pulling</b> the kite <b>down</b> to nick tall towers of sand I'd built, then <b>pulling up</b> again, the kite trailing a spray of sand through the air from the collapsing tower.	Se svištěním jsem ho proháněl chvíli nad, chvíli pod jejím drakem, nebo <b>jsem ho strhl</b> střemhlav na pláž, pozoruje z hřebene duny, jak nalétává na vysoké věže, které jsem vybudoval v písku, a boří je, a vzápětí <b>jsem ho znovu popustil</b> vzhůru a on vylétl s prašnou vlečkou z trosek hroutící se stavby.
253	Then one day I was standing there on a dune top, <b>straining</b> against the pull of the wind in the kite, <b>gripping and hauling and sensing and adjusting and twisting</b> , when one of those twists became like a strangle around Esmerelda's neck, and the idea was there.	Jednoho dne jsem zase stál na vrcholku duny, <b>odolával</b> náporu větru, který se opíral do draka, <b>svíral</b> naviják, <b>přitahoval</b> a zase <b>popouštěl</b> , <b>manévroval</b> a <b>trénoval</b> cit v rukou, když tu se jeden z motouzů na okamžik ovinul jako smyčka kolem Esmeraldina krku a nápad byl na světě.

254	I thought about it calmly, still <b>standing</b> there as though nothing had passed through my mind but the continual computation guiding the kite, and I thought it seemed reasonable.	Klidně jsem o tom rozvažoval, <b>stál jsem</b> tam, jako kdyby se moje mysl nezaobírala ničím jiným než neustálými kalkulacemi při ovládání draka, a připadlo mi to jako docela přijatelné řešení.
255	As I thought about it, the notion took its own shape, <b>blossoming</b> , as it were, and <b>escalating</b> into what I finally conceived as my cousin's nemesis.	Jak jsem o tom tak přemýšlel, nápad dostával jasnější tvar, <b>rozvinul se</b> a posléze <b>uzrál</b> do konečné podoby, která se měla stát sestřenčinou nemesis.
256	I grinned then, I recall, and brought the stunter down fast and acute across the weeds and the water, the sand and the surf, <b>scudding</b> it in across the wind to jerk and zoom just before it hit the girl herself where she sat on the dune top holding and spasmodically jerking the string she held in her hand, connected to the sky.	Pamatuji, že jsem se tehdy usmál a prudce stáhl svého akrobata k zemi, ten <b>se přehnal</b> nad vodou a chaluhami, nad příbojem a pláží, pak sebou škulbl v bočním větru a střemhlav se vznesl, těsně než stačil narazit do děvčátka, jež sedělo na vršku duny a křečovitě pošukovalo provázkem, který je spojoval s oblohou.
259	She helped me carry it far along the dunes, dutifully <b>clutching</b> the lines and winch to her flat little chest and <b>clicking</b> the ratchet on the drum, until we reached a point well out of sight from the house.	Esmeralda mi ho pomáhala nést, zodpovědně přitom <b>tiskla</b> lanka a naviják na malý plochý hrudníček a <b>hrála si</b> s hřebenovým kolečkem, až jsme došli do míst, kde na nás z domu už rozhodně nemohlo být vidět.
260	She had a fistful of tiny flowers, and made me wait patiently while she described them all, <b>making up</b> her own names when she forgot or had never learned the real ones.	Svírala v hrsti kytičku z droboučkových kvítků a já musel trpělivě čekat, když mi je všechny popisovala a <b>vymýšlela si</b> pro ně svá vlastní jména tam, kde zapoměla nebo se nikdy nenaučila ta pravá.
261	She was excited, <b>wanting</b> to hold the strings.	Byla celá nadšená a <b>chtěla</b> držet šňůru.
262	The kite lay on the wind-ruffled grass like an impatient manta, <b>rippling</b> .	Drak ležel na trávě cuchané větrem a <b>vlnil se</b> jako netrpělivý rejnok manta.
263	I found the main control lines and gave them to Esmeralda, <b>showing</b> her how to hold them, and where.	Vzal jsem hlavní ovládací lanka, svěřil jsem je Esmeraldě a <b>ukázal</b> jí, jak a kde je má držet.
264	She struck her hands through the braided nylon, <b>holding</b> one line tight and <b>grasping</b> the posy of bright flowers and the second line with her other hand.	Nedočkavě provlékla ruce upletenými oky, pevně <b>stiskla</b> jedno lanko a v druhé ruce <b>svírala</b> další spolu s pestrou kytičkou.
265	The kite blew into the sky like something wild, <b>hoisting</b> its tail	Drak se vznesl do nebe jako nějaké divoké zvíře, a <b>když zvedl</b> ohon, znělo to, jako když se trhá kartón.

	with a noise like tearing cardboard.	
266	I came up behind Esmerelda and held the lines just behind her little freckled elbows, <b>waiting</b> for the tug.	Postavil jsem se za Esmeraldu, držel šňůry těsně za jejími malými pihovatými lokty a <b>čekal</b> na šhubnutí.
267	Esmerelda looked round one last time at me, <b>giggling</b> , and I laughed back.	Esmeralda se ke mně naposledy otočila, <b>zahihňala se</b> a já se taky zasmál.
268	I ran and ran, <b>jumping off</b> a dune and <b>rolling</b> down its seaward face, watching the tiny struggling figure being hoisted farther and farther into the sky as the kite swept her away.	Uháněl jsem ostošest, vrhl jsem se z hřebene duny a skutálel se po úbočí směrem k moři a maličká zmítající se postavička vlečená drakem mi před očima stoupala výš a výš.
270	I waded out over the shallows until I came to them, and gathered the ones I could, <b>looking up</b> from my harvest as Esmerelda and kite struck out for the North Sea.	Brodil jsem se mělčinou až k nim, posbíral ty, na které jsem dosáhl, a <b>pak jsem</b> od své sklizně <b>odvrátil pohled</b> k Esmeraldě, kterou drak unášel nad Severní moře.
272	I was still sitting there in the early evening, <b>staring out</b> to sea when a young forestry worker from the town found me.	Pomalou se snášel večer, já tam pořád seděl a <b>civěl</b> na moře a takhle mě tam taky našel mladý lesník z města.
273	The young man came over the tops of the dunes, <b>whistling</b> and casually <b>whacking</b> clumps of reed and grass with a stick.	Přicházel po hřebenech dun, <b>hvízdal si</b> a nedbale <b>švihal</b> holí do trsů rákosu a trávy.
274	Somebody stayed in my room all night and, whether it was my father, Diggs or anybody else, I kept them and me awake all night by lying quiet for a while, <b>feigning</b> sleep, then <b>screaming</b> with all my might and <b>falling</b> out of bed to thrash about on the floor.	Celou noc u mě v pokoji někdo byl a ať to byl otec, Diggs nebo kdokoli jiný, celou noc jsem udržoval sebe i jeho vzhůru – chvíli jsem vždycky <b>tiše ležel a předstíral spánek</b> , pak <b>jsem</b> z plných plic <b>zaječel</b> , <b>spadl</b> s postele a začal sebou mlátit o podlahu.
275	Even so, he stayed in the room, glowering and suspicious, <b>making sure</b> that the examination was kept within certain limits; I was glad he didn't let the doctor look all over me, and I responded by becoming a little more lucid.	I tak tehdy otec zůstal v místnosti, nasupený a podezřívavý, a <b>dával pozor</b> , aby prohlídka nepřekročila jisté meze. Byl jsem rád, že nenechal doktora, aby mě zkoumal po celém těle, a na oplátku jsem začal být sdílnější.
276	I wept and I hugged my father and I even hugged Diggs, <b>smelling</b> his hard-blue uniform fabric as I did so and almost feeling him melt and believe me.	Plakal jsem, objímal jsem otce a dokonce i Diggse, <b>nasával jsem přitom</b> vůni jeho tmavomodré uniformy a skoro jsem cítil, jak roztává a začíná mi věřit.

278	What?' I asked the door, <b>stopping</b> my rocking.	„Cože?“ zeptal jsem se dveří <b>a přestal</b> se houpat.
279	I lay there, <b>thinking</b> .	Ležel jsem <b>a přemýšlel</b> .
280	I lay back in my bed, <b>hoping</b> that Eric was still at large and heading this way, and also that my head and guts would stop reminding me how uncomfortable they could feel.	Ležel jsem na posteli, <b>doufal jsem</b> , že Erik je pořád ještě volný a na cestě sem, a taky že moje hlava a vnitřnosti mi přestanou připomínat, jak nepohodlně se cítí.
281	Brrap!' said my anus loudly, <b>surprising</b> me as well as my father.	„Brrrp!“ ozvala se hlasitě moje řiť <b>a překvapila</b> mě i otce.
285	Yes?' I said breathlessly, <b>tucking</b> my pyjama jacket into the bottoms.	„Ano?“ zasípal jsem bez dechu <b>a zastrkoval</b> si kabátek od pyžama do kalhot.
287	Frank Cauldhame,' I said, <b>trying</b> to be calm.	„Frank Cauldhame,“ řekl jsem <b>a snažil se uklidnit</b> .
288	Hello, Eric,' I said, <b>smiling</b> .	„Ahoj Eriku,“ pozdravil jsem <b>a usmál se</b> .
289	Well,' I sighed, <b>leaning</b> against the wall with one hand and <b>wondering</b> what I could say.	„Hmm,“ vzdychl jsem, <b>opřel se</b> rukou o zed' <b>a přemýšlel</b> , co na to říct.
291	H'm. Well. There you are,' I said, <b>looking down</b> at my father and <b>smiling</b> .	„Hm. No jo. Tak dobře,“ řekl jsem, <b>podíval se</b> dolů na otce a <b>usmál se</b> .
292	My father ignored it, too, <b>standing</b> in the same position as before, head cocked.	Otec je také nevzal na vědomí <b>a pořád tam stál</b> s hlavou ke straně.
293	I smiled at my father and nodded and put one hand under the other armpit, <b>trying</b> to look as relaxed as possible.	Usmál jsem se na otce, kývl, založil si ruku do podpaží <b>a snažil se</b> působit co nejuvolněji.
294	Well! Listen! Listen, Jamie! What do you think?' I said loudly and desperately, <b>wondering</b> if my father could see my goosebumps	„Prosím tě! Poslouchej! Poslouchej, Jamie! Co myslíš?“ chrлил jsem ze sebe hlasitě a zoufale <b>a přemýšlel</b> , jestli si otec zezdola mohl všimnout mojí husí kůže.
295	I turned away from looking down at my father and faced into the corner, <b>sighing</b> mightily and whispering 'Oh my God,' to myself, away from the mouthpiece.	Odvrátil jsem pohled od otce, zadíval se do rohu <b>a zhluboka vzdychl</b> . „Ach Bože,“ zašeptal jsem si pro sebe, mimo sluchátko.
298	Right, Dad!' I shouted merrily, <b>beginning</b> to experience an ache somewhere near my bladder that I sometimes get when things are going particluarly badly and I can't see any way out.	„Neboj, tati,“ křikl jsem vesele <b>a začínal</b> cítit bolest v okolí močového měchýře, která se dostavuje čas od času, když se schyluje k nějakému průšvihů a já nevím kudy kam.

299	Hello! Eric! I mean Frank! I mean- Hello! What's happening?' I hissed, <b>glancing up</b> the stairs for shadows, <b>crouching down</b> at the phone and <b>covering up</b> my mouth with my free hand.	„Haló! Eriku! Totiž Franku! Chci říct- Haló! Co se děje?“ sykl jsem, úkosem <b>se podíval</b> , jestli na schodech neuvidím stín, pak <b>jsem se schouil</b> u telefonu a volnou rukou <b>si přikryl</b> ústa.
142	I got on my bike and went back to the house a bit recklessly, <b>shooting</b> through puddles on the path and <b>taking</b> the Jump-a bit on the path where there's a long downhill on a dune and then a short uphill where it's easy to leave the ground-at a good forty kilometres per hour, <b>landing</b> with a muddy thump that nearly had me in the whin bushes and left me with a very sore bum, <b>making</b> me want to keep opening my mouth with the feeling of it.	Sedl jsem na kolo a trochu hazardérsky se rozjel domů – schválně <b>jsem to bral</b> kalužemi a <b>skočil si</b> z Můstku, což je úsek cesty, na kterém to jde dlouho s kopce po úbočí duny a pak kousíček do kopce, takže vás to lehko vymrští do vzduchu.
171	My lungs exploded, imploded, exploded, imploded; plumes of wet sand flew from my soles, <b>rising</b> as I sped on, <b>falling</b> in little curves and <b>splattering</b> back as I raced on into the distance.	Plíce se mi prudce rozpínaly a smršťovaly, rozpínaly a smršťovaly, od podrážek mi odletoval mokrá písek, <b>vystřeloval</b> vzhůru a v malých obloučcích <b>se znovu rozstříkoval</b> na zem, zatímco já se řítíl dál.
6	Black ribbons tied to the wooden limbs blew softly in the breeze, <b>waving</b> at me.	Černé stužky na tlustých dřevěných kůlech lehounce povívaly ve větru a <b>mávaly</b> na mě.

SUBORDINATE CLAUSE		
ID no	EN original	CZ translation
18	I was having a War at the time-the Mussels against the Dead Flies I think it was-and while I was in the library poring over the book and <b>trying</b> to keep my eyes open, <b>soaking up</b> all those damn silly Imperial measurements, the wind would be blowing my fly armies over half the island and the sea would first sink the mussel shells in their high pools and then cover them with sand.	Tou dobou jsem zrovna pořádal válku - myslím, že to byly Škeble proti Mrtvým mouchám - a zatímco jsem se mořil v knihovně, <b>snažil se</b> udržet oči otevřené a <b>vstřebával</b> všechny ty nesmyslné stopy, palce a galony, vítr rozfoukal moje muší armády přes půlku ostrova a moře nejdřív při přílivu utopilo škeble a zaneslo je pískem.

24	I didn't need a pee because I'd been peeing on the Poles during the day, <b>infecting</b> them with my scent and power.	Čurat jsem nepotřeboval, protože jsem během dne močil na Kůly, aby na ně přešel můj pach a moc.
25	I listened, <b>wondering</b> if I could hear my father.	Zaposlouchal jsem se, jestli neuslyším otce.
32	<b>Looking</b> at me, you'd never guess I'd killed three people.	<b>Když se na mě podíváte</b> , v životě by vás nenapadlo, že jsem zabil tři lidi.
42	<b>Thinking</b> about it, that means that Eric has killed somebody, too	<b>Když o tom tak uvažuju</b> , vlastně to znamená, že i Erik někoho zabil.
47	Stoutstroke dipped and bit and sliced and dug, <b>building</b> a huge triple-deck dam, the main section of which backed up the water in the North Burn for eighty paces; not far off the record for the position I had chosen.	Rejpák se potápěl, zakusoval, dloubal a ukrajoval, <b>až vybudoval</b> mamutí trojúrovňovou přehradu, jejíž hlavní část zadržovala vodu ze Severního pramene na úseku o délce osmdesáti kroků - při daném umístění to byl skoro rekord.
49	I nodded again, not <b>looking up</b> as I ate.	Znovu jsem přikývl, <b>aniž jsem zvedl oči</b> od talíře.
72	I caught it with the catapult, the thick black tubing of the rubber <b>twisting</b> once in the air as I scissored my hands and fell back, letting the buck go over my head and then kicking with my legs and turning myself so that I was level with it where it lay, kicking and struggling with the power of a wolverine, spreadeagled on the sand slope with its neck caught in the black rubber.	Zachytil jsem ho prakem, udělal rychlý pohyb rukama, <b>až se</b> tlustá černá guma ve vzduchu <b>zkroutila</b> , pak jsem se překotil na záda, nechal jsem si ho přeletět přes hlavu, prudce jsem se odrazil nohama a přetočil se o sto osmdesát stupňů, takže jsem přistál přímo u něj. Ležel na hřbetě s krkem v gumové smyčce, kopal do písku kolem sebe a rval se jako rosomák. Kroutil hlavou, div si ji neukroutil, jak se mně snažil řezáky zakousnout do ruky.
76	I ended up lying in the scrubby grass at the bottom of the hill, my knuckles white as I throttled the rabbit, <b>swinging</b> it in front of my face with its neck held on the thin black line of rubber tubing, now tied like a knot on a black string.	Zastavil jsem se až v řídké trávě na úpatí pahorku. Rukama se zbělelými klouby jsem pořád ještě vši silou škrtil králíka, <b>který se mi houpal</b> v oprátce před obličejem jako bílý uzlíček na černé niti.
92	I looked round for more as the first two flamed near the centre of the Grounds, finally collapsing into the grass, stiff-limbed but twitching, <b>crackling</b> to the breeze	Rozhlížel jsem se po dalších, zatímco první dva běhali někde uprostřed Revíru, až se konečně zhroutili do trávy, s nataženými, ale pořád ještě pošukávajícími běhy, které slabě praskaly ve větru.
98	He inserted it through the side of his skull and, <b>finding</b> that he was still alive though in some pain, drove to a nearby hospital, where he later died.	Přiložil si ji ke spánku, spustil, <b>a když</b> za chvíli <b>zjistil</b> , že je pořád naživu (navzdory dost značným bolestem), dojel do místní nemocnice a tam později zemřel.

100	He sat in the back garden with it, obscured from the windows of the lounge (where his parents and our father sat) by the washing blowing in the breeze; he lit the 'thrower and sprayed our two hutches with flame, <b>incinerating</b> all our beauties.	Sedl si s ním do zahrádky za domem, z obývacího (kde seděli jeho rodiče a otec) na něj přes vzdouvající se pověšené prádlo nebylo vidět, a tak ho zapálil a pokropil obě naše králíkářny ohněm, <b>v němž uhořeli</b> všichni naši miláčkové.
126	I closed my eyes to inspect the patterns, but only the burning after-image remained, <b>fading</b> like the glow on the metal plate.	Zavřel jsem oči, abych prozkoumal obrazce, ale pod víčky jsem měl jen ohnivý odraz předchozího vjemu, <b>kteřý bledl</b> stejně jako záře kovové podložky.
138	Oh, well, if you must, you must,' said Mackenzie, nodding at the glass counter <b>as though inspecting</b> the flies, reels and duck-calls within.	„No, když musíš, tak musíš, to se nedá nic dělat,“ odpověděl Mackenzie a s pohledem upřeným na prosklený pult pokyvoval hlavou, <b>jako by</b> podrobně <b>zkoumal</b> všechny ty vábničky na kachny, mušky a navijáky uvnitř.
141	I had rather been hoping that I might see somebody I knew while I was in the town, but the only people I saw were old Mackenzie in the gun and tackle shop and Mrs Stuart in the cafe, <b>yawning</b> and fat behind her Formica counters and <b>reading</b> a Mills & Boon.	Dost jsem doufal, že ve městě potkám někoho známého, ale viděl jsem jen starého Mackenzieho v loveckých potřebách a v kavárně tlustou paní Stuartovou, která trůnila za umakartovým pultem, <b>četla si</b> harlekýnku a <b>zívala</b> .
144	I got on my bike and went back to the house a bit recklessly, shooting through puddles on the path and taking the Jump-a bit on the path where there's a long downhill on a dune and then a short uphill where it's easy to leave the ground-at a good forty kilometres per hour, <b>landing</b> with a muddy thump that nearly had me in the whin bushes and left me with a very sore bum, <b>making</b> me want to keep opening my mouth with the feeling of it.	V rychlosti dobrých čtyřicet kilometrů v hodině jsem s mlaskavým žuchnutím přistál tak, že jsem málem skončil v keřích u cesty, a ještě jsem si pořádně narazil zadek, <b>až se mi</b> každou chvíli <b>chtělo</b> otevřít pusku bolestí.
147	Something about a link with the past, or an evil demon we have lurking, a symbol for all our family misdeeds; <b>waiting</b> , perhaps, one day, to surprise us.	Vidí v tom nějakou spojnicí s minulostí, nebo snad symbol všech rodinných hříchů, démona, který <b>vyčkává</b> a – kdo ví?– možná jednoho dne udeří.

166	In the ceremony I smeared the metal, rubber and plastic of the new device with earwax, snot, blood, urine, belly-button fluff and toenail cheese, christened it by firing the empty sling at a wingless wasp crawling on the face of the Factory , and also fired it at my bared foot, <b>raising a bruise</b> .	Při obřadu jsem potřel kovovou, gumovou i umělohmotnou část nové zbraně ušním mazem, hlenem, krví, močí, pupíkovou drobenkou a zánehtním tvarůžkem, pokřtil jsem ji zacíleným švihnutím na bezkřídlou vosu lezoucí po ciferníku Továrny a nakonec švihl gumou ještě o svou bosou nohu, <b>až se na ní objevila modřina</b> .
168	I powered up gradually, <b>settling</b> into an easy, long-paced stride that got my lungs working properly and readied my legs.	Pozvolna jsem zvyšoval rychlost, <b>až jsem dosáhl</b> příjemného, rázného tempa, při kterém se mi pořádně protáhly nohy a rozpumpovaly plíce.
175	I boosted again, head down and shouting to myself inside, screaming mentally, my voice like a press, <b>screwing</b> down tighter to squeeze a final effort from my legs.	Znova jsem začal zrychlovat, sklonil jsem hlavu a začal se uvnitř hecovat, v duchu jsem hlasitě křičel, <b>jako bych</b> svým hlasem <b>šrouboval</b> a utahoval hlavu lisu a snažil se vyždímat z nohou ten konečný, maximální výkon.
180	Blyth had lots of time to realise what was happening, <b>jumping</b> about the Snake Park screaming as the frantic and enraged snake bit his stump repeatedly, and little Esmerelda must have had some inkling what was going to happen to her as she was slowly blown away.	To Blyth měl spoustu času si uvědomit, oč běží, <b>když</b> s křikem <b>poskakoval</b> po Hadím parku a šílící, rozrušený had se mu znovu a znovu zakusoval do nohy, a malá Esmerelda musela mít nějaké tušení, co ji čeká, když ji pomalu odnášel vítr.
186	We went farther up the wasted beach, still finding interesting pieces of flotsam and finally <b>coming</b> to the rusted remnant I thought was a water-tank or a half-buried canoe, from a distance.	Šli jsme dál po zpustošené pláži a stále jsme nacházeli zajímavé naplaveniny, až <b>jsme narazili</b> na něco, co z dálky vypadalo jako zrezivělá cisterna nebo napolo zasypaná kanoe.
191	I followed the line of the shadow along the sand, over the rocks, and found myself looking at little Paul, <b>splashing</b> happily about in a pool, <b>slapping</b> the water with a great flat bit of wood almost as big as he was.	Sledoval jsem jeho linku očima po písku a přes kameny a najednou jsem zavadil pohledem o Paula, <b>který se</b> nadšeně <b>cachtal</b> v rybníčku <b>a plácal</b> kolem sebe velkým plochým kusem dřeva jen o málo menším než byl sám.
193	I looked round as I went, <b>checking</b> there was nobody about.	V běhu jsem se ohlédl, <b>abych se ujistil</b> , že kolem nikdo není.
194	There were only a few gulls, though, <b>wheeling</b> in a sky shot with ragged clouds.	Viděl jsem jen pár racků, <b>kterí kroužili</b> po obloze mezi cáry mračen.



198	The rising tower of debris blossomed and drifted, <b>starting</b> to fall as the shockwave pulsed at me from the dune.	Stoupající mrak trosek rozkvétal po obloze, unášen větrem, a když začal klesat, ucítil jsem, jak na dunu narazila tlaková vlna.
199	The pillar of gas and sand was pulled out by the wind, <b>darkening</b> the sand under its shadow and <b>forming</b> a curtain of haze under its base like you see under a heavy cloud sometimes as it starts to get rid of its rain.	Vítr svou silou ještě povytáhl sloup kouře a písečného prachu, <b>až</b> písek v jeho stínu <b>potemněl</b> , a pod ním <b>se vytvořil</b> mlžný oblak, jaký je občas k vidění pod bouřkovým mračnem, když se zrovna chystá protrhnout.
237	I was starting to feel sick again, <b>getting</b> magnified wafts of pub smoke off my clothes.	Už se mi zase dělalo zle, jak se mi ze šatů <b>draly</b> do nosu koncentrované hospodské smrady.
242	I fought for breath between heaves, snatching down flecks of vomit and <b>coughing</b> and <b>spewing</b> at the same time.	Mezi návaly křečí jsem se snažil popadnout dech a zakuckal jsem se kusy zvratků, <b>takže</b> jsem zároveň <b>kašlal a zvracel</b> .
246	I remembered once, in the middle of summer two years ago, when I was coming down the path in the late dusk after a day's walking in the hills beyond the town, I saw in the gathering night strange lights, <b>shifting</b> in the air over and far beyond the island.	Vzpomněl jsem si, jak jsem se před dvěma roky uprostřed léta vracel za soumraku po téhle pěšině po celodenním chození v kopcích za městem a v houstnoucí tmě jsem tehdy uviděl zvláštní světla, <b>která putovala</b> po nebi vysoko a daleko za ostrovem.
249	<b>Looking</b> again at those dim shapes around the flame, they did appear to be rigs, vaguely made out in their own gassy glare.	<b>Když jsem znovu pohlédl</b> na ty matné kontury na pozadí plamene, opravdu se podobaly těžebním věžím, nejasně se rýsujícím ve svém vlastním plynovém světle.
284	In the evening, after a snack rather than a meal, I went up to the loft and used the telescope to take a distant look at the island, <b>making sure</b> that nothing had happened to it while I rested inside the house.	Večer, spíš po svačině než po pořádném jídle, jsem vyšplhal na půdu a obhlédl ostrov svým hvězdářským dalekohledem, <b>abych se ujistil</b> , že se během mého delšího odpočinku v domě nic nestalo.
90	I looked round for more as the first two flamed near the centre of the Grounds, finally <b>collapsing</b> into the grass, stiff-limbed but <b>twitching, crackling</b> to the breeze	Rozhlížel jsem se po dalších, zatímco první dva běhali někde uprostřed Revíru, <b>až</b> se konečně <b>zhroutili</b> do trávy, s nataženými, ale pořád ještě pošukávajícími běhy, které slabě praskaly ve větru.
39	I altered course slightly to overfly it [an old jellyfish], going "Trrrrrffaow! Trrrrrrrrrrrrffaow!" and kicking it on the run, <b>blasting</b> a dirty fountain of sand and jelly up and around me.	Nepatrně jsem změnil kurs, abych přeletěl přesně nad ní - "Ratata! Ratatatata!" - a v běhu jsem ji nakopl, <b>až se</b> kolem mě <b>sněsla</b> sprška písku a špinavého rosolu.

INDEPENDENT MAIN CLAUSE		
ID no	EN original	CZ translation
2	I was just sticking one of the mouse heads back on when the birds went up into the evening air, kaw-calling and screaming, <b>wheeling</b> over the path through the dunes where it went near their nests.	Zrovna jsem nasazoval jednu z myších lebek zpátky na kůl, když večerní vzduch s hlasitým povykem rozvířili ptáci. <b>Kroužili</b> nad stezkou mezi dunami v místě, kde se stáčela k jejich hnízdům.
3	Diggs, the policeman from the town, was coming down the path on his bike, <b>pedalling</b> hard, his head down as the wheels sank part way into the sandy surface.	Po cestičce se na kole blížil Diggs, místní policajt. Se skloněnou hlavou <b>se těžce opíral do pedálů</b> , protože kola se mu bořila do písku.
31	I thought again of the Sacrifice Poles; more deliberately this time, <b>picturing</b> each one in turn, <b>remembering</b> their positions and their components, <b>seeing</b> in my mind what those sightless eyes looked out to, and <b>flicking</b> through each view like a security guard changing cameras on a monitor screen.	Vrátil jsem se v myšlenkách k Obětním kůlům, tentokrát už cíleněji. <b>Vybavoval jsem si</b> jeden po druhém, <b>připomínal si</b> jejich umístění a součásti, v duchu <b>jsem viděl</b> , kam se každý ten pár nevidoucích očí upírá, <b>a probíral</b> postupně všechna místa a zorné úhly, tak jako ostraha objektu přepíná na obrazovce mezi kamerami.
46	I realise that you can never really win against the water; it will always triumph in the end, <b>seeping</b> and <b>soaking</b> and <b>building up</b> and <b>undermining</b> and <b>overflowing</b> .	Pochopil jsem, že nad vodou nemůže člověk nikdy opravdu vyhrát, nakonec vás vždycky dostane. <b>Vsákne se, promáčí, nahromadí se, podemele a přeteče.</b>
50	He turned round, then turned back, looked once more round the room, then shook his head quickly and went to the door, <b>taking</b> his stick from the corner by the washing machine on his way out. I heard the outer door slam, then silence.	Otočil se k odchodu, znova se obrátil a rozhlédl se po místnosti, pak energicky potřásl hlavou a zamířil ke dveřím. Při cestě si z kouta <b>vzal</b> hůl, pak jsem slyšel prásknutí dveří a bylo ticho.
74	It finally bit me, <b>twisting</b> its neck more than I would have thought possible and <b>catching</b> my right index finger right on the knuckle.	Nakonec mě přece jenom hryzl. Málem si vyvrátil krk a z naprosto nečekaného úhlu se mi zakousl do ukazováčku, přímo do kloubu.

108	It didn't like it at first, and moved and beat against the sides of the plastic and the neck of the can while I held it and sweated, <b>listening</b> to the hum of the insects and the rustling of the grass, <b>staring</b> at Blyth as he lay there still and silent, his dark hair ruffled now and again by the breeze.	Nejdřív si to nechtěl nechat líbit, mrskal a tloukl sebou o stěny z umělé hmoty a o kovový okraj, zatímco já, celý zpocený, držel a nepustil. <b>Naslouchal jsem</b> bzučení hmyzu a šelestům trávy a upřeně <b>hleděl</b> na Blytha, který ležel tiše bez hnutí a černé vlasy mu čechrál vánek.
116	I went out into the fresh damp morning, <b>walking</b> quickly to keep warm and get round the island before any rain started.	Vy Kročil jsem do svěžího vlhkého rána. Rázoval jsem, aby mi nebyla zima a abych se dostal na druhý konec ostrova, ještě než začne pršet.
139	He took up a cloth by the side of the cash register and started to move it slowly over the surface, <b>looking up</b> just once as I left the shop, saying, 'Goodbye, then.'	Sáhl pro hadřík u kasy a začal jím pomalu přejíždět po skleněném povrchu. <b>Hlavu zvedl</b> jen jednou, při mém odchodu: „Tak nashle.“
143	I got on my bike and went back to the house a bit recklessly, shooting through puddles on the path and taking the Jump-a bit on the path where there's a long downhill on a dune and then a short uphill where it's easy to leave the ground-at a good forty kilometres per hour, <b>landing</b> with a muddy thump that nearly had me in the whin bushes and left me with a very sore bum, <b>making</b> me want to keep opening my mouth with the feeling of it.	Sedl jsem na kolo a trochu hazardérsky se rozjel domů – schválně jsem to bral kalužemi a skočil si z Můstku, což je úsek cesty, na kterém to jde dlouho s kopce po úbočí duny a pak kousíček do kopce, takže vás to lehko vymrští do vzduchu. / V rychlosti dobrých čtyřicet kilometrů v hodině <b>jsem</b> s mlaskavým žuchnutím <b>přistál</b> tak, že jsem málem skončil v keřích u cesty, a ještě jsem si pořádně narazil zadek, až se mi každou chvíli chtělo otevřít pusku bolestí.
146	My father checks the cellar every few weeks, <b>going</b> nervously <b>down</b> with a torch, <b>counting</b> the bales and <b>sniffing</b> , and <b>looking</b> at the thermometer and hygrometer.	Otec je každých pár týdnů kontroluje. Nervózně <b>schází</b> s baterkou do sklepa, <b>počítá</b> balíky, <b>čichá</b> a <b>dívá se</b> na teploměr a vlhkoměr.
162	Oh, don't start screaming,' I moaned, <b>putting</b> my other hand over my forehead and through my hair, <b>closing</b> my eyes.	„Jen prosímtě nekřič,“ zasténal jsem. Levačkou <b>jsem si přejel</b> po čele, prohrábl vlasy a <b>zavřel</b> oči.
203	Anyway, I got through this tricky interval, and even the sea co-operated for once, <b>coming</b> in just after the explosion and <b>sweeping</b> away any tell-tale tracks I might have left an hour or more before Diggs arrived from the village to inspect the scene.	Tím choulostivým obdobím jsem ale nakonec šťastně proplul, a dokonce i moře mi jednou podalo pomocnou ruku. Hned po výbuchu <b>přišel</b> příliv a <b>zametl</b> všechny stopy, které by mě případně mohly prozradit, víc než hodinu předtím, než z vesnice dorazil Diggs a začal ohledávat terén.

230	I skidded into the forecourt and ran behind a pump, gasping and belching and <b>feeling</b> my head pound.	Strhl jsem to stranou, proběhl obslužným prostorem a se supěním a krkáním se zastavil za pumpou. V hlavě <b>mi bušilo</b> ;
296	I turned away from looking down at my father and faced into the corner, sighing mightily and <b>whispering</b> 'Oh my God,' to myself, away from the mouthpiece.	Odvrátil jsem pohled od otce, zaříval se do rohu a zhluboka vzdychl. „Ach Bože,“ <b>zašeptal</b> jsem si pro sebe, mimo sluchátko.

VERBLESS		
ID no	EN original	CZ translation
68	When I looked up, cradling the gun and <b>gasping</b> , my backside sunk in sand, I couldn't see the rabbit.	Když jsem se zastavil, <b>udýchaný</b> , s puškou na klíně a zadkem hluboko v písku, králíka nebylo nikde vidět.
1	I was just sticking one of the mouse heads back on when the birds went up into the evening air, <b>kaw-calling</b> and <b>screaming</b> , wheeling over the path through the dunes where it went near their nests.	Zrovna jsem nasazoval jednu z myších lebek zpátky na kůl, když večerní vzduch <b>s hlasitým povykem</b> rozvířili ptáci. Kroužili nad stezkou mezi dunami v místě, kde se stáčela k jejich hnízdům.
7	I put my things down on the big table and sat down, <b>shrugging</b> .	Složil jsem věci na širokou desku stolu a <b>s pokrčením ramen</b> jsem si sedl.
13	I turned round and looked at him, <b>wondering</b> why he was bothering with such an easy question.	Otočil jsem se a podíval se na něj, <b>udivený</b> tak jednoduchou otázkou.
14	I shook my head at him, <b>scowling</b> , and wiped the brown rim of soup from the inside of my plate.	<b>Znechuceně</b> jsem zakroutil hlavou a kůrkou z talíře setřel hnědý škraloup.
16	Then he'll wink and walk off, or slide over on his seat, <b>looking nonchalant</b> .	Pak zamrká a odkráčí ven, nebo se <b>nonšalantně</b> přesune zpátky na místo.
28	I held the receiver away from my ear and looked at it, <b>scowling</b> .	Oddálil jsem sluchátko od ucha a <b>zamračeně</b> se na ně podíval.
34	The young Eric was looking away and picking his nose, <b>looking bored</b> .	Malý Erik kouká někam stranou a <b>znuděně</b> se šťourá v nose.
48	We were finishing our lunch, <b>sitting</b> in the kitchen, me with my stew, my father with brown rice and seaweed salad.	Právě jsme v kuchyni dojídali oběd, já měl guláš, otec neloupanou rýží a salát z mořských řas.

51	I waited a minute or so then got up, <b>leaving</b> my almost clean plate, and went through the house to the lounge, where I could see the path leading away through the dunes towards the bridge.	Počkal jsem asi minutu, pak jsem vstal <b>od</b> téměř vyjedeného talíře a prošel domem do obýváku, odkud byl výhled na pěšinu, která vede mezi dunami k můstku
52	My father was walking along it, head bowed, <b>going</b> quickly with a sort of anxious swagger as he swung the stick.	Otec <b>rázoval</b> se sklopenou hlavou a s <b>jakýmsi úzkostlivým šviháctvím</b> se oháněl holí.
55	A catapult lives with you until the last moment; it stays tensed in your hands, breathing with you, moving with you, ready to leap, ready to sing and jerk, and <b>leaving</b> you in that dramatic pose, arms and hands outstretched while you wait for the dark curve of the ball in its flight to find its target, that delicious thud.	Prak, ten s vámi žije do poslední vteřiny, napjatě spočívá v rukou, dýchá i hýbe se společně s vámi, připravený vyrazit, <b>připravený</b> zahvázat a škubnout sebou a pak <b>vás zanechat</b> v tom dramatickém gestu, kdy s rozpjatými pažemi čekáte, až tmavá křivka letící kuličky dosáhne se slastným zaduněním cíle.
59	Out of the blazing wreck he leaped, stumbling around on fire from head to toe and <b>screaming</b> .	Z hořícího vraku vyrazil <b>za strašného řevu</b> a celý v plamenech.
62	It must have been there all the time, <b>sitting</b> motionless and staring straight at me from the far edge of the level area of the Grounds, but I hadn't noticed it at first.	Bez hnutí na mě zíral z protějšího konce rovinky a musel tam takhle být už od začátku, jenže já si ho nevšiml.
65	I frowned and brought my head up, suddenly <b>thinking</b> that it might just be stuffed; perhaps somebody was having a laugh at my expense.	Zamračil jsem se a zvedl hlavu <b>v domnění</b> , že snad opravdu vycpaný je - třeba si ze mě někdo vystřelil.
67	When I looked up, <b>cradling</b> the gun and gasping, my backside sunk in sand, I couldn't see the rabbit.	Když jsem se zastavil, udýchaný, s <b>puškou na klíně</b> a zadkem hluboko v písku, králíka nebylo nikde vidět.
69	It was tearing across the level ground in great leaps, <b>heading</b> right at me and seeming to shake and shiver in mid-air with every bound.	Velkými skoky se řtil po rovince <b>přímo na mě</b> a jako by se při tom ve vzduchu celý třásl a vibroval.
82	I cradled the gun in my arms and set off at Emergency Speed, hurtling down the path back to the island at maximum, trusting to luck and adrenalin that I wouldn't put a foot wrong and end up lying	Vzal jsem pušku do náručí a maximální únikovou rychlostí jsem si to svištěl dolů po pěšině zpátky k ostrovu, spoléhaje na štěstí a adrenalin, že neškobrtnu a neskončím v trávě <b>se sykáním</b> a několikanásobnou zlomeninou stehenní kosti.

	<b>gasping</b> in the grass with a multiple fracture of the femur.	
84	I shoved the lot inside the still warm rabbit and left it sort of sitting, <b>squatting</b> looking towards the holes in the bank.	Strčil jsem bombu do ještě teplého králíka a nechal ho jakoby <b>usazeného na bobku</b> čelem ke stráni s norami.
85	I shoved the lot inside the still warm rabbit and left it sort of sitting, squatting <b>looking towards</b> the holes in the bank.	Strčil jsem bombu do ještě teplého králíka a nechal ho jakoby usazeného na bobku <b>čelem</b> ke stráni s norami.
93	I caught it with the jet of flame and it zipped off out of range, <b>heading</b> for the water by the side of the hill the savage buck had attacked me on.	Zasáhl jsem ho a králík vystřelil <b>směrem</b> ode mě, <b>k</b> potoku pod strání, kde na mě zaútočil ten první divoch.
106	I reached for Blyth's artificial leg, <b>lying</b> smooth and pink by the small of his back and in his shadow.	Sáhl jsem do stínu Blythových beder pro jeho hladkou, růžovou umělou nohu.
113	I woke the next morning, <b>wondering</b> if my father had come back or not.	Druhý den ráno jsem se probudil, <b>zvědavý</b> , jestli se otec vrátil či ne.
114	I showered carefully, <b>starting</b> at my hair and <b>ending</b> between my toes and under my toenails.	Pečlivě jsem se osprchoval, <b>od</b> vlasů až <b>po</b> prsty u nohou, včetně mezer mezi nimi a za nehty.
120	I decided it was time to look into the Bunker properly, and set off along the bank at a jog, <b>swinging</b> round the southernmost dune towards the old pillbox.	Rozhodl jsem se, že je čas pořádně prohlédnout Bunkr a klusem jsem se pustil podél břehu a kolem nejjižnější duny k pevnůstce.
132	The town was grey and empty in the dull afternoon light; cars swished through on the road <b>going north</b> , some with their headlights on, making everything else seem even dimmer.	V mdlém odpoledním světle bylo město šedivé a prázdné. <b>Severním směrem</b> skrze něj svištěla auta, některá se zapnutými světly, proti nimž se všechno ostatní zdálo ještě temnější.
177	I went back at a slow run, <b>glowing</b> with energy and feeling even better than I had at the start of the Run.	Cestou zpátky jsem už jenom klusal, celý <b>nabitý</b> energií, a cítil se ještě líp než před tím velkým během.

181	Blyth had lots of time to realise what was happening, jumping about the Snake Park <b>screaming</b> as the frantic and enraged snake bit his stump repeatedly, and little Esmerelda must have had some inkling what was going to happen to her as she was slowly blown away.	To Blyth měl spoustu času si uvědomit, oč běží, když <b>s křikem</b> poskakoval po Hadím parku a šílící, rozružený had se mu znovu a znovu zakusoval do nohy, a malá Esmerelda musela mít nějaké tušení, co ji čeká, když ji pomalu odnášel vítr.
184	The storm had swept all the sand away during the night, <b>starting</b> just past the river and <b>continuing</b> farther than the places I had names for or had ever seen.	Během noci bouře vymetla všechnen písek <b>od řeky dál, až k místům</b> , pro která jsem ani neměl jména nebo jsem je vůbec neznal.
206	She staggered over to the freezer, climbed on to a small stool by its side, unwrapped the packages to reveal frozen packs of my beefburgers, and placed them in the freezer, <b>leaning</b> over it until she was almost inside.	Doklopýtala k mrazáku, stoupla si po straně na stoličku, vybalila z novin moje mražené hamburgry a ukládala je na dno, tak hluboko <b>shrbená</b> , že byla skoro celým tělem uvnitř.
229	I skidded into the forecourt and ran behind a pump, <b>gasp</b> ing and <b>belching</b> and feeling my head pound.	Strhl jsem to stranou, proběhl obslužným prostorem a <b>se supěním a krkáním</b> se zastavil za pumpou. V hlavě mi bušilo;
235	What did you do that for?' Jamie said, still <b>panting</b> .	„Co to prosím tě mělo znamenat?“ nechápal Jamie, stále ještě <b>udýchaný</b> .
250	I stood looking at it in the darkness, just aware of its bulk in the feeble light of a broken moon, and I thought it looked even bigger than it really was, like a stone-giant's head, a huge moonlit skull full of shapes and memories, <b>staring out</b> to sea and attached to a vast, powerful body buried in the rock and sand beneath, ready to shrug itself free and disinter itself on some unknowable command or cue.	Stál jsem ve tmě a díval se na něj, v mdlém světle měsíčního srpku jsem stěží rozeznával jeho obrys a pomyslel jsem si, že vypadá ještě větší, než doopravdy je, jako hlava trolla, obrovitá, měsícem ozářená lebka plná siluet a vzpomínek, <b>obrácená</b> k moři a spojená s velkým a mocným tělem pohřbeným ve skále a písku, jež se na nějaký neznámý a neodhalitelný povel či zaklínadlo může probudit a setřást svou strnulost.
257	She turned, smiled and shrieked then, <b>squinting</b> in the summer light.	Otočila se, usmála se a zavýskla, <b>oslněná</b> letním sluncem.
271	I didn't run straight home to the house, but went back up into the dunes and sat down there, <b>holding</b> the flowers.	Neběžel jsem hned domů, ale vrátil jsem se k dunám a tam jsem si sedl, s kvítky <b>v rukou</b> .

277	I felt like deciding then and there never to get drunk again, but <b>being</b> so young I decided that this was probably a little unrealistic, so I determined not to get <i>that</i> drunk again.	Málem jsem se na místě zařekl, že se už víckrát neopiju, <b>ale při mém mládí</b> se mi to začalo jevit jako poněkud nereálné předsevzetí, a tak jsem si alespoň umínil, že už se víckrát neopiju tak strašně.
282	He put the magazine down and stared into space over my head, <b>smiling</b> wisely as I cleared my throat and flapped the hem of my dressing-gown as unobtrusively as I could.	Odložil časopis a s vědoucím <b>úsměvem</b> zíral kamsi nad mojí hlavu, já si odkašlal a co možná nenuceně jsem pleskal sem tam cípem županu.
290	Just at that moment I heard the kitchen door open, and seconds later my father appeared at the bottom of the stairs and, <b>taking hold of</b> the great wooden ball sculpted on to the top of the last banister, stood <b>glaring up</b> at me.	Přesně v tom okamžiku jsem slyšel, jak se kuchyňské dveře otevírají, za pár vteřin se u paty schodů objevil otec a s <b>rukou na</b> velké vyřezávané kouli, jež zdobila dolní konec zábradlí, si mě hněvivě prohlížel.
300	I could hear vague noises for a bit, <b>but even straining</b> I couldn't make out what they were, and they could have been just noises on the line.	Slyšel jsem slabé, neurčité zvuky, <b>ale přes všechnu námahu</b> jsem je nedokázal blíž určit a taky to mohly být jen šумы na lince.
123	I took up the tin with the matches in it and lit the candles; they burned yellowly and I knelt, <b>clenching</b> my fists and thinking.	Vzal jsem plechovku se sirkami a zapálil svíčky. Žlutě se rozhořely a já si <b>se zaťatými pěstmi</b> klekl a přemýšlel.

SYNTHETIC		
ID no	EN original	CZ translation
10	I suppose I'd better tell you,' he said, then turned away again, <b>taking up</b> a wooden spoon and stirring the soup.	"Nejspíš bych ti to měl říct na rovínu," začal, pak se znovu otočil zády a dřevěnou lžící zamíchal polévku.
17	I was having a War at the time-the Mussels against the Dead Flies I think it was-and while I was in the library <b>poring</b> over the book and trying to keep my eyes open, soaking up all those damn silly Imperial measurements, the wind would be blowing my fly armies over half the island and the sea would first sink the mussel shells	Tou dobou jsem zrovna pořádal válku - myslím, že to byly Škeble proti Mrtvým mouchám - <b>a zatímco jsem se mořil</b> v knihovně, snažil se udržet oči otevřené a vstřebával všechny ty nesmyslné stopy, palce a galony, vítr rozfoukal moje muší armády přes půlku ostrova a moře nejdřív při přílivu utopilo škeble a zaneslo je pískem.



	in their high pools and then cover them with sand.	
40	I visited them all, <b>working</b> through the morning, planting the dead wasp in its paper coffin not between two of the more important Poles, as I had intended originally, but under the path, just on the island side of the bridge.	Během dopoledne jsem je všechny obešel a mrtvou vosu v papírové rakvi umístil ne mezi dva významnější Kůly, jak jsem měl původně v úmyslu, nýbrž dolů pod cestu u paty mostu.
66	There was no time to get back into the right position, take a breath and gently squeeze the trigger; it was up and bang, and with my whole body unbalanced and both hands on the gun I fell forward, <b>rolling</b> as I did so to keep the gun out the sand.	Neměl jsem čas znovu mířit, zatajit dech a jemně zmáčknout spoušť - prásk! - s rukama na pažbě jsem ztratil rovnováhu, <b>překulil jsem se</b> dopředu a jen se snažil držet vzduchovku tak, aby se do ní nedostal písek.
80	I cradled the gun in my arms and set off at Emergency Speed, <b>hurtling</b> down the path back to the island at maximum, trusting to luck and adrenalin that I wouldn't put a foot wrong and end up lying gasping in the grass with a multiple fracture of the femur.	Vzal jsem pušku do náručí a maximální únikovou rychlostí <b>jsem si to svištěl</b> dolů po pěšině zpátky k ostrovu, spoléhaje na štěstí a adrenalin, že neškobrtnu a neskončím v trávě se sykáním a několikanásobnou zlomeninou stehenní kosti.
140	He took up a cloth by the side of the cash register and started to move it slowly over the surface, looking up just once as I left the shop, <b>saying</b> , 'Goodbye, then.'	Sáhl pro hadřík u kasy a začal jím pomalu přejíždět po skleněném povrchu. Hlavu zvedl jen jednou, při mém odchodu: „Tak nashle.“
145	I know that my father did use it for a while, <b>lighting</b> the stove with it, but he hasn't for a while.	Vím, že otec jím nějakou dobu <b>zapaloval</b> sporák, ale teď už se ho dost dlouho nedotkl.
150	He waved his spoon slackly, <b>pointing</b> it vaguely upstairs, then said: 'How long would you say the flex on the telephone is?'	Unaveným gestem <b>ukázal</b> lžící někam do prvního patra. „Kolik myslíš, že tak může mít ta šňůra od telefonu?“
157	Well, it's my life, isn't it?' I said and, <b>putting</b> my plate in the sink, left the kitchen.	„Je to snad můj život, ne?“ <b>Odložil jsem</b> talíř do dřezu a vyšel z kuchyně.

173	I boosted, <b>increasing</b> speed as the jagged line of dead seaweed and old wood and cans and bottles skittered by me; I felt like a bead on a thread being pulled through the air on a line, sucked along by throat and lungs and legs, a continual pounce of flowing energy.	<b>Zvýšil</b> jsem rychlost; kolem mě bleskově ubíhala rozeklaná linie mrtvých chaluh, starého dřeva, plechovek a láhví. Cítil jsem se jako korálek, který na napjaté niti letí vzduchem, poháněný kupředu společnou prací hrdla, plic a nohou na jakési neustále pulsující vlně energie.
187	It stuck out of a patch of sand, <b>jutting</b> at a steep angle, about a metre and a half of it exposed.	Trčelo to uprostřed písečného ostrůvku, asi půldruhého metru strmě do výšky.
207	Oh, I'm well enough,' Mrs Clamp said, <b>shaking</b> her head and coming down off the stool, <b>picking up</b> some more frozen burgers and <b>going</b> back to the freezer.	„Ále, já si nestěžuju,“ <b>pokývala</b> hlavou, slezla ze stoličky, <b>nabrala</b> další várku hamburgerů <b>a zamířila</b> zpátky k mrazáku.
223	The Cauldhame Arms has excellent facilities for the sport, <b>having</b> a great long gutter-like urinal extending right along one wall and halfway down another, with only one drainhole.	U cauldhamského erbu mají pro tenhle sport skvělé podmínky – velký, dlouhý pisoár běží jako okapová roura podél jedné stěny a do půli druhé a má jen jeden odtok.
231	I dropped my cords and squatted down, <b>leaning</b> back against the five-star pump and breathing heavily as the pool of steaming piss collected on the bark-rough concrete of the fuel apron.	stáhl jsem manšestráky, dřepł si zády k pětihvězdičkové pumpě, těžce oddychuje, a pode mnou se na hrubém betonu parkovacího plácku rozlévalo jezírko kouřící moči.
283	Lager and whisky, eh?' he said, <b>nodding</b> to himself and taking up his magazine again.	„Ležák a whisky, co?“ <b>pokýval</b> hlavou a znovu sáhl po časopisu.
286	What?' I said, <b>frowning</b> .	„Co?“ <b>Zamračil</b> jsem se.

INFINITIVE		
ID no	EN original	CZ translation
148	Anyway, I have no access to it, and have to cart metres of black metal piping back from the town and sweat and labour over it, <b>bending</b> it and <b>cutting</b> it and <b>boring</b> it and <b>crimping</b> it and <b>bending</b> it again, <b>straining</b> with it in the vice until the bench and shed creak with my efforts.	Buď jak buď, ke korditu nemám přístup, a tak musím z města tahat na vozíku metry a metry černých kovových trubek, potit se a hmoždit se s nimi, <b>ohýbat</b> je a <b>řezat</b> a <b>vrtat</b> a <b>kroutit</b> a znovu je <b>ohýbat</b> a <b>lopotit</b> se s nimi ve svěráku, dokud se samým úsilím neotřásá ponk i celá kůlna.

22 4	According to Jamie, the object of the game is to get a soggy fag-end from wherever it is in the channel along to and down the coverless hole, <b>breaking</b> it up as much as possible en route.	Podle Jamieho je cílem hry dostat nasáklý vajgl z kteréhokoli místa kanálu až k odtokové díře a po cestě ho co nejvíc <b>rozcupovat</b> .
---------	---	---

OMISSION		
ID no	EN original	CZ translation
22	Okey-doke, ' I said, <b>nodding</b> .	"Jasně, šéfe."
37	I altered course slightly to overfly it [an old jellyfish], <b>going</b> 'Trrrrrffaow! Trrrrrrrrrrrrffaow!' and kicking it on the run, blasting a dirty fountain of sand and jelly up and around me.	Nepatrně jsem změnil kurs, abych přeletěl přesně nad ní - "Ratata! Ratatatata!" - a v běhu jsem ji nakopl, až se kolem mě snesla sprška písku a špinavého rosolu.
58	Out of the blazing wreck he leaped, <b>stumbling</b> around on fire from head to toe and screaming.	Z hořícího vraku vyrazil za strašného řevu a celý v plamenech.
13 4	Oh, good, good, ' Mr Mackenzie said, <b>screwing up</b> his eyes with a slightly pained expression and nodding slowly.	„Ale, ujde to, však to znáš,“ odpověděl a pomalu pokýval šedivou hlavou.

IMPLICIT		
ID no	EN original	CZ translation
23	Then it has a comfortable, closed-in feeling, <b>making</b> you feel cosy, like a great big cat with its tail curled round itself.	Tehdy v kuchyni vládne pohodlí a bezpečí, člověk se cítí spokojeně jako velká černá kočka stočená do klubíčka.
70	It was tearing across the level ground in great leaps, heading right at me and <b>seeming</b> to shake and shiver in mid-air with every bound.	Velkými skoky se řítíl po rovině přímo na mě a <b>jako by</b> se při tom ve vzduchu celý třásl a vibroval.
88	The first dazed rabbits came out; two of them bleeding at the nose, <b>looking</b> otherwise unharmed but staggering, almost falling.	Objevíli se první omámení králíci, dvěma z nich kapala z čumáku krev, ale jinak <b>jim na první pohled nic nebylo</b> – jen se motali, div nespádli.

95	The explosion, much bigger than the ones in the holes, and with almost nothing to muffle it, cracked across the dunes like a whip, <b>setting</b> my ears ringing and <b>making</b> even me jump a bit.	Byla to daleko silnější exploze než ty v doupatech, a jelikož ji téměř nemělo co tlumit, práskla po dunách jako bič, že i já jsem trochu nadskočil a ještě chvíli potom mi zvonilo v uších.
149	I cleared my throat and kept on eating my burgers, <b>pretending</b> I hadn't heard him properly.	Zakašlal jsem a dál se věnoval hamburgerům, <b>jako bych</b> ho pořádně neslyšel.
169	My arms, fists clenched, moved with a fluid rhythm, <b>sending</b> first one then the other shoulder forward.	Moje paže se zatátými pěstmi se plavně míhaly dopředu a zase zpátky, hned jedno rameno, hned druhé.
252	I swooped it so that on each pass it caught the top of the dam wall with one corner, gradually producing a nick in the sand barrier which the water was able to flow through, quickly <b>going on</b> to overwhelm the whole dam and the sand-house village beneath.	Řídil jsem ho tak, že při každém náletu jedním rohem zavadil o vršek hráze a postupně tak vykloval trhlinu, skrze niž mohla pronikat voda, <b>a ta pak rychle</b> smetla celou stavbu i písečnou vesnici pod ní.
269	I ran and ran, jumping off a dune and rolling down its seaward face, <b>watching</b> the tiny struggling figure being hoisted farther and farther into the sky as the kite swept her away.	Uháněl jsem ostošest, vrhl jsem se z hřebene duny a skutálel se po úbočí směrem k moři a maličká zmítající se postavička vlečená drakem <b>mi před očima</b> stoupala výš a výš.
133	The town was grey and empty in the dull afternoon light; cars swished through on the road going north, some with their headlights on, <b>making</b> everything else seem even dimmer.	V mdlém odpoledním světle bylo město šedivé a prázdné. Severním směrem skrze něj svištěla auta, některá se zapnutými světly, <b>proti nimž</b> se všechno ostatní zdálo ještě temnější.

## 6 SHRnutí

Tato diplomová práce se zabývá problematikou překladu příslovečných participiálních polovětných konstrukcí z angličtiny do češtiny. V teoretickém úvodu představuje tyto polovětné konstrukce v kontextu nominálních tendencí angličtiny a fenoménu komplexní kondenzace, tedy skutečnosti, že v anglických větách se častěji setkáváme s infinitivními tvary sloves (infinitivů, gerundií a participií), jejichž užití vede ke zhutnění větné stavby oproti jejich protějškům v češtině.

Stručně jsou popsány rozdíly mezi infinitivy anglickými a českými, mezi gerundiem a jeho nejbližším českým ekvivalentem deverbálním podstatným jménem, největší pozornost je ale věnována participiím, která jsou nejčastěji využívaným prostředkem kondenzace v angličtině. Jejich formálně nejbližším protějškem jsou přechodníky, které ale čeština relativně zřídka.

Tato práce se tedy zaměřuje na úplně nejčastější prostředek kondenzace angličtiny, participium přítomné v adverbiální pozici a ve výzkumné části podrobuje analýze 300 těchto participiálních konstrukcí z románu *Vosí továrna* a jejich českých překladových protějšků.

Kvantitativní analýza překladových se přibližně shoduje s výsledky předchozího zkoumání. V tomto souboru dat se v sestupném pořadí četnosti objevily tyto překladové protějšky: souvětí souřadné (55 %), neslovesný protějšek (13,3 %), souvětí podřadné (11,3 %), syntetický protějšek (5,3 %), samostatná věta (5 %), přechodník (4 %), implicitní překlad (3 %), vynechávka (1,3 %), deverbální adjektivum (0,7 %) a infinitiv (0,7 %).

Došlo k převážnému naplnění hypotézy, že se procentuální zastoupení překladových protějšků bude podobat výsledkům již proběhlého výzkumu, zejména Malé a Šaldové (2013). Podle očekávání se také objevily nové kategorie překladových protějšků – samostatná věta, infinitiv a implicitní překlad.

Následná kvalitativní analýza vybraných vět ukazuje rozmanitost možných překladových protějšků a motivaci, která stojí za jejich výběrem. Tedy které vlastnosti participia je žádoucí v daném kontextu zachovat.

Neurčitost sémantických vazeb mezi maticovým slovesem a participiem nejlépe zachová souřadné souvětí. Rozdělení věty tečkou mezi protějškem maticového slovesa a participiem tuto neurčitost zachová také.

Různé příslovečné věty vedlejší jsou zas vhodné v případě, že se jedná o informativní sémantický vztah – např. podmínka nebo přípustka.

Jako kondenzující prostředky fungují neslovesné protějšky (předložkové, jmenné, či adverbialní fráze) a syntetické protějšky, ve kterých dochází ke spojení významu obecnějšího maticového slovesa a specifičtějšího participia. Spolu s vynechávkami a implicitními protějšky se také mohou syntetické a neverbální protějšky vyskytovat tam, kde je některé ze sloves (ať už maticové nebo participium) vnímáno jako nadbytečné. Velmi specifickou skupinu pak tvoří uvozovací věty, které v angličtině ve většině případů obsahují uvozovací sloveso *say*, zatímco čeština se snaží vyhýbat opakování.

Dalšími rysy participia jsou jeho podřazenost maticovému slovesu a skutečnost, že se jedná až o druhořadý děj, který probíhá na pozadí (*backgrounding*). Tuto skutečnost lze vyjádřit buď vedlejší větou nebo přechodníkem, což je ale prostředek, který čeština zdaleka nevyužívá tolik, jako angličtina využívá participium.

Největším překvapením bylo, že se v tomto textu přechodníky objevují ve vyšší než zanedbatelné míře. Vysvětlení, které připadalo v úvahu, byla jazyková charakteristika vypravěče a zároveň hlavní postavy, Franka, který nemá příliš mnoho sociálního kontaktu s lidmi a jehož vnitřní svět je přinejmenším podivný. Přechodníky ho tak mohly jazykově charakterizovat. Samotní překladatelé nicméně odmítli, že by se jednalo o cílenou strategii a zvýšený výskyt přechodníků připisují převážně své tehdejší překladatelské nezkušenosti. Při dalším vydání románu mají v plánu tyto slovesné formy proškrtat.

Požadavky na to, co všechno by měl překladový protějšek participia splňovat se mohou zdát na první pohled protichůdné, nicméně každá konkrétní situace je jiná. Při překladu je tedy žádoucí zvážit, co je v daném kontextu důležité a co je zanedbatelné.

## 7 LIST OF TABLES AND FIGURES

Table (1) An overview of English participle forms (MSA 8.85.3).....	12
Table (2) Adverbial Participle Clauses Translation Counterparts (total of 300 participle clauses translation pairs).....	23
Table (3) Types of Subordinate Clauses (out of 33).....	37
Table (4) Types of verbless translation counterparts (out of 40).....	46
Table (5) Checklist of participle properties in their Czech counterparts and their frequency in the present research and Malá and Šaldová's paper .....	57

## 8 SOURCES

Banks, Iain. *Wasp Factory*. Macmillan, 1984 /*Vosí továrna*. translated by Viktor Janiš and Zuzana Šťastná, Talpress, 1998

## 9 REFERENCES

Baker, Mona. *In Other Words. a Coursebook on Translation, 2nd ed.* Routledge, 2011.

CzechEncy – Nový encyklopedický slovník češtiny, <https://www.czechency.org/index.html>, © Masarykova univerzita, Brno 2012–2017

Čechová, Marie et al. (2000) *Čeština – řeč a jazyk*. 2nd edition. Praha: ISV.

Dušková, Libuše et al. 2009. *Mluvnice současné angličtiny na pozadí češtiny. [The Grammar of Contemporary English against the Background of Czech] Electronic edition. Ústav anglického jazyka a didaktiky, FF UK*. <http://emsa.ff.cuni.cz/>

Dušková, Libuše. 2012. "Vilém Mathesius and contrastive studies, and beyond." a Centenary of English Studies at Charles University: from Mathesius to Present-day Linguistics. Eds. Markéta Malá and Pavlína Šaldová. Praha: Univerzita Karlova v Praze, Filozofická fakulta. 21-48.

Grancarova, Slavka. 'The Semantico-Informational Factor In Some Cases Of Syntactic Condensation Resulting In Participle Clauses.' Plovdiv University Press, Scientific Works – Philology, vol.50, book 1, part C, 2012, pp 480-494.

[http://www.academia.edu/20171745/THE\\_SEMANTICO-INFORMATIONAL\\_FACTOR\\_IN\\_SOME\\_CASES\\_OF\\_SYNTACTIC\\_CONDENSATION\\_RESULTING\\_IN\\_PARTICIPLE\\_CLAUSES](http://www.academia.edu/20171745/THE_SEMANTICO-INFORMATIONAL_FACTOR_IN_SOME_CASES_OF_SYNTACTIC_CONDENSATION_RESULTING_IN_PARTICIPLE_CLAUSES)

Hladký, Josef. (1961). Remarks on complex condensation phenomena in some English and Czech contexts, *Brno studies in English* 3.105—118 (Prague)

Hladký, Josef. (1969). A note on the quantitative evaluation of the verb in English, *Brno studies in English*

Huddleston, Rodney and Geoffrey. K. Pullum et al. (2002) *The Cambridge Grammar of the English language*. Cambridge: Cambridge University Press.

*Internetová jazyková příručka*. Ústav pro jazyk český, 2008. Web. <<http://prirucka.ujc.cas.cz/>>.

Jelínek, Milan. KONDENZACE. In: Petr Karlík, Marek Nekula, Jana Pleskalová (eds.), *CzechEncy - Nový encyklopedický slovník češtiny*. 2017 URL: <https://www.czechency.org/slovník/KONDENZACE> (last accessed: 16th May 2018)

Johansson, Stig (2007) *Seeing through Multilingual Corpora: On the use of corpora in contrastive studies*. Amsterdam, Philadelphia: John Benjamins.

Knittlová, Dagmar a kol. 2010. *Překlad a překládání*. Univerzita Palackého v Olomouci.

Kortmann, Bernd (1991) *Free Adjuncts and Absolutes in English: Problems of control and interpretation*. London: Routledge.

Kortmann, Bernd and Ekkehard König (1992) *Categorial reanalysis: The case of deverbal prepositions*. *Linguistics: De Gruyter*

Kroupová, Libuše. *Klasifikace sekundárních předložek z hlediska jejich tvoření* <http://nase-rec.ujc.cas.cz/archiv.php?art=6455>

Levý, Jiří. *Umění překlada, 4th ed.* Praha: Apostrof, 2013.

Malá, Marcela. Notes on Norms and Usage of Finite/Non-finite Predication in Written English, 2013 (*Brno Studies in English*, Volume 39, No 1) 28-40



Malá, Martina and Pavlína Šaldová (2013) 'English non-finite participial clauses as seen through their Czech counterparts', paper presented at ICAME34, English corpus linguistics on the move: Applications and implications. Santiago de Compostela, 22-26 May 2013.

Malá, Markéta and Pavlína Šaldová. Complex condensation – Vilém Mathesius, Josef Vachek, Jiří Nosek and beyond. 2012. “Vilém Mathesius and contrastive studies, and beyond.” a Centenary of English Studies at Charles University: from Mathesius to Present-day Linguistics. Eds. Markéta Malá and Pavlína Šaldová. Praha: Univerzita Karlova v Praze, Filozofická fakulta. 135-160

Mašková, Martina. 2013. *English participial clauses and their Czech translation counterparts*. diploma thesis. Charles University in Prague: The Department of English Language and ELT Methodology.

Mathesius, Vilém. 1975. *A Functional Analysis of Present Day English on a General Linguistic Basis*. Praha: Academia.

Matoušková, Barbora. 2008. *The History of the Gerund in English and Its Structural Precursors from a Typological Viewpoint*. diploma thesis. Charles University in Prague: The Department of English and American Studies.

Nový encyklopedický slovník češtiny  
<https://www.czechency.org/slovník/DEVERB%C3%81LN%C3%8D%20ADJEKTIVUM>

Tárnyiková, Jarmila. Sentence complexes in text: processing strategies in English and in Czech. Univerzita Palackého, 2007.

Vachek, Josef. Some thoughts on the so called complex condensation in modern English, 1955.

Velecká, Andrea. 2010. diploma thesis Gerund in Translation: a Corpus-based Study. MUNI

Quirk, Randolph et al. (1985) *A Comprehensive Grammar of the English Language*. London: Longman.

## 10 ABSTRACT

This thesis deals with the issue of translation of English adverbial participle clauses into Czech. Participle constructions are widely used in English as a means of complex condensation. In Czech, the usage of participle's closest formal equivalent, transgressive, is highly restricted. The most frequent translation counterpart is coordinate clause. The present thesis analyses Czech counterparts of the participles used in the novel *Wasp Factory*, it describes their properties as they relate to the English source, e.g. degree of condensation, semantic determinacy or subordination to the matrix verb.

## 11 ANOTACE

Práce se zabývá problematikou překladu anglických participiálních konstrukcí do češtiny. Tyto konstrukce jsou hojně využívány jako prostředek komplexní kondenzace. V češtině je výskyt formálně nejbližšího ekvivalentu, přechodníku, značně limitovaný a nejčastějším překladovým protějškem bývá souvětí souřadné. Tato práce zkoumá užití překladové protějšky z překladu románu *Vosí továrna*, zkoumá jejich vlastnosti vzhledem k anglickému originálu, tedy například míru kondenzace, či sémantickou určenost či vztah k maticovému slovesu.